THE NEW GROVE

Dictionary of Music and Musicians

SECOND EDITION

Edited by
Stanley Sadie

Executive editor
John Tyrrell

新格罗夫

音乐与音乐家辞典

第二版



主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

Sources of instrumental ensemble music TO *Tait*

GROVE
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General Abbreviations

A	alto, contralto [voice]
a	alto [instrument]
AA	Associate of the Arts
AB	Alberta; Bachelor of Arts
ABC	American Broadcasting Company; Australian Broadcasting Commission
Abt.	Abteilung [section]
ACA	American Composers Alliance
acc.	accompaniment, accompanied by
accdn	accordion
addl	additional
addn(s)	addition(s)
ad lib	ad libitum
aft(s)	afterpiece(s)
Ag	Agnus Dei
AGMA	American Guild of Musical Artists
AIDS	Acquired Immune Deficiency Syndrome
AK	Alaska
AL	Alabama
all(s)	alleluia(s)
AM	Master of Arts
a.m.	ante meridiem [before noon]
AMC	American Music Center
Amer.	American
amp	amplified
AMS	American Musicological Society
Anh.	Anhang [appendix]
anon.	anonymous(ly)
ant(s)	antiphon(s)
appx(s)	appendix(es)
AR	Arkansas
arr(s).	arrangement(s), arranged by/for
a-s	all-sung
ASCAP	American Society of Composers, Authors and Publishers
ASOL	American Symphony Orchestra League
attrib(s).	attribution(s), attributed to; ascription(s), ascribed to
Aug	August
aut.	autumn
AZ	Arizona
aztl	*azione teatrale*
B	bass [voice], bassus
B	Brainard catalogue [Tartini], Benton catalogue [Pleyel]
b	bass [instrument]
b	born
BA	Bachelor of Arts
bal(s)	ballad opera(s)
bap.	baptized
Bar	baritone [voice]
bar	baritone [instrument]
B-Bar	bass-baritone
BBC	British Broadcasting Corporation
BC	British Columbia
BCE	before Common Era [BC]
bc	basso continuo
Bd.	Band [volume]
BEd	Bachelor of Education
Beds.	Bedfordshire
Berks.	Berkshire
Berwicks.	Berwickshire
BFA	Bachelor of Fine Arts
BFE	British Forum for Ethnomusicology
bk(s)	book(s)
BLitt	Bachelor of Letters/Literature
blq(s)	burlesque(s)
blt(s)	burletta(s)
BM	Bachelor of Music
BME, BMEd	Bachelor of Music Education
BMI	Broadcast Music Inc.
BMus	Bachelor of Music
bn	bassoon
BRD	Federal Republic of Germany (Bundesrepublik Deutschland [West Germany])
Bros.	Brothers
BRTN	Belgische Radio en Televisie Nederlands
BS, BSc	Bachelor of Science
Bs	Benedictus
BSM	Bachelor of Sacred Music
Bte	Benedicite
Bucks.	Buckinghamshire
Bulg.	Bulgarian
bur.	buried
BVM	Blessed Virgin Mary
BWV	Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works]
C	contralto
c	circa [about]
¢	cent
CA	California
Cambs.	Cambridgeshire
Can.	Canadian
CanD	Cantate Domino
cant(s).	cantata(s)
cap.	capacity
carn.	Carnival
cb	contrabass [instrument]
CBC	Canadian Broadcasting Corporation
CBE	Commander of the Order of the British Empire
CBS	Columbia Broadcasting System
CBSO	City of Birmingham Symphony Orchestra
CD(s)	compact disc(s)
CE	Common Era [AD]
CeBeDeM	Centre Belge de Documentation Musicale
cel	celesta
CEMA	Council for the Encouragement of Music and the Arts
cf	confer [compare]
c.f.	cantus firmus
CFE	Composers Facsimile Edition
CG	Covent Garden, London
CH	Companion of Honour
chap(s).	chapter(s)
chbr	chamber
Chin.	Chinese
chit	chitarrone
choreog(s).	choreography, choreographer(s), choreographed by
Cie	Compagnie
cimb	cimbalom
cl	clarinet
clvd	clavichord
cm	centimetre(s); *comédie en musique*
cmda	*comédie mêlée d'ariettes*

CNRS	Centre National de la Recherche Scientifique
CO	Colorado
Co.	Company; County
Cod.	Codex
col(s).	column(s)
coll.	collected by
collab.	in collaboration with
com	*componimento*
comm(s)	communion(s)
comp(s).	composer(s), composed (by)
conc(s).	concerto(s)
cond(s).	conductor(s), conducted by
cont	continuo
contrib(s).	contribution(s)
Corp.	Corporation
c.p.s.	cycles per second
cptr(s)	computer(s)
Cr	Credo, Creed
CRI	Composers Recordings, Inc.
CSc	Candidate of Historical Sciences
CT	Connecticut
Ct	Contratenor, countertenor
CUNY	City University of New York
CVO	Commander of the Royal Victorian Order
Cz.	Czech
D	Deutsch catalogue [Schubert]; Dounias catalogue [Tartini]
d.	denarius, denarii [penny, pence]
d	died
DA	Doctor of Arts
Dan.	Danish
db	double bass
DBE	Dame Commander of the Order of the British Empire
dbn	double bassoon
DC	District of Columbia
Dc	Discantus
DD	Doctor of Divinity
DDR	German Democratic Republic (Deutsche Demokratische Republik [East Germany])
DE	Delaware
Dec	December
ded(s).	dedication(s), dedicated to
DeM	Deus misereatur
Dept(s)	Department(s)
Derbys.	Derbyshire
DFA	Doctor of Fine Arts
dg	*dramma giocoso*
dir(s).	director(s), directed by
diss.	dissertation
dl	*drame lyrique*
DLitt	Doctor of Letters/Literature
DM	Doctor of Music
dm	*dramma per musica*
DMA	Doctor of Musical Arts
DME, DMEd	Doctor of Musical Education
DMus	Doctor of Music
DMusEd	Doctor of Music Education
DPhil	Doctor of Philosophy
Dr	Doctor
DSc	Doctor of Science/Historical Sciences
DSM	Doctor of Sacred Music
Dut.	Dutch
E.	East, Eastern
EBU	European Broadcasting Union
ed(s).	editor(s), edited (by)
EdD	Doctor of Education
edn(s)	edition(s)
EdS	Education Specialist
EEC	European Economic Community
e.g.	exempli gratia [for example]
el-ac	electro-acoustic
elec	electric, electronic
EMI	Electrical and Musical Industries
Eng.	English
eng hn	english horn
ENO	English National Opera
ens	ensemble
ENSA	Entertainments National Service Association
EP	extended-play (record)
esp.	especially
etc.	et cetera
EU	European Union
ex., exx.	example, examples
f, ff	following page, following pages
f., ff.	folio, folios
f	forte
fa(s)	farsa(s)
facs.	facsimile(s)
fasc(s).	fascicle(s)
Feb	February
ff	fortissimo
fff	fortississimo
fig(s).	figure(s) [illustration(s)]
FL	Florida
fl	flute
fl	floruit [he/she flourished]
Flem.	Flemish
fp	fortepiano [dynamic marking]
Fr.	French
frag(s).	fragment(s)
FRAM	Fellow of the Royal Academy of Music, London
FRCM	Fellow of the Royal College of Music, London
FRCO	Fellow of the Royal College of Organists, London
FRS	Fellow of the Royal Society, London
fs	full score
GA	Georgia
Gael.	Gaelic
GEDOK	Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen
GEMA	Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte
Ger.	German
Gk.	Greek
Gl	Gloria
Glam.	Glamorgan
glock	glockenspiel
Glos.	Gloucestershire
GmbH	Gesellschaft mit Beschränkter Haftung [limited-liability company]
grad(s)	gradual(s)
GSM	Guildhall School of Music, London (to 1934)
GSMD	Guildhall School of Music and Drama, London (1935–)
gui	guitar
H	Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach]
Hants.	Hampshire
Heb.	Hebrew
Herts.	Hertfordshire
HI	Hawaii
hmn	harmonium
HMS	His/Her Majesty's Ship
HMV	His Master's Voice
hn	horn
Hon.	Honorary; Honourable
hp	harp
hpd	harpsichord
HRH	His/Her Royal Highness
Hung.	Hungarian
Hunts.	Huntingdonshire
Hz	Hertz [c.p.s.]
IA	Iowa
IAML	International Association of Music Libraries
IAWM	International Alliance for Women in Music
ibid.	ibidem [in the same place]
ICTM	International Council for Traditional Music
ID	Idaho
i.e.	id est [that is]
IFMC	International Folk Music Council
IL	Illinois
ILWC	International League of Women Composers

IMC	International Music Council
IMS	International Musicological Society
IN	Indiana
Inc.	Incorporated
inc.	incomplete
incid	incidental
incl.	includes, including
inst(s)	instrument(s), instrumental
int(s)	intermezzo(s), introit(s)
IPEM	Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent
IRCAM	Institut de Recherche et Coordination Acoustique/Musique
ISAM	Institute for Studies in American Music
ISCM	International Society for Contemporary Music
ISDN	Integrated Services Digital Network
ISM	Incorporated Society of Musicians
ISME	International Society for Music Education
It.	Italian
Jan	January
Jap.	Japanese
Jb	Jahrbuch [yearbook]
JD	Doctor of Jurisprudence
Jg.	Jahrgang [year of publication/volume]
jr	junior
Jub	Jubilate
K	Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux]
kbd	keyboard
KBE	Knight Commander of the Order of the British Empire
KCVO	Knight Commander of the Royal Victorian Order
kg	kilogram(s)
Kgl	Königlich(e, er, es) [Royal]
kHz	kilohertz [1000 c.p.s.]
km	kilometre(s)
KS	Kansas
KY	Kentucky
Ky	Kyrie
£	libra(e) [pound(s) sterling]
L.	no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979)
L	Longo catalogue [A. Scarlatti]
LA	Louisiana
Lanarks.	Lanarkshire
Lancs.	Lancashire
Lat.	Latin
Leics.	Leicestershire
LH	left hand
lib(s)	libretto(s)
Lincs.	Lincolnshire
lit(s)	litany (litanies)
Lith.	Lithuanian
LittD	Doctor of Letters/Literature
LLB	Bachelor of Laws
LLD	Doctor of Laws
loc. cit.	loco citato [in the place cited]
LP	long-playing record
LPO	London Philharmonic Orchestra
LSO	London Symphony Orchestra
Ltd	Limited
Ltée	Limitée
M, MM.	Monsieur, Messieurs
m	metre(s)
MA	Massachusetts; Master of Arts
Mag	Magnificat
MALS	Master of Arts in Library Sciences
mand	mandolin
mar	marimba
MAT	Master of Arts and Teaching
MB	Bachelor of Music; Manitoba
MBE	Member of the Order of the British Empire
MD	Maryland
ME	Maine
MEd	Master of Education
mel	*melodramma, mélodrame*
mels	*melodramma serio*
melss	*melodramma semiserio*
Met	Metropolitan Opera House, New York
Mez	mezzo-soprano
mf	mezzo-forte
MFA	Master of Fine Arts
MGM	Metro-Goldwyn-Mayer
MHz	megahertz [megacycles]
MI	Michigan
mic	microphone
Middx	Middlesex
MIDI	Musical Instrument Digital Interface
MIT	Massachusetts Institute of Technology
MLitt	Master of Letters/Literature
Mlle, Mlles	Mademoiselle, Mesdemoiselles
MM	Master of Music
M.M.	Metronome Maelzel
mm	millimetre(s)
MMA	Master of Musical Arts
MME, MMEd	Master of Music Education
Mme, Mmes	Madame, Mesdames
MMT	Master of Music in Teaching
MMus	Master of Music
MN	Minnesota
MO	Missouri
mod	modulator
Mon.	Monmouthshire
movt(s)	movement(s)
MP(s)	Member(s) of Parliament
mp	mezzo-piano
MPhil	Master of Philosophy
Mr	Mister
Mrs	Mistress; Messieurs
MS	Master of Science(s); Mississippi
MS(S)	manuscript(s)
MSc	Master of Science(s)
MSLS	Master of Science in Library and Information Science
MSM	Master of Sacred Music
MT	Montana
Mt	Mount
mt(s)	music-theatre piece(s)
MTNA	Music Teachers National Association
MusB, MusBac	Bachelor of Music
muscm(s)	musical comedy (comedies)
MusD, MusDoc	Doctor of Music
musl(s)	musical(s)
MusM	Master of Music
N.	North, Northern
n(n).	footnote(s)
nar(s)	narrator(s)
NB	New Brunswick
NBC	National Broadcasting Company
NC	North Carolina
ND	North Dakota
n.d.	no date of publication
NDR	Norddeutscher Rundfunk
NE	Nebraska
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NET	National Educational Television
NF	Newfoundland and Labrador
NH	New Hampshire
NHK	Nippon Hōsō Kyōkai [Japanese broadcasting system]
NJ	New Jersey
NM	New Mexico
no(s).	number(s)
Nor.	Norwegian
Northants.	Northamptonshire
Notts.	Nottinghamshire
Nov	November
n.p.	no place of publication
nr	near
NRK	Norsk Rikskringkasting [Norwegian broadcasting system]

NS	Nova Scotia
NSW	New South Wales
NT	North West Territories
Nunc	Nunc dimittis
NV	Nevada
NY	New York [State]
NZ	New Zealand
ob	*opera buffa*; oboe
obbl	obbligato
OBE	Officer of the Order of the British Empire
obl	*opéra-ballet*
OC	Opéra-Comique, Paris [the company]
oc	*opéra comique* [genre]
Oct	October
off(s)	offertory (offertories)
OH	Ohio
OK	Oklahoma
OM	Order of Merit
ON	Ontario
op(s)	opera(s)
op., opp.	opus, opera [plural of opus]
op. cit.	opere citato [in the work cited]
opt.	optional
OR	Oregon
orat(s)	oratorio(s)
orch	orchestra(tion), orchestral
orchd	orchestrated (by)
org	organ
orig.	original(ly)
ORTF	Office de Radiodiffusion-Télévision Française
os	*opera seria*
oss	*opera semiseria*
OUP	Oxford University Press
ov(s).	overture(s)
Oxon.	Oxfordshire
P	Pincherle catalogue [Vivaldi]
p.	*pars*
p., pp.	page, pages
p	piano [dynamic marking]
PA	Pennsylvania
p.a.	per annum [annually]
pan(s)	pantomime(s)
PBS	Public Broadcasting System
PC	no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE	Prince Edward Island
perc	percussion
perf(s).	performance(s), performed (by)
pf	piano [instrument]
pfmr(s)	performer(s)
PhB	Bachelor of Philosophy
PhD	Doctor of Philosophy
PhDEd	Doctor of Philosophy in Education
pic	piccolo
pl(s).	plate(s); plural
p.m.	post meridiem [after noon]
PO	Philharmonic Orchestra
Pol.	Polish
pop.	population
Port.	Portuguese
posth.	posthumous(ly)
POW(s)	prisoner(s) of war
pp	pianissimo
ppp	pianississimo
PQ	Province of Quebec
PR	Puerto Rico
pr.	printed
prep pf	prepared piano
PRO	Public Record Office, London
prol(s)	prologue(s)
PRS	Performing Right Society
Ps(s)	Psalm(s)
ps(s)	psalm(s)
pseud(s).	pseudonym(s)
pt(s)	part(s)
ptbk(s)	partbook(s)
pubd	published

pubn(s)	publication(s)
PWM	Polskie Wydawnictwo Muzyczne
QC	Queen's Counsel
qnt(s)	quintet(s)
qt(s)	quartet(s)
R	[in signature] editorial revision
R	photographic reprint [edn of score or early printed source]
R.	no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R	Ryom catalogue [Vivaldi]
r	recto
R	response
RAF	Royal Air Force
RAI	Radio Audizioni Italiane
RAM	Royal Academy of Music, London
RCA	Radio Corporation of America
RCM	Royal College of Music, London
re(s)	response(s) [type of piece]
rec	recorder
rec.	recorded [in discographic context]
recit(s)	recitative(s)
red(s).	reduction(s), reduced for
reorchd	reorchestrated (by)
repr.	reprinted
resp(s)	respond(s)
Rev.	Reverend
rev(s).	revision(s); revised (by/for)
RH	right hand
RI	Rhode Island
RIAS	Radio im Amerikanischen Sektor
RIdIM	Répertoire International d'Iconographie Musicale
RILM	Répertoire International de Littérature Musicale
RIPM	Répertoire International de la Presse Musicale
RISM	Répertoire International des Sources Musicales
RKO	Radio-Keith-Orpheum
RMCM	Royal Manchester College of Music
rms	root mean square
RNCM	Royal Northern College of Music, Manchester
RO	Radio Orchestra
Rom.	Romanian
r.p.m.	revolutions per minute
RPO	Royal Philharmonic Orchestra
RSFSR	Russian Soviet Federated Socialist Republic
RSO	Radio Symphony Orchestra
RTÉ	Radio Telefís Éireann
RTF	Radiodiffusion-Télévision Française
Rt Hon.	Right Honourable
RTVB	Radio-Télévision Belge de la Communauté Française
Russ.	Russian
RV	Ryom catalogue [Vivaldi]
S	San, Santa, Santo, São [Saint]; soprano [voice]
S	sound recording
S.	South, Southern
$	dollars
s	soprano [instrument]
s.	solidus, solidi [shilling, shillings]
SACEM	Société d'Auteurs, Compositeurs et Editeurs de Musique
San	Sanctus
sax	saxophone
SC	South Carolina
SD	South Dakota
sd	*scherzo drammatico*
SDR	Süddeutscher Rundfunk
Sept	September
seq(s)	sequence(s)
ser(s)	serenata(s)
ser.	series
Serb.	Serbian
sf, *sfz*	sforzando, sforzato
sing.	singular
SJ	Societas Jesu [Society of Jesus]
SK	Saskatchewan
SO	Symphony Orchestra

SOCAN	Society of Composers, Authors and Music Publishers of Canada
Sp.	Spanish
spkr(s)	speaker(s)
Spl	Singspiel
SPNM	Society for the Promotion of New Music
spr.	spring
sq	square
sr	senior
SS	Saints (It., Sp.); Santissima, Santissimo [Most Holy]
SS	steamship
SSR	Soviet Socialist Republic
St(s)	Saint(s)/Holy, Sankt, Sint, Szent
Staffs.	Staffordshire
STB	Bachelor of Sacred Theology
Ste	Sainte
str	string(s)
sum.	summer
SUNY	State University of New York
Sup	superius
suppl(s).	supplement(s), supplementary
Swed.	Swedish
SWF	Südwestfunk
sym(s).	symphony (symphonies), symphonic
synth	synthesizer, synthesized
T	tenor [voice]
t	tenor [instrument]
tc	*tragicommedia*
td(s)	*tonadilla*(s)
TeD	Te Deum
ThM	Master of Theology
timp	timpani
tm	*tragédie en musique*
TN	Tennessee
tpt	trumpet
Tr	treble [voice]
tr(s)	tract(s); treble [instrument]
trad.	traditional
trans.	translation, translated by
transcr(s).	transcription(s), transcribed by/for
trbn	trombone
TV	television
TWV	Menke catalogue [Telemann]
TX	Texas
U.	University
UCLA	University of California at Los Angeles
UHF	ultra-high frequency
UK	United Kingdom of Great Britain and Northern Ireland
Ukr.	Ukrainian
unacc.	unaccompanied
unattrib.	unattributed
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNICEF	United Nations International Children's Emergency Fund
unorchd	unorchestrated
unperf.	unperformed
unpubd	unpublished
UP	University Press
US	United States [adjective]
USA	United States of America
USSR	Union of Soviet Socialist Republics
UT	Utah
v, vv	voice, voices
v., vv.	verse, verses
v	verso
v.	versus
V	versicle
VA	Virginia
va	viola
vc	cello
vcle(s)	versicle(s)
VEB	Volkseigener Betrieb [people's own industry]
Ven	Venite
VHF	very high frequency
VI	Virgin Islands
vib	vibraphone
viz	videlicet [namely]
vle	violone
vn	violin
vol(s).	volume(s)
vs	vocal score, piano-vocal score
VT	Vermont
W.	West, Western
WA	Washington [State]
Warwicks.	Warwickshire
WDR	Westdeutscher Rundfunk
WI	Wisconsin
Wilts.	Wiltshire
wint.	winter
WNO	Welsh National Opera
WOO	Werke ohne Opuszahl
Worcs.	Worcestershire
WPA	Works Progress Administration
WQ	Wotquenne catalogue [C.P.E. Bach]
WV	West Virginia
ww	woodwind
WY	Wyoming
xyl	xylophone
YMCA	Young Men's Christian Association
Yorks.	Yorkshire
YT	Yukon Territory
YWCA	Young Women's Christian Association
YYS	(Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts))
Z	Zimmermann catalogue [Purcell]
zar(s)	zarzuela(s)
zargc	*zarzuela género chico*

Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

19CM	*19th Century Music* P
ACAB	*American Composers Alliance Bulletin* P
AcM	*Acta musicologica* P
ADB	*Allgemeine deutsche Biographie* (Leipzig, 1875–1912)
AdlerHM	G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*)
AfM	*African Music* P
AH	Analecta hymnica medii aevi E
AllacciD	L. Allacci: *Drammaturgia* D
AM	*Antiphonale monasticum pro diurnis horis* (Tournai, 1934)
AmbrosGM	A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*)
AMe, AMeS	*Algemene muziekencyclopedie* and suppl. D
AMf	*Archiv für Musikforschung* P
AMI	L'arte musicale in Italia E
AMMM	Archivium musices metropolitanum mediolanense E
AMP	Antiquitates musicae in Polonia E
AMw	*Archiv für Musikwissenschaft* P
AMZ	*Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P
AMz	*Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P
Anderson2	E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D
AnM	*Anuario musical* P
AnMc, AnMc	*Analecta musicologica* P
AnnM	*Annales musicologiques* P
AnthonyFB	J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997)
AntMI	Antiquae musicae italicae E
AÖAW	*Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–)
ApelG	W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972)
AR	*Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949)
AS	W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*)
AshbeeR	A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95)
AsM	*Asian Music* P
AudaM	A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D
AusDB	*Australian Dictionary of Biography* (Melbourne, 1966–96)
Baker5[–8]	*Baker's Biographical Dictionary of Musicians* D
BAMS	*Bulletin of the American Musicological Society* P
BDA	*A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93)
BDECM	A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998)
BDRSC	A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D
BeckEP	J.H. Beck: *Encyclopedia of Percussion* D
BeJb	*Beethoven-Jahrbuch* P
BenoitMC	M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971)
BenzingB	J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982)
BerliozM	H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991)
BertolottiM	A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*)

BicknellH S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
BJb *Bach-Jahrbuch* P
BladesPI J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
BlumeEK F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
BMw *Beiträge zur Musikwissenschaft* P
BNB *Biographie nationale* [*belge*] (Brussels, 1866–1986)
BoalchM D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
BoetticherOL W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
Bouwsteenen: JVNM *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
BoydenH D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
BPM *Black Perspective in Music* P
BrenetC M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
BrenetM M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
BrookB B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
BrookSF B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
BrownI H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
Brown-Stratton BMB J.D. Brown and S.S. Stratton: *British Musical Biography* D
BSIM *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
BUCEM E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
BurneyFI C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
BurneyGN C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
BurneyH C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
BWQ *Brass and Woodwind Quarterly* P

CaffiS F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
CampbellGC M. Campbell: *The Great Cellists* D
CampbellGV M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
CBY *Current Biography Yearbook* (1955–)
CC B. Morton and P. Collins, eds.: *Contemporary Composers* D
CeBeDeM directory *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
CHM *Collectanea historiae musicae* (1953–66)
Choron-FayolleD A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
ClinkscaleMP M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
CMc *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
ČMm *Časopis Moravského musea* [*muzea*, 1977–] P
CMR *Contemporary Music Review* P
CMz *Cercetări de muzicologie* P
CohenE A.I. Cohen: *International Encyclopedia of Women Composers* D
CohenWE Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
COJ *Cambridge Opera Journal* P
CooverMA J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
CoussemakerS C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
CroceN B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
ČSHS *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
CSPD *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

DAB *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
DAM *Dansk aarbog for musikforskning* P
Day-Murrie ESB C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
DBF *Dictionnaire de biographie française* (Paris, 1933–)
DBI *Dizionario biografico degli italiani* (Rome, 1960–)
DBL, DBL2, DBL3 *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
DBNM, DBNM *Darmstädter Beiträge zur neuen Musik* P
DBP E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
DEMF A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
DEUMM *Dizionario enciclopedico universale della musica e dei musicisti* D
DeutschMPN O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
Dichter-ShapiroSM H. Dichter and E. Shapiro: *Early American Sheet Music* D
DJbM *Deutsches Jahrbuch der Musikwissenschaft* P
DlabacžKL G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
DMt *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
DNB *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
DoddI G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
DugganIMI M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
DVLG *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
EG *Etudes grégoriennes* P
EI *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
EinsteinIM A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
EIT *Yezhegodnik imperatorskikh teatrov* P
EitnerQ R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
EitnerS R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
EMc *Early Music* P
EMC1, 2 *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

EMDC	A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
EMH	*Early Music History* P
EMN	Exempla musica neerlandica E
EMS	see EM
EMuz	*Encyklopedia muzyczne* D
ERO	Early Romantic Opera E
ES	English Song 1600–1675 (New York, 1986–9)
ES	*Enciclopedia dello spettacolo* D
ESLS	see EL
EthM	*Ethnomusicology* P
EthM Newsletter	*Ethno[-]musicology Newsletter* P
EwenD	D. Ewen: *American Composers: a Biographical Dictionary* D
FAM	*Fontes artis musicae* P
FasquelleE	*Encyclopédie de la musique* D
FCVR	Florilège du concert vocal de la Renaissance E
FellererG	K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
FellererP	K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
FenlonMM	I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
FétisB, FétisBS	F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
FisherMP	W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
FiskeETM	R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
FlorimoN	F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO	French Opera in the 17th and 18th Centuries (New York, 1983–)
FortuneISS	N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
Friedlaender DL	M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
FrotscherG	G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
FuldWFM	J.J. Fuld: *The Book of World-Famous Music* D
FullerPG	S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
FürstenauG	M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)
GänzlBMT	K. Gänzl: *The British Musical Theatre* (London, 1986)
GänzlEMT	K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
GaspariC	G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
GerberL	E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
GerberNL	E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
GerbertS	M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
GEWM	*The Garland Encyclopedia of World Music* D
GfMKB	*Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
GiacomoC	S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT	Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB	Geschichte der Musik in Beispielen E
GMM	*Gazzetta musicale di Milano* P
GOB	German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
GöhlerV	A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
GoovaertsH	A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
GR	*Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
Grove1[–5]	G. Grove, ed.: *A Dictionary of Music and Musicians* D
Grove6	*The New Grove Dictionary of Music and Musicians* D
GroveA	*The New Grove Dictionary of American Music* D
GroveI	*The New Grove Dictionary of Musical Instruments* D
GroveJ	*The New Grove Dictionary of Jazz* D
GroveJapan	*The New Grove Dictionary of Music and Musicians*, Jap. trans. D
GroveO	*The New Grove Dictionary of Opera* D
GroveW	*The New Grove Dictionary of Women Composers* D
GS	W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
GSJ	*Galpin Society Journal* P
GSL	K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
GV	R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D
HAM	Historical Anthology of Music E
Harrison MMB	F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
HawkinsH	J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
HBSJ	*Historical Brass Society Journal* P
HDM	W. Apel: *Harvard Dictionary of Music* D
HJb	*Händel-Jahrbuch* P
HJbMw	*Hamburger Jahrbuch für Musikwissenschaft* P
HM	Hortus musicus E
HMC	Historical Manuscripts Commission [Publications]
HMT	*Handwörterbuch der musikalischen Terminologie* D
HMw	Handbuch der Musikwissenschaft (Potsdam, 1927–34)
HMYB	*Hinrichsen's Musical Year Book* P
HoneggerD	M. Honegger: *Dictionnaire de la musique* D
HopkinsonD	C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
Hopkins-RimbaultO	E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM	Harvard Publications in Music E
HR	*Hudební revue* P
HRo	*Hudební rozhledy* P
Humphries-SmithMP	C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
HV	*Hudební věda* P
ICSC	The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM	Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
IIM	*Izvestiya na Instituta za muzika* P
IMa	Instituta et monumenta E
IMi	Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
IMSCR	*International Musicological Society: Congress Report* [1930–]
IMusSCR	*International Musical Society: Congress Report* [II–IV, 1906–11]
IO	The Italian Oratorio 1650–1800 E
IOB	Italian Opera 1640–1770, ed. H.M. Brown E
IOG	Italian Opera 1810–1840, ed. P. Gossett E
IRASM	*International Review of the Aesthetics and Sociology of Music* P
IRMAS	*International Review of Music Aesthetics and Sociology* P
IRMO	S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS	Italian Secular Song 1606–1636 (New York, 1986)
IZ	*Instrumentenbau-Zeitschrift* P
JAMIS	*Journal of the American Musical Instrument Society* P
JAMS	*Journal of the American Musicological Society* P
JASA	*Journal of the Acoustical Society of America* P
JazzM	*Jazz Monthly* P
JBIOS	*Journal of the British Institute of Organ Studies* P

JbLH *Jahrbuch für Liturgik und Hymnologie* P
JbMP *Jahrbuch der Musikbibliothek Peters* P
JbO *Jahrbuch für Opernforschung* P
JbSIM *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
JEFDSS *Journal of the English Folk Dance and Song Society* P
JFSS *Journal of the Folk-Song Society* P
JIFMC *Journal of the International Folk Music Council* P
JJ *Jazz Journal* P
JJI *Jazz Journal International* P
JJS *Journal of Jazz Studies* P
JLSA *Journal of the Lute Society of America* P
JM *Journal of Musicology* P
JMR *Journal of Musicological Research* P
JMT *Journal of Music Theory* P
JoãoIL [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
Johansson FMP C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
JohanssonH C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
JR *Jazz Review* P
JRBM *Journal of Renaissance and Baroque Music* P
JRMA *Journal of the Royal Musical Association* P
JRME *Journal of Research in Music Education* P
JT *Jazz Times* P
JVdGSA *Journal of the Viola da Gamba Society of America* P
JVNM see *Bouwsteenen: JVNM*

KdG *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
KermanEM J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
KidsonBMP F. Kidson: *British Music Publishers, Printers and Engravers* D
KingMP A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
KJb *Kirchenmusikalisches Jahrbuch* P
KM *Kwartalnik muzyczny* P
KöchelKHM L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
KretzschmarG H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
KrummelEMP D.W. Krummel: *English Music Printing* (London, 1975)

LaborD *Diccionario de la música Labor* D
La BordeE J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
LabordeMP L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
LafontaineKM H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
La Laurencie EF L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
LAMR *Latin American Music Review* P
LaMusicaD *La musica: dizionario* D
LaMusicaE *La musica: enciclopedia storica* D
LangwillI7 see *Waterhouse-LangwillI*
LedeburTLB C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
Le HurayMR P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
LipowskyBL F.J. Lipowsky: *Baierisches Musik-Lexikon* D
LM *Lucrări de muzicologie* P
Lockwood MRF L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
LoewenbergA A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS The London Pianoforte School 1766–1860 E
LS *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
LSJ *Lute Society Journal* P
LU *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
Lütgendorff GL W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
LZMÖ *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

MA *Musical Antiquary* P
MAB Musica antiqua bohemica E
MAk *Muzïkal'naya akademiya* P
MAM Musik alter Meister E
MAMS Monumenta artis musicae Sloveniae E
MAn *Music Analysis* P
MAP Musica antiqua polonica E
MAS Musical Antiquarian Society [Publications] E
Mattheson GEP J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB Musica britannica E
MC Musica da camera E
McCarthyJR A. McCarthy: *Jazz on Record* (London, 1968)
MCL H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
MD *Musica disciplina* P
ME *Muzïkal'naya entsiklopediya* D
MEM Mestres de l'Escolanía de Montserrat E
MersenneHU M. Mersenne: *Harmonie universelle* D
MeyerECM E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
MeyerMS E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF Music in Facsimile (New York, 1983–91)
Mf *Die Musikforschung* P
MG *Musik und Gesellschaft* P
MGG1, 2 *Die Musik in Geschichte und Gegenwart* D
MGH Monumenta Germaniae historica
MH Música hispana E
MischiatiI O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
MISM *Mitteilungen der Internationalen Stiftung Mozarteum* P
MJb *Mozart-Jahrbuch* [Salzburg, 1950–] P
ML *Music & Letters* P
MLE Music for London Entertainment 1660–1800 E
MLMI Monumenta lyrica medii aevi italica E
MM *Modern Music* P
MMA *Miscellanea musicologica* [Australia] P
MMB Monumenta musicae byzantinae E
MMBel Monumenta musicae belgicae E
MMC *Miscellanea musicologica* [Czechoslovakia] P
MME Monumentos de la música española E
MMFTR Monuments de la musique française au temps de la Renaissance E
MMg *Monatshefte für Musikgeschichte* P
MMI Monumenti di musica italiana E
MMMA Monumenta monodica medii aevi E
MMN Monumenta musica neerlandica E
MMP Monumenta musicae in Polonia E
MMR *Monthly Musical Record* P
MMRF Les maîtres musiciens de la Renaissance française E
MMS Monumenta musicae svecicae E
MNAN Music of the New American Nation E
MO *Musical Opinion* P
MooserA R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
MoserGV A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
MQ *Musical Quarterly* P
MR *Music Review* P
MRM Monuments of Renaissance Music E
MRS Musiche rinascimentali siciliane E
MS *Muzïkal'nïy sovremennik* P
MSD Musicological Studies and Documents E
MT *Musical Times* P
MusAm *Musical America* P
MVH Musica viva historica E
MVSSP Musiche vocali e strumentali sacre e profane E
Mw Das Musikwerk E
MZ *Muzikološki zbornik* P

NA *Note d'archivio per la storia musicale* P
NBeJb *Neues Beethoven-Jahrbuch* P
NBL *Norsk biografisk leksikon* (Oslo, 1923–83)
NDB *Neue deutsche Biographie* (Berlin, 1953–)

Neighbour-TysonPN — O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965)
NericiS — L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/*R*)
NewcombMF — A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980)
NewmanSBE — W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983)
NewmanSCE — W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983)
NewmanSSB — W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983)
NicollH — A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9)
NM — Nagels Musik-Archiv E
NMÅ — *Norsk musikkgranskning årbok* P
NNBW — *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37)
NÖB — *Neue österreichische Biographie* (Vienna, 1923–35)
NOHM, NOHM — *The New Oxford History of Music* (Oxford, 1954–90)
NRMI — *Nuova rivista musicale italiana* P
NZM — *Neue Zeitschrift für Musik* P

OHM, OHM — *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38)
OM — *Opus musicum* P
ÖMz — *Österreichische Musikzeitschrift* P
ON — *Opera News* P
OQ — *Opera Quarterly* P
OW — *Opernwelt* P

PalMus — Paléographie musicale E
PAMS — *Papers of the American Musicological Society* P
PÄMw — Publikation älterer praktischer und theoretischer Musikwerke E
PazdírekH — B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R)
PBC — Publicaciones del departamento de música E
PEM — C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97)
PG — *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912)
PGfM — see PÄMw
PierreH — C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975)
PIISM — Pubblicazioni dell'Istituto italiano per la storia della musica E
PirroHM — A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940)
PirrottaDO — N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*)
PitoniN — G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, *c*1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988)
PL — *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64)
PM — Portugaliae musica E
PMA — *Proceedings of the Musical Association* P
PMFC — Polyphonic Music of the Fourteenth Century E
PMM — *Plainsong and Medieval Music* P
PNM — *Perspectives of New Music* P
PraetoriusSM — M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*)
PraetoriusTI — M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*]
PRM — *Polski rocznik muzykologiczny* P
PRMA — *Proceedings of the Royal Musical Association* P
Przywecka-SameckaDM — M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969)
PSB — *Polskich słownik biograficzny* (Kraków, 1935)
PSFM — Publications [Société française de musicologie] E

Quaderni della RaM — *Quaderni della Rassegna musicale* P

Rad JAZU — *Rad Jugoslavenske akademije znanosti i umjetnosti* P
RaM — *Rassegna musicale* P
RBM — *Revue belge de musicologie* P
RdM — *Revue de musicologie* P
RdMc — *Revista de musicología* P
ReeseMMA — G. Reese: *Music in the Middle Ages* (New York, 1940)
ReeseMR — G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959)
RefardtHBM — E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D
ReM — *Revue musicale* P
RFS — Romantic French Song 1830–1870 E
RGMP — *Revue et gazette musicale de Paris* P
RHCM — *Revue d'histoire et de critique musicales* P
RicciTB — C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*)
RicordiE — C. Sartori and R. Allorto: *Enciclopedia della musica* D
RiemannG — H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977)
RiemannL11, 12 — *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D
RIM — *Rivista italiana di musicologia* P
RIMS — *Rivista internazionale di musica sacra* P
RM — *Ruch muzyczny* P
RMARC — *R.M.A. [Royal Musical Association] Research Chronicle* P
RMC — *Revista musical chilena* P
RMF — Renaissance Music in Facsimile (New York, 1986–8)
RMFC — *Recherches sur la musique française classique* P
RMG — *Russkaya muzïkal'naya gazeta* P
RMI — *Rivista musicale italiana* P
RMS — Renaissance Manuscript Studies (Stuttgart, 1975–)
RN — *Renaissance News* P
RosaM — C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840)
RRAM — Recent Researches in American Music E
RRMBE — Recent Researches in the Music of the Baroque Era E
RRMCE — Recent Researches in the Music of the Classical Era E
RRMMA — Recent Researches in the Music of the Middle Ages and Early Renaissance E
RRMNETC — Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E
RRMR — Recent Researches in the Music of the Renaissance E

SachsH — C. Sachs: *The History of Musical Instruments* (New York, 1940)
SainsburyD — J.H. Sainsbury: *A Dictionary of Musicians* D
SartoriB — C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68)
SartoriD — C. Sartori: *Dizionario degli editori musicali italiani* D
SartoriL — C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94)
SBL — *Svenskt biografiskt lexikon* (Stockholm, 1918–)
SCC — The Sixteenth-Century Chanson E
ScheringGIK — A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*)
ScheringGO — A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*)
SchillingE — G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D
SČHK — *Slovník české hudební kultury* (Prague, 1997)
SchmidlD, SchmidlDS — C. Schmidl: *Dizionario universale dei musicisti* and suppl. D
SchmitzG — E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955)
SchullerEJ — G. Schuller: *Early Jazz* (New York, 1968/*R*)
SchullerSE — G. Schuller: *The Swing Era* (New York, 1989)
SchwarzGM — B. Schwarz: *Great Masters of the Violin* D
SCISM — Seventeenth-Century Italian Sacred Music E
SCKM — Seventeenth-Century Keyboard Music (New York, 1987–8)
SCMA — Smith College Music Archives E
SCMad — Sixteenth-Century Madrigal E

SCMot — Sixteenth-Century Motet E
SeegerL — H. Seeger: *Musiklexikon* D
SEM — Series of Early Music [University of California] E
SennMT — W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
SH — *Slovenská hudba* P
SIMG — *Sammelbände der Internationalen Musik-Gesellschaft* P
SKM — *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
SM — see *SMH*
SMA — *Studies in Music* [Australia] P
SMC — *Studies in Music from the University of Western Ontario* [Canada] P
SMd — Schweizerische Musikdenkmäler E
SMH — *Studia musicologica Academiae scientiarum hungaricae* P
SmitherHO — H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
SML — *Schweizer Musikerlexikon* D
SMM — Summa musicae medii aevi E
SMN — *Studia musicologica norvegica* P
SMP — *Słownik muzyków polskich* D
SMSC — Solo Motets from the Seventeenth Century (New York, 1987–8)
SMw — *Studien zur Musikwissenschaft* P
SMz — *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB — Süddeutsche Orgelmeister des Barock E
SOI — L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
SolertiMBD — A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
SouthernB — E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
SovM — *Sovetskaya muzïka* P
SpataroC — B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
SPFFBU — *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
SpinkES — I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
StevensonRB — R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
Stevenson SCM — R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
StevensonSM — R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
StiegerO — F. Stieger: *Opernlexikon* D
STMf — *Svensk tidskrift för musikforskning* P
StrohmM — R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
StrohmR — R. Strohm: *The Rise of European Music* (Cambridge, 1993)
StrunkSR1, 2 — O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
SubiráHME — J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM — Tudor Church Music E
TCMS — Three Centuries of Music in Score (New York, 1988–90)
Thompson1 [–11] — O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM — Thesauri musici E
TSM — *Tesoro sacro musical* P
TVNM — *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM — Uitgave van oudere Noord-Nederlandsche Meesterwerken E

Vander Straeten MPB — E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
VannesD — R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
VannesE — R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
VintonD — J. Vinton: *Dictionary of Contemporary Music* D
VirdungMG — S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
VMw — *Vierteljahrsschrift für Musikwissenschaft* P
VogelB — E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

WalterG — F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
WaltherML — J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
Waterhouse-LangwillI — W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP — Wydawnictwo dawnej muzyki polskiej E
WE — The Wellesley Edition E
WECIS — Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
Weinmann WM — A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
WilliamsNH — P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
WinterfeldEK — C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
WolfeMEP — R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
WolfH — J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
WurzbachL — C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

YIAMR — *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
YIFMC — *Yearbook of the International Folk Music Council* P
YoungHI — P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
YTM — *Yearbook for Traditional Music* P

ZahnM — J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
ZDADL — *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
ZfM — *Zeitschrift für Musik* P
ŹHMP — Źródła do historii muzyki polskiej E
ZI — *Zeitschrift für Instrumentenbau* P
ZIMG — *Zeitschrift der Internationalen Musik-Gesellschaft* P
ZL — *Zenei lexikon* D
ZMw — *Zeitschrift für Musikwissenschaft* P
ZT — *Zenetudományi tanulmányok* P

Discographical Abbreviations

20C	20th Century
20CF	20th Century-Fox
AAFS	Archive of American Folksong (Library of Congress)
A&M Hor.	A&M Horizon
ABC-Para.	ABC-Paramount
AH	Artists House
AIMP	Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo
Ala.	Aladdin
AM	American Music
Amer.	America
AN	Arista Novus
Ant.	Antilles
Ari.	Arista
Asy.	Asylum
Atl.	Atlantic
Aut.	Autograph
Bak.	Bakton
Ban.	Banner
Bay.	Baystate
BB	Black and Blue
Bb	Bluebird
Beth.	Bethlehem
BH	Bee Hive
BL	Black Lion
BN	Blue Note
Bruns.	Brunswick
BS	Black Saint
BStar	Blue Star
Cad.	Cadence
Can.	Canyon
Cand.	Candid
Cap.	Capitol
Car.	Caroline
Cas.	Casablanca
Cat.	Catalyst
Cen.	Century
Chi.	Chiaroscuro
Cir.	Circle
CJ	Classic Jazz
Cob.	Cobblestone
Col.	Columbia
Com.	Commodore
Conc.	Concord
Cont.	Contemporary
Contl	Continental
Cot.	Cotillion
CP	Charlie Parker
CW	Creative World
Del.	Delmark
DG	Deutsche Grammophon
Dis.	Discovery
Dra.	Dragon
EB	Electric Bird
Elec.	Electrola
Elek.	Elektra
Elek. Mus.	Elektra Musician
EmA	EmArcy
ES	Elite Special
Eso.	Esoteric
Ev.	Everest
EW	East Wind
Ewd	Eastworld
FaD	Famous Door
Fan.	Fantasy
FD	Flying Dutchman
FDisk	Flying Disk
Fel.	Felsted
Fon.	Fontana
Fre.	Freedom
FW	Folkways
Gal.	Galaxy
Gen.	Gennett
GM	Groove Merchant
Gram.	Gramavision
GTJ	Good Time Jazz
HA	Hat Art
Hal.	Halcyon
Har.	Harmony
Harl.	Harlequin
HH	Hat Hut
Hick.	Hickory
HM	Harmonia Mundi
Hor.	Horizon
Hyp.	Hyperion
IC	Inner City
IH	Indian House
ImA	Improvising Artists
Imp.	Impulse!
Imper.	Imperial
IndN	India Navigation
Isl.	Island
JAM	Jazz America Marketing
Jlgy	Jazzology
Jlnd	Jazzland
Jub.	Jubilee
Jwl	Jewell
Jzt.	Jazztone
Key.	Keynote
Kt.	Keytone
Lib.	Liberty
Lml.	Limelight
Lon.	London
Mdsv.	Moodsville
Mer.	Mercury
Met.	Metronome
Metro.	Metrojazz
MJR	Master Jazz Recordings
Mlst.	Milestone
Mlt.	Melotone
Moers	Moers Music
MonE	Monmouth-Evergreen
Mstr.	Mainstream
Musi.	Musicraft

Nat.	National
NewJ	New Jazz
Norg.	Norgran
NW	New World
OK	Okeh
OL	Oiseau-Lyre
Omni.	Omnisound
PAct	Pathé Actuelle
PAlt	Palo Alto
Para.	Paramount
Parl.	Parlophone
Per.	Perfect
Phi.	Philips
Phon.	Phontastic
PJ	Pacific Jazz
PL	Pablo Live
Pol.	Polydor
Prog.	Progressive
Prst.	Prestige
PT	Pablo Today
PW	Paddle Wheel
Qual.	Qualiton
Reg.	Regent
Rep.	Reprise
Rev.	Revelation
Riv.	Riverside
Roul.	Roulette
RR	Red Records
RT	Real Time
Sack.	Sackville
Sat.	Saturn
SE	Strata-East
Sig.	Signature
Slnd	Southland
SN	Soul Note
SolS	Solid State
Son.	Sonora
Spot.	Spotlite
Ste.	Steeplechase
Sto.	Storyville
Sup.	Supraphon
Tak.	Takoma
Tan.	Tangent
TE	Toshiba Express
Tei.	Teichiku
Tel.	Telefunken
The.	Theresa
Tim.	Timeless
TL	Time-Life
Tran.	Transition
UA	United Artists
Upt.	Uptown
Van.	Vanguard
Var.	Variety
Vars.	Varsity
Vic.	Victor
VJ	Vee-Jay
Voc.	Vocalion
WB	Warner Bros.
WP	World Pacific
Xan.	Xanadu

Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

A: AUSTRIA

A	Admont, Benediktinerstift, Archiv und Bibliothek
DO	Dorfbeuren, Pfarramt
Ed	Eisenstadt, Domarchiv, Musikarchiv
Ee	——, Esterházy-Archiv
Eh	——, Haydn-Museum
Ek	——, Stadtpfarrkirche
El	——, Burgenländisches Landesmuseum
ETgoëss	Ebenthal (nr Klagenfurt), Goëss private collection
F	Fiecht, St Georgenberg, Benediktinerstift, Bibliothek
FB	Fischbach (Oststeiermark), Pfarrkirche
FK	Feldkirch, Domarchiv
Gd	Graz, Diözesanarchiv
Gk	——, Universität für Musik und Darstellende Kunst
Gl	——, Steiermärkische Landesbibliothek am Joanneum
Gmi	——, Institut für Musikwissenschaft
Gu	——, Universitätsbibliothek
GÖ	Göttweig, Benediktinerstift, Musikarchiv
GÜ	Güssing, Franziskaner Kloster
H	Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv
HE	Heiligenkreuz, Zisterzienserkloster
Ik	Innsbruck, Tiroler Landeskonservatorium
Imf	——, Tiroler Landesmuseum Ferdinandeum
Imi	——, Musikwissenschaftliches Institut der Universität
Iu	——, Universitätsbibliothek
Kk	Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek
Kla	——, Landesarchiv
Kse	——, Schlossbibliothek Ebental
KN	Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek
KR	Kremsmünster, Benediktinerstift, Musikarchiv
L	Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek
LA	Lambach, Benediktinerstift
LIm	Linz, Oberösterreichisches Landesmuseum
LIs	——, Bundesstaatliche Studienbibliothek
M	Melk, Benediktiner-Superiorat Mariazell
MB	Michaelbeuern, Benediktinerabtei
MS	Mattsee, Stiftsarchiv
MT	Maria Taferl (Niederösterreich), Pfarre
MZ	Mariazell, Benediktiner-Priorat, Bibliothek und Archiv
N	Neuburg, Pfarrarchiv
R	Rein, Zisterzienserstift
RB	Reichersberg, Stift
Sca	Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek
Sd	——, Dom, Konsistorialarchiv, Dommusikarchiv
Sk	——, Kapitelbibliothek
Sl	——, Landesarchiv
Sm	——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana
Smi	——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek
Sn	——, Nonnberg (Benediktiner-Frauenstift), Bibliothek
Sp	——, Bibliothek des Priesterseminars
Ssp	——, Erzabtei St Peter, Musikarchiv
Sst	——, Bundesstaatliche Studienbibliothek [in *Su*]
Su	——, Universitätsbibliothek
SB	Schlierbach, Stift
SCH	Schlägl, Prämonstratenser-Stift, Bibliothek
SE	Seckau, Benediktinerabtei
SEI	Seitenstetten, Benediktinerstift, Musikarchiv
SF	St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv
SL	St Lambrecht, Benediktiner-Abtei, Bibliothek
SPL	St Paul, Benediktinerstift St Paul im Lavanttal
ST	Stams, Zisterzienserstift, Musikarchiv
STEp	Steyr, Stadtpfarre
TU	Tulln, Pfarrkirche St Stephan
VOR	Vorau, Stift
Wa	Vienna, St Augustin, Musikarchiv
Waf	——, Pfarrarchiv Altlerchenfeld
Wdo	——, Zentralarchiv des Deutschen Orden
Wdtö	——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich
Wgm	——, Gesellschaft der Musikfreunde
Wh	——, Pfarrarchiv Hernals
Whh	——, Haus-, Hof- und Staatsarchiv
Whk	——, Hofburgkapelle [in *Wn*]
Wk	——, St Karl Borromäus
Wkm	——, Kunsthistorisches Museum
Wlic	——, Pfarrkirche Wien-Lichtental
Wm	——, Minoritenkonvent
Wmi	——, Institut für Musikwissenschaft der Universität
Wn	——, Österreichische Nationalbibliothek, Musiksammlung
Wp	——, Musikarchiv, Piaristenkirche Maria Treu
Ws	——, Schottenabtei, Musikarchiv
Wsa	——, Stadtarchiv
Wsfl	——, Schottenfeld, Pfarrarchiv St Laurenz

Wsp	——, St Peter, Musikarchiv
Wst	——, Stadt- und Landesbibliothek, Musiksammlung
Wu	——, Universitätsbibliothek
Wwessely	——, Othmar Wessely, private collection
WAIp	Waidhofen (Ybbs), Stadtpfarre
WIL	Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv
Z	Zwettl, Zisterzienserstift, Stiftsbibliothek

AUS: AUSTRALIA

CAnl	Canberra, National Library of Australia
Msl	Melbourne, State Library of Victoria
Pml	Perth, Central Music Library
PVgm	Parkville, Grainger Museum, University of Melbourne
Sb	Sydney, Symphony Australia National Music Library
Scm	——, New South Wales State Conservatorium of Music
Sfl	——, University of Sydney, Fisher Library
Smc	——, Australia Music Centre Ltd, Library
Sml	——, Music Branch Library, University of Sydney
Sp	——, Public Library
Ssl	——, State Library of New South Wales, Mitchell Library

B: BELGIUM

Aa	Antwerp, Stadsarchief
Aac	——, Archief en Museum voor het Vlaamse Culturleven
Ac	——, Koninklijk Vlaams Muziekconservatorium
Ak	——, Onze-Lieve-Vrouw-Kathedraal, Archief
Amp	——, Museum Plantin-Moretus
As	——, Stadsbibliotheek
Asj	——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief
Ba	Brussels, Archives de la Ville
Bc	——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek
Bcdm	——, Centre Belge de Documentation Musicale [CeBeDeM]
Bg	——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]
Bmichotte	——, Michotte private collection [in *Bc*]
Br	——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique
Brtb	——, Radiodiffusion-Télévision Belge
Bsp	——, Société Philharmonique
BRc	Bruges, Stedelijk Muziekconservatorium, Bibliotheek
BRs	——, Stadsbibliotheek
D	Diest, St Sulpitiuskerk
Gc	Ghent, Koninklijk Muziekconservatorium, Bibliotheek
Gcd	——, Culturele Dienst Province Oost-Vlaanderen
Geb	——, St Baafsarchief
Gu	——, Universiteit, Centrale Bibliotheek, Handskriftenzaal
La	Liège, Archives de l'État, Fonds de la Cathédrale St Lambert
Lc	——, Conservatoire Royal de Musique, Bibliothèque
Lg	——, Musée Grétry
Lu	——, Université de Liège, Bibliothèque
LVu	Leuven, Katholieke Universiteit van Leuven
MA	Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque
MEa	Mechelen, Archief en Stadsbibliotheek
Tc	Tournai, Chapitre de la Cathédrale, Archives
Tv	——, Bibliothèque de la Ville

BR: BRAZIL

Rem	Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno
Rn	——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

BY: BELARUS

MI	Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

C: CUBA

HABn	Havana, Biblioteca Nacional José Martí

CDN: CANADA

Cu	Calgary, University of Calgary, Library
E	Edmonton (AB), University of Alberta
HNu	Hamilton (ON), McMaster University, Mills Memorial Library, Music Section
Lu	London (ON), University of Western Ontario, Music Library
Mc	Montreal, Conservatoire de Musique, Centre de Documentation
Mcm	——, Centre de Musique Canadienne
Mm	——, McGill University, Faculty and Conservatorium of Music Library
Mn	——, Bibliothèque Nationale
On	Ottawa, National Library of Canada, Music Division
Qmu	Quebec, Monastère des Ursulines, Archives
Qsl	——, Musée de l'Amérique Française
Qul	——, Université Laval, Bibliothèque des Sciences Humaines et Sociales
Tcm	Toronto, Canadian Music Centre
Tu	——, University of Toronto, Faculty of Music Library
Vcm	Vancouver, Canadian Music Centre
VIu	Victoria, University of Victoria

CH: SWITZERLAND

A	Aarau, Aargauische Kantonsbibliothek
Bab	Basle, Archiv der Evangelischen Brüdersozietät
Bps	——, Paul Sacher Stiftung, Bibliothek
Bu	——, Universität Basel, Öffentliche Bibliothek, Musikabteilung
BEb	Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie
BEl	——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra
BEsu	——, Stadt- und Universitätsbibliothek
BM	Beromünster, Musikbibliothek des Stifts
BU	Burgdorf, Stadtbibliothek
CObodmer	Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana
D	Disentis, Stift, Musikbibliothek
E	Einsiedeln, Benedikterkloster, Musikbibliothek
EN	Engelberg, Kloster, Musikbibliothek
Fcu	Fribourg, Bibliothèque Cantonale et Universitaire
FF	Frauenfeld, Thurgauische Kantonsbibliothek
Gc	Geneva, Conservatoire de Musique, Bibliothèque
Gpu	——, Bibliothèque Publique et Universitaire
Lmg	Lucerne, Allgemeine Musikalische Gesellschaft
Lz	——, Zentralbibliothek
LAac	Lausanne, Archives Cantonales Vaudoises
LAcu	——, Bibliothèque Cantonale et Universitaire
LU	Lugano, Biblioteca Cantonale
MSbk	Mariastein, Benediktinerkloster
MÜ	Müstair, Frauenkloster St Johann
N	Neuchâtel, Bibliothèque Publique et Universitaire
OB	Oberbüren, Kloster Glattburg
P	Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)
R	Rheinfelden, Christkatholisches Pfarramt
S	Sion, Bibliothèque Cantonale du Valais
SAf	Sarnen, Benediktinerinnen-Abtei St Andreas
SAM	Samedan, Biblioteca Fundaziun Planta
SGd	St Gallen, Domchorarchiv
SGs	——, Stiftsbibliothek, Handschriftenabteilung
SGv	——, Kantonsbibliothek (Vadiana)
SH	Schaffhausen, Stadtbibliothek
SO	Solothurn, Zentralbibliothek, Musiksammlung
SObo	——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel
W	Winterthur, Stadtbibliothek
Zi	Zürich, Israelitische Kultusgemeinde
Zma	——, Schweizerisches Musik-Archiv [in *Nf*]
Zz	——, Zentralbibliothek
ZGm	Zug, Pfarrarchiv St Michael

CO: COLOMBIA

B Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

Bam Brno, Archiv města Brna
Bb ——, Klášter Milosrdnych Bratří [in *Bm*]
Bm ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
Bsa ——, Státní Oblastní Archiv
Bu ——, Moravská Zemeská Knihovna, Hudební Oddělení
BER Beroun, Statní Okresní Archiv
BROb Broumov, Knihovna Benediktinů [in *HK*]
CH Cheb, Okresní Archiv
CHRm Chrudim, Okresní Muzeum
D Dačice, Knihovna Františkánů [in *Bu*]
H Hronov, Muzeum
HK Hradec Králové, Státní Vědecká Knihovna
HKm ——, Muzeum Východních Čech
HR Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
JIa Jindřichův Hradec, Státní Oblastní Archív Třeboni
K Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
KA Kadaň, Děkansky Kostel
KL Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
KR Kroměříž, Knihovna Arcibiskupského Zámku
KRa ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
KRA Králíky, Kostel Sv. Michala [in *UO*]
KU Kutná Hora, Okresní Muzeum [in *Pnm*]
LIa Česká Lípa, Okresní Archív
LIT Litoměřice, Státní Oblastní Archiv
LO Loukov, Farní Kostel
LUa Louny, Okresní Archív
ME Mělník, Okresní Muzeum [on loan to *Pnm*]
MH Mnichovo Hradiště, Vlastivědné Muzeum
MHa ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradiští
MT Moravská Třebová, Knihovna Františkánů [in *Bu*]
NR Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
OLa Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
OP Opava, Slezské Muzeum
OS Ostrava, Česky Rozhlas, Hudební Archiv
OSE Osek, Knihovna Cisterciáků [in *Pnm*]
Pa Prague, Státní Ústřední Archiv
Pak ——, Pražská Metropolitní Kapitula
Pdobrovského ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
Pk ——, Konservatoř, Archiv a Knihovna
Pn ——, Knihovna Národního Muzea
Pnd ——, Národní Divadlo, Hudební Archiv
Pnm ——, Národní Muzeum
Pr ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
Ps ——, Památník Národního Písemnictví, Knihovna
Psj ——, Kostel Sv. Jakuba, Farní Rad
Pst ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
Pu ——, Národní Knihovna, Hudenbí Oddělení
Puk ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
PLa Plzeň, Městský Archiv
PLm ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
POa Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
POm ——, Muzeum
R Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
RO Rokycany, Okresní Muzeum
ROk ——, Děkansky Úřad, Kostel
SE Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
SO Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
TC Třebíč, Městsky Archiv
TU Turnov, Muzeum, Hudební Sbírka [in *SE*]
VB Vyšší Brod, Knihovna Cisterciáckého Kláštera
Z Žatec, Muzeum
ZI Žitenice, Státní Oblastní Archiv v Litoměřicích
ZL Zlonice, Památník Antonína Dvořáka

D: GERMANY

Aa Augsburg, Kantoreiarchiv St Annen
Aab ——, Archiv des Bistums Augsburg
Af ——, Fuggersche Domänenkanzlei, Bibliothek
Ahk ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
As ——, Staats- und Stadtbibliothek
Asa ——, Stadtarchiv
Au ——, Universität Augsburg, Universitätsbibliothek
AAm Aachen, Domarchiv (Stiftsarchiv)
AASt ——, Öffentliche Bibliothek, Musikbibliothek
AB Amorbach, Fürstlich Leiningische Bibliothek
ABG Annaberg-Buchholz, Kirchenbibliothek St Annen
ABGa ——, Kantoreiarchiv St Annen
AG Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
AIC Aichach, Stadtpfarrkirche [on loan to *FS*]
ALa Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
AM Amberg, Staatliche Bibliothek
AN Ansbach, Staatliche Bibliothek
ANsv ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
AÖhk Altötting, Kapuziner-Kloster St Konrad, Bibliothek
ARk Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
ARsk ——, Stadt- und Kreisbibliothek
ASh Aschaffenburg, Schloss Johannisburg, Hofbibliothek
ASsb ——, Schloss Johannisburg, Stiftsbibliothek
Ba Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
Bda ——, Akademie der Künste, Stiftung Archiv
Bdhm ——, Hochschule für Musik Hanns Eisler
Bga ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
Bgk ——, Bibliothek zum Grauen Kloster [in *Bs*]
Bhbk ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
Bhm ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
Bim ——, Staatliches Institut für Musikforschung, Bibliothek
Bk ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
Bkk ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
Br ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
Bs ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
Bsb ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
Bsommer ——, Sommer private collection
Bsp ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
Bst ——, Stadtbücherei Wilmersdorf, Hauptstelle
BAa Bamberg, Staatsarchiv
BAs ——, Staatsbibliothek
BAL Ballenstedt, Stadtbibliothek
BAR Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
BAUd Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
BAUk Bautzen, Stadtbibliothek
BAUm ——, Stadtmuseum
BB Benediktbeuern, Pfarrkirche, Bibliothek
BDk Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
BDH Bad Homburg vor der Höhe, Stadtbibliothek
BDS Bad Schwalbach, Evangelisches Pfarrarchiv
BE Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

BEU Beuron, Bibliothek der Benediktiner-Erzabtei
BFb Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
BG Beuerberg, Stiftskirche
BGD Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
BH Bayreuth, Stadtbücherei
BIB Bibra, Pfarrarchiv
BIT Bitterfeld, Kreis-Museum
BKÖs Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
BMs Bremen, Staats- und Universitätsbibliothek
BNba Bonn, Beethoven-Haus, Beethoven-Archiv
BNms ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
BNsa ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
BNu ——, Universitäts- und Landesbibliothek
BO Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
BOCHmi Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
BS Brunswick, Stadtarchiv und Stadtbibliothek
BUCH Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
Cl Coburg, Landesbibliothek, Musiksammlung
Cs ——, Staatsarchiv
Cv ——, Kunstsammlung der Veste Coburg, Bibliothek
CEbm Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
CR Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
CZ Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
CZu ——, Technische Universität, Universitätsbibliothek
Dhm Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
Dl ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
Dla ——, Sächsisches Hauptstaatsarchiv
Dmb ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
Ds ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
DB Dettelbach, Franziskanerkloster, Bibliothek
DEl Dessau, Anhaltische Landesbücherei
DEsa ——, Stadtarchiv
DGs Duisburg, Stadtbibliothek, Musikbibliothek
DI Dillingen an der Donau, Kreis- und Studienbibliothek
DL Delitzsch, Museum, Bibliothek
DM Dortmund, Stadt- und Landesbibliothek, Musikabteilung
DO Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
DS Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
DSim ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
DSsa Darmstadt, Hessisches Staatsarchiv
DT Detmold, Lippische Landesbibliothek, Musikabteilung
DTF Dietfurt, Franziskanerkloster [in *Ma*]
DÜha ——, Nordrhein-Westfälisches Hauptstaatsarchiv
DÜk Düsseldorf, Goethe-Museum, Bibliothek
DÜl ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
DWc Donauwörth, Cassianeum
Ed Eichstätt, Dom [in *Eu*]
Es ——, Staats- und Seminarbibliothek [in *Eu*]
Eu ——, Katholische Universität, Universitätsbibliothek
Ew ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
EB Ebrach, Katholisches Pfarramt, Bibliothek
EC Eckartsberga, Pfarrarchiv
EF Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
EIa Eisenach, Stadtarchiv, Bibliothek
EIb ——, Bachmuseum
EN Engelberg, Franziskanerkloster, Bibliothek
ERu Erlangen, Universitätsbibliothek
ERP Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
EW Ellwangen (Jagst), Stiftskirche
F Frankfurt, Stadt- und Universitätsbibliothek
Ff ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
Frl ——, Musikverlag Robert Lienau
Fsa ——, Stadtarchiv
FBa Freiberg (Lower Saxony), Stadtarchiv
FBo ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
FLa Flensburg, Stadtarchiv
FLs Flensburg, Landeszentralbibliothek Schleswig-Holstein
FRu Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
FRva ——, Deutsches Volksliedarchiv
FRIts Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
FS Freising, Erzbistum München und Freising, Dombibliothek
FUl Fulda, Hessische Landesbibliothek
FÜS Füssen, Katholisches Stadtpfarramt St Mang
FW Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
Ga Göttingen, Staatliches Archivlager
Gb ——, Johann-Sebastian-Bach-Institut
Gms ——, Musikwissenschaftliches Seminar der Georg-August-Universität
Gs ——, Niedersächsische Staats- und Universitätsbibliothek
GBR Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
GD Goch-Gaesdonck, Collegium Augustinianum
GI Giessen, Justus-Liebig-Universität, Bibliothek
GLAU Glauchau, St Georgen, Musikarchiv
GM Grimma, Göschenhaus-Seume-Gedenkstätte
GMl ——, Landesschule [in *Dl*]
GOa Gotha, Augustinerkirche, Notenbibliothek
GOl ——, Forschungs- und Landesbibliothek, Musiksammlung
GÖs Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
GOL Goldbach (nr Gotha), Pfarrbibliothek
GRu Greifswald, Universitätsbibliothek
GRH Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
GÜ Güstrow, Museum der Stadt
GZsa Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
Ha Hamburg, Staatsarchiv
Hkm ——, Kunstgewerbemuseum, Bibliothek
Hmb ——, Öffentlichen Bücherhallen, Musikbücherei
Hs ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
HAf Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
HAh ——, Händel-Haus
HAmi ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
HAmk ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
HAu ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
HAR Hartha (Kurort), Kantoreiarchiv
HB Heilbronn, Stadtarchiv
HEms Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
HEu ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
HER Herrnhut, Evangelische Brüder-Unität, Archiv
HGm Havelberg, Prignitz-Museum, Bibliothek
HL Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemberg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

HOE Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche
HR Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*]
HRD Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*]
HSj Helmstedt, Ehemalige Universitätsbibliothek
HSk ——, Kantorat St Stephani [in *W*]
HVkm Hanover, Bibliothek des Kestner-Museums
HVl ——, Niedersächsische Landesbibliothek
HVs ——, Stadtbibliothek, Musikbibliothek
HVsa ——, Staatsarchiv
IN Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*]
ISL Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek
Jmb Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek
Jmi Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*]
Ju ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek
JE Jever, Marien-Gymnasium, Bibliothek
Kdma Kassel, Deutsches Musikgeschichtliches Archiv
Kl ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung
Km ——, Musikakademie, Bibliothek
Ksp ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv
KA Karlsruhe, Badische Landesbibliothek
KAsp ——, Pfarramt St Peter
KAu ——, Universitätsbibliothek
KBs Koblenz, Stadtbibliothek
KFp Kaufbeuren, Protestantisches Kirchenarchiv
KIl Kiel, Schleswig-Holsteinische Landesbibliothek
KIu ——, Universitätsbibliothek
KMs Kamenz, Stadtarchiv
KNa Cologne, Historisches Archiv der Stadt
KNd ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek
KNh ——, Staatliche Hochschule für Musik, Bibliothek
KNmi ——, Musikwissenschaftliches Institut der Universität
KNu ——, Universitäts- und Stadtbibliothek
KPs Kempten, Stadtbücherei
KPsl ——, Stadtpfarrkirche St Lorenz, Musikarchiv
KR Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek
KZa Konstanz, Stadtarchiv
Lm Lüneburg, Michaelisschule
Lr ——, Ratsbücherei, Musikabteilung
LA Landshut, Historischer Verein für Niederbayern, Bibliothek
LB Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*]
LEb Leipzig, Bach-Archiv
LEbh ——, Breitkopf & Härtel, Verlagsarchiv
LEdb ——, Deutsche Bücherei, Musikaliensammlung
LEm ——, Leipziger Städtische Bibliotheken, Musikbibliothek
LEmi ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*]
LEsm ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen
LEst ——, Stadtbibliothek [in *LEu* and *LEm*]
LEt ——, Thomanerchor, Bibliothek [in *LEb*]
LEu ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina
LFN Laufen, Stiftsarchiv
LI Lindau, Stadtbibliothek
LIM Limbach am Main, Pfarrkirche Maria Limbach
LST Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv
LÜh Lübeck, Bibliothek der Hansestadt, Musikabteilung
LUC Luckau, Stadtkirche St Nikolai, Kantoreiarchiv
Ma Munich, Franziskanerkloster St Anna, Bibliothek
Mb ——, Benediktinerabtei St Bonifaz, Bibliothek
Mbm ——, Bibliothek des Metropolitankapitels
Mbn ——, Bayerisches Nationalmuseum, Bibliothek
Mbs ——, Bayerische Staatsbibliothek
Mf ——, Frauenkirche [on loan to *FS*]
Mh ——, Staatliche Hochschule für Musik, Bibliothek
Mhsa ——, Bayerisches Hauptstaatsarchiv
Mk ——, Theatinerkirche St Kajetan
Mm ——, Bibliothek St Michael
Mo ——, Opernarchiv
Msa ——, Staatsarchiv
Mth ——, Theatermuseum der Clara-Ziegler-Stiftung
Mu ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke
MAl Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*]
MAs ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung
ME Meissen, Stadt- und Kreisbibliothek
MEIk Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde
MEIl ——, Thüringisches Staatsarchiv
MEIr ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv
MERa Merseburg, Domstift, Stiftsarchiv
MG Marburg, Westdeutsche Bibliothek [in *Bsb*]
MGmi ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv
MGs ——, Staatsarchiv und Archivschule
MGu ——, Philipps-Universität, Universitätsbibliothek
MGB Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner
MH Mannheim, Wissenschaftliche Stadtbibliothek
MHrm ——, Städtisches Reiss-Museum
MHst ——, Stadtbücherei, Musikbücherei
MLHb Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*]
MLHm ——, Marienkirche
MLHr ——, Stadtarchiv
MMm Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek
MR Marienberg, Kirchenbibliothek
MT Metten, Abtei, Bibliothek
MÜd Münster, Bischöfliches Diözesanarchiv
MÜp ——, Bischöflishes Priesterseminar, Bibliothek
MÜs ——, Santini-Bibliothek [in *MÜp*]
MÜu ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung
MÜG Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv
MY Mylau, Kirchenbibliothek
MZmi Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität
MZp ——, Bischöfliches Priesterseminar, Bibliothek
MZs ——, Stadtbibliothek
MZsch ——, Musikverlag B. Schott's Söhne, Verlagsarchiv
MZu ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung
Ngm Nuremberg, Germanisches National-Museum, Bibliothek
Nla ——, Bibliothek beim Landeskirchlichen Archiv
Nst ——, Bibliothek Egidienplatz
NA Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
NAUs Naumburg, Stadtarchiv
NAUw ——, St Wenzel, Bibliothek
NEhz Neuenstein, Hohenlohe-Zentralarchiv
NH Neresheim, Bibliothek der Benediktinerabtei
NL Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei
NLk ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv
NM Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*]

NNFw Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
NO Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
NS Neustadt an der Aisch, Evangelische Kirchenbibliothek
NT Neumarkt-St Veit, Pfarrkirche
NTRE Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
OB Ottobeuren, Benediktinerabtei
OBS Gessertshausen-Oberschönenfeld, Abtei
OF Offenbach am Main, Verlagsarchiv André
OLH Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
ORB Oranienbaum, Landesarchiv
Pg Passau, Gymnasialbibliothek
Po ——, Bistum, Archiv
PA Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
PE Perleberg, Pfarrbibliothek
PI Pirna, Stadtarchiv
PL Plauen, Stadtkirche St Johannis, Pfarrarchiv
PO Pommersfelden, Graf von Schönbornsche Schlossbibliothek
POL Polling, Katholisches Pfarramt
POTh Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
Rp Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
Rs ——, Staatliche Bibliothek
Rtt ——, Fürst Thurn und Taxis Hofbibliothek
Ru ——, Universität Regensburg, Universitätsbibliothek
RAd Ratzeburg, Domarchiv
RB Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
RH Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
ROmi Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
ROs ——, Stadtbibliothek, Musikabteilung
ROu ——, Universität, Universitätsbibliothek
RT Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
RUh Rudolstadt, Hofkapellarchiv [in *RUl*]
RUl ——, Thüringisches Staatsarchiv
Sl Stuttgart, Württembergische Landesbibliothek
SBj Straubing, Kirchenbibliothek St Jakob [in *Rp*]
SCHOT Schotten, Liebfrauenkirche
SHk Sondershausen, Stadtkirche/Superintendentur, Bibliothek
SHm ——, Schlossmuseum
SHs ——, Schlossmuseum, Bibliothek [in *SHm*]
SI Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
SNed Schmalkalden, Evangelisches Dekanat, Bibliothek
SPlb Speyer, Pfälzische Landesbibliothek, Musikabteilung
STBp Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
STOm Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
SUH Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
SÜN Sünching, Schloss
SWl Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
SWs ——, Stadtbibliothek, Musikabteilung [in *SWl*]
SWth ——, Mecklenburgisches Staatstheater, Bibliothek
Tl Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
Tmi ——, Bibliothek des Musikwissenschaftlichen Institut
Tu ——, Eberhard-Karls-Universität, Universitätsbibliothek
TEG Tegernsee, Pfarrkirche
TEGha ——, Herzogliches Archiv
TEI Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
TIT Tittmoning, Pfarrkirche [in *Fs*]
TO Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
TRb Trier, Bistumarchiv
TRs ——, Stadtbibliothek
TZ Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
Us Ulm, Stadtbibliothek
Usch ——, Von Schermar'sche Familienstiftung, Bibliothek
UDa Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
URS Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
W Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
Wa ——, Niedersächsisches Staatsarchiv
WA Waldheim, Stadtkirche St Nikolai, Bibliothek
WAB Waldenburg, St Bartholomäus, Kantoreiarchiv
WD Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
WERhb Wernigerode, Harzmuseum, Harzbücherei
WEY Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
WF Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
WFe ——, Ephoralbibliothek
WFmk ——, Marienkirche, Pfarrarchiv [in *HAmk*]
WGl Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
WGH Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
WH Bad Windsheim, Stadtbibliothek
WIl Wiesbaden, Hessische Landesbibliothek
WINtj Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
WO Worms, Stadtbibliothek und Öffentliche Büchereien
WRdn Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
WRgm ——, Goethe-National-Museum (Goethes Wohnhaus)
WRgs ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
WRh ——, Hochschule für Musik Franz Liszt
WRiv ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
WRl ——, Thüringisches Hauptstaatsarchiv Weimar
WRtl ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
WRz ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
WS Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
WÜd Würzburg, Diözesanarchiv
WÜst ——, Staatsarchiv
WÜu ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
Z Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
Zsa ——, Stadtarchiv
Zsch ——, Robert-Schumann-Haus
ZE Zerbst, Stadtarchiv
ZEo ——, Gymnasium Francisceum, Bibliothek
ZGh Zörbig, Heimatmuseum
ZI Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
ZL Zeil, Fürstlich Waldburg-Zeil'sches Archiv
ZZs Zeitz, Stiftsbibliothek

DK: DENMARK

A Århus, Statsbiblioteket
Ch Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
Kar Copenhagen, Det Arnamagnaeanske Institut
Kc ——, Carl Claudius Musikhistoriske Samling [in *Km*]
Kk ——, Kongelige Bibliotek
Kmk ——, Kongelige Danske Musikkonservatorium
Ku ——, Det Kongelige Bibliotek Fiolstraede
Kv ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
Ol Odense, Landsarkivet for Fyen

Ou ——, Universitetsbibliotek, Musikafdelingen
Sa Sorø, Sorø Akademi, Biblioteket
Tv Tåsinge, Valdemars Slot

E: SPAIN

Ac Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
Asa ——, Monasterio de S Ana
AL Alquézar, Colegiata
ALB Albarracín, Catedral, Archivo
AR Aránzazu, Archivo Musical del Monasterio de Aránzazu
AS Astorga, Catedral
Bac Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
Bbc ——, Biblioteca de Catalunya, Seccíon de Música
Bc ——, S.E. Catedra Basiclica, Arixiu
Bcd ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
Bih ——, Arixiu Históric de la Ciutat
Bim ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
Bit ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
Boc ——, Orfeó Catalá, Biblioteca
Bu ——, Universitat Autónoma
BA Badajoz, Catedral, Archivo Capitular
BUa Burgos, Catedral, Archivo
BUlh ——, Cistercian Monasterio de Las Huelgas
C Córdoba, S Iglesia Catedral, Archivo de Música
CA Calahorra, Catedral
CAL Calatayud, Colegiata de S María
CU Cuenca, Catedral, Archivo Capitular
CUi ——, Instituto de Música Religiosa
CZ Cádiz, Archivo Capitular
E San Lorenzo de El Escorial, Monasterio, Real Biblioteca
G Gerona, Catedral, Archivo/Arxiu Capitular
Gp ——, Biblioteca Pública
GRc Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
GRcr ——, Capilla Real, Archivo de Música
GRmf ——, Archivo Manuel de Falla
GU Guadalupe, Real Monasterio de S María, Archivo de Música
H Huesca, Catedral
J Jaca, Catedral, Archivo Musical
JA Jaén, Catedral, Archivo Capitular
JEc Jerez de la Frontera, Colegiata
L León, Catedral, Archivo Histórico
Lc ——, Real Basilica de S Isidoro
LEc Lérida, Catedral
LPA Las Palmas de Gran Canaria, Catedral de Canarias
Mah Madrid, Archivo Histórico Nacional
Mba ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
Mc ——, Real Conservatorio Superior de Música, Biblioteca
Mca ——, Casa de Alba
Mcns ——, Congregación de Nuestra Señora
Md ——, Centro de Documentación Musical del Ministerio de Cultura
Mdr ——, Convento de las Descalzas Reales
Mm ——, Biblioteca Histórica Municipal
Mmc ——, Casa Ducal de Medinaceli, Biblioteca
Mn ——, Biblioteca Nacional
Mp ——, Patrimonio Nacional
Msa ——, Sociedad General de Autores y Editores
MA Málaga, Catedral, Archivo Capitular
MO Montserrat, Abadía
MON Mondoñedo, Catedral, Archivo
OL Olot, Biblioteca Popular
ORI Orihuela, Catedral, Archivo
OV Oviedo, Catedral Metropolitana, Archivo
P Plasencia, Catedral, Archivo de Música
PAc Palma de Mallorca, Catedral, Archivo
PAp ——, Biblioteca Provincial
PAL Palencia, Catedral de S Antolín, Archivo de Música
PAMc Pamplona, Catedral, Archivo
PAS Pastrana, Museo Parroquial
RO Roncesvalles, Monasterio S María, Biblioteca
Sc Seville, Institución Colombina
SA Salamanca, Catedral, Archivo Catedralicio
SAc ——, Conservatorio Superior de Música de Salamanca, Biblioteca
SAu ——, Biblioteca Universitaria
SAN Santander, Biblioteca de la Universidad Menéndez, Sección de Música
SC Santiago de Compostela, Catedral Metropolitana
SCu ——, Biblioteca de la Universidad
SD Santo Domingo de la Calzada, Catedral Archivo
SE Segovia, Catedral, Archivo Capitular
SEG Segorbe, Archivo de la Catedral
SI Silos, Abadía de S Domingo, Archivo
SU Seo de Urgel, Catedral
Tc Toledo, Catedral, Archivo y Biblioteca Capítulares
Tp ——, Biblioteca Pública Provincial y Museo de la S Cruz
TAc Tarragona, Catedral
TE Teruel, Catedral, Archivo Capitular
TO Tortosa, Catedral
TUY Tuy, Catedral
TZ Tarazona, Catedral, Archivo Capitular
V Valladolid, Catedral Metropolitana, Archivo de Música
Vp ——, Parroquia de Santiago
VAa Valencia, Archivo Municipal
VAc ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
VAcp ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
VAu ——, Biblioteca Universitaria
VI Vich, Museu Episcopal
Zac Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
Zcc ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
Zs ——, La Seo, Biblioteca Capitular [in *Zac*]
Zvp ——, Iglesia Metropolitana [in *Zac*]
ZAc Zamora, Catedral

ET: EGYPT

Cn Cairo, National Library (Dar al-Kutub)
MSsc Mount Sinai, St Catherine's Monastery

EV: ESTONIA

TALg Tallinn, National Library of Estonia

F: FRANCE

A Avignon, Médiathèque Ceccano
Ac ——, Bibliothèque du Conservatoire
AB Abbeville, Bibliothèque Nationale
AG Agen, Archives Départementales de Lot-et-Garonne
AI Albi, Bibliothèque Municipale
AIXc Aix-en-Provence, Bibliothèque du Conservatoire
AIXm ——, Bibliothèque Méjanes
AIXmc ——, Bibliothèque de la Maîtrise de la Cathédrale
AL Alençon, Bibliothèque Municipale
AM Amiens, Bibliothèque Municipale
AN Angers, Bibliothèque Municipale
APT Apt, Basilique Ste Anne
AS Arras, Médiathèque Municipale
ASOlang Asnières-sur-Oise, Collection François Lang
AUT Autun, Bibliothèque Municipale
AVR Avranches, Bibliothèque Nationale
B Besançon, Bibliothèque Municipale
Ba ——, Bibliothèque de l'Archevêché
BE Beauvais, Bibliothèque Municipale
BG Bourg-en-Bresse, Bibliothèque Municipale
BO Bordeaux, Bibliothèque Municipale
BS Bourges, Bibliothèque Municipale
C Carpentras, Bibliothèque Municipale (Inguimbertine)

CA Cambrai, Médiathèque Municipale
CAc ——, Cathédrale
CC Carcassonne, Bibliothèque Municipale
CF Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine
CH Chantilly, Musée Condé
CHd ——, Musée Dobrie
CHRm Chartres, Bibliothèque Municipale
CLO Clermont-de-l'Oise, Bibliothèque
CO Colmar, Bibliothèque de la Ville
COM Compiègne, Bibliothèque Municipale
CSM Châlons-en-Champagne, Bibliothèque Municipale
Dc Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque
Dm ——, Bibliothèque Municipale
DI Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir
DO Dôle, Bibliothèque Municipale
DOU Douai, Bibliothèque Nationale
E Epinal, Bibliothèque Nationale
EMc Embrun, Trésor de la Cathédrale
EV Evreux, Bibliothèque Municipale
F Foix, Bibliothèque Municipale
G Grenoble, Bibliothèque Municipale
Lad Lille, Archives Départementales du Nord
Lc ——, Bibliothèque du Conservatoire
Lm ——, Bibliothèque Municipale Jean Levy
LA Laon, Bibliothèque Municipale
LG Limoges, Bibliothèque Francophone Municipale
LH Le Havre, Bibliothèque Municipale
LM Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon
LYc Lyons, Conservatoire National de Musique
LYm ——, Bibliothèque Municipale
Mc Marseilles, Conservatoire de Musique et de Déclamation
MD Montbéliard, Bibliothèque Municipale
ME Metz, Médiathèque
MH Mulhouse, Bibliothèque Municipale
ML Moulins, Bibliothèque Municipale
MO Montpellier, Bibliothèque de l'Université
MOf ——, Bibliothèque Inter-Universitaire, Section Médecine
MON Montauban, Bibliothèque Municipale Antonin Perbosc
Nm Nantes, Bibliothèque Municipale, Médiathèque
NAc Nancy, Bibliothèque du Conservatoire
O Orléans, Médiathèque
Pa Paris, Bibliothèque de l'Arsenal
Pan ——, Archives Nationales
Pc ——, Conservatoire [in *Pn*]
Pcf ——, Bibliothèque de la Comédie Française
Pcnrs ——, Centre National de la Recherche Scientifique, Bibliothèque
Pd ——, Centre de Documentation de la Musique Contemporaire
Pe ——, Schola Cantorum
Peb ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque
Pgm ——, Gustav Mahler, Bibliothèque Musicale
Phanson ——, Collection Hanson
Pi ——, Bibliothèque de l'Institut de France
Pim ——, Bibliothèque Pierre Aubry
Pm ——, Bibliothèque Mazarine
Pmeyer ——, André Meyer, private collection
Pn ——, Bibliothèque Nationale de France
Po ——, Bibliothèque-Musée de l'Opéra
Ppincherle ——, Marc Pincherle, private collection
Ppo ——, Bibliothèque Polonaise de Paris
Prothschild ——, Germaine, Baronne Edouard de Rothschild, private collection
Prt ——, Radio France, Documentation Musicale
Ps ——, Bibliothèque de la Sorbonne
Psal ——, Editions Salabert
Pse ——, Société des Auteurs, Compositeurs et Editeurs de Musique
Psg ——, Bibliothèque Ste-Geneviève
Pshp ——, Société d'Histoire du Protestantisme Français, Bibliothèque
Pthibault ——, Geneviève Thibault, private collection [in *Pn*]
R Rouen, Bibliothèque Municipale
Rc ——, Bibliothèque du Conservatoire
RS Reims, Bibliothèque Municipale
RSc ——, Maîtrise de la Cathédrale
Sc Strasbourg, Bibliothèque du Conservatoire
Sgs ——, Union Sainte Cécile, Bibliothéque Musicale du Grand Séminaire
Sim ——, Université des Sciences Humaines, Institut de Musicologie
Sm ——, Bibliothèque Municipale
Sn ——, Bibliothèque Nationale et Universitaire
Ssp ——, Bibliothèque du Séminaire Protestant
SDI St Dié, Bibliothèque Municipale
SEm Sens, Bibliothèque Municipale
SERc Serrant, Château
SO Solesmes, Abbaye de St-Pierre
SOM St Omer, Bibliothèque Municipale
SQ St Quentin, Bibliothèque Municipale
T Troyes, Bibliothèque Municipale
TLm Toulouse, Bibliothèque Municipale
TOm Tours, Bibliothèque Municipale
V Versailles, Bibliothèque
VA Vannes, Bibliothèque Municipale
VAL Valenciennes, Bibliothèque Municipale
VN Verdun, Bibliothèque Municipale

FIN: FINLAND

A Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv
Hy Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto
Hyf ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music

GB: GREAT BRITAIN

A Aberdeen, University, Queen Mother Library
AB Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales
ABu ——, University College of Wales
ALb Aldeburgh, Britten-Pears Library
AM Ampleforth, Abbey and College Library, St Lawrence Abbey
AR Arundel Castle, Archive
Bp Birmingham, Public Libraries
Bu ——, Birmingham University
BA Bath, Municipal Library
BEcr Bedford, Bedfordshire County Record Office
BEL Belton (Lincs.), Belton House
BENcoke Bentley (Hants.), Gerald Coke, private collection
BEV Beverley, East Yorkshire County Record Office
BO Bournemouth, Central Library
BRp Bristol, Central Library
BRu ——, University of Bristol Library
Ccc Cambridge, Corpus Christi College, Parker Library
Ccl ——, Central Library
Cclc ——, Clare College Archives
Ce ——, Emmanuel College
Cfm ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books
Cgc ——, Gonville and Caius College
Cjc ——, St John's College
Ckc ——, King's College, Rowe Music Library
Cmc ——, Magdalene College, Pepys Library
Cp ——, Peterhouse College Library
Cpc ——, Pembroke College Library
Cpl ——, Pendlebury Library of Music
Cssc ——, Sidney Sussex College
Ctc ——, Trinity College, Library
Cu ——, University Library
CA Canterbury, Cathedral Library
CDp Cardiff, Public Libraries, Central Library
CDu ——, University of Wales/Prifysgol Cymru
CF Chelmsford, Essex County Record Office
CH Chichester, Diocesan Record Office
CHc ——, Cathedral
CL Carlisle, Cathedral Library
DRc Durham, Cathedral Church, Dean and Chapter Library

DRu	——, University Library
DU	Dundee, Central Library
En	Edinburgh, National Library of Scotland, Music Dept
Ep	——, City Libraries, Music Library
Er	——, Reid Music Library of the University of Edinburgh
Es	——, Signet Library
Eu	——, University Library, Main Library
EL	Ely, Cathedral Library [in *Cu*]
EXcl	Exeter, Cathedral Library
Ge	Glasgow, Euing Music Library
Gm	——, Mitchell Library, Arts Dept
Gsma	——, Scottish Music Archive
Gu	——, University Library
GL	Gloucester, Cathedral Library
GLr	——, Record Office
H	Hereford, Cathedral Library
HAdolmetsch	Haslemere, Carl Dolmetsch, private collection
HFr	Hertford, Hertfordshire Record Office
Ir	Ipswich, Suffolk Record Office
KNt	Knutsford, Tatton Park (National Trust)
Lam	London, Royal Academy of Music, Library
Lbbc	——, British Broadcasting Corporation, Music Library
Lbc	——, British Council Music Library
Lbl	——, British Library
Lcm	——, Royal College of Music, Library
Lcml	——, Central Music Library
Lco	——, Royal College of Organists
Lcs	——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
Ldc	——, Dulwich College Library
Lfm	——, Faber Music
Lgc	——, Guildhall Library
Lk	——, King's Music Library [in *Lbl*]
Lkc	——, King's College Library
Llp	——, Lambeth Palace Library
Lmic	——, British Music Information Centre
Lmt	——, Minet Library
Lpro	——, Public Record Office
Lrcp	——, Royal College of Physicians
Lsp	——, St Paul's Cathedral Library
Lspencer	——, Woodford Green: Robert Spencer, private collection
Lst	——, Savoy Theatre Collection
Lu	——, University of London Library, Music Collection
Lue	——, Universal Edition
Lv	——, Victoria and Albert Museum, Theatre Museum
Lwa	——, Westminster Abbey Library
Lwcm	——, Westminster Central Music Library
LA	Lancaster, District Central Library
LEbc	Leeds, University of Leeds, Brotherton Library
LEc	——, Leeds Central Library, Music and Audio Dept
LF	Lichfield, Cathedral Library
LI	Lincoln, Cathedral Library
LVp	Liverpool, Libraries and Information Services, Humanities Reference Library
LVu	——, University, Music Department
Mch	Manchester, Chetham's Library
Mp	——, Central Library, Henry Watson Music Library
Mr	——, John Rylands Library, Deansgate
MA	Maidstone, Kent County Record Office
NH	Northampton, Record Office
NO	Nottingham, University of Nottingham, Department of Music
NTp	Newcastle upon Tyne, Public Libraries
NW	Norwich, Central Library
NWhamond	——, Anthony Hamond, private collection
NWr	——, Record Office
Oas	Oxford, All Souls College Library
Ob	——, Bodleian Library
Oc	——, Coke Collection
Occc	——, Corpus Christi College Library
Och	——, Christ Church Library
Ojc	——, St John's College Library
Olc	——, Lincoln College Library
Omc	——, Magdalen College Library
Onc	——, New College Library
Ouf	——, Faculty of Music Library
Owc	——, Worcester College
P	Perth, Sandeman Public Library
PB	Peterborough, Cathedral Library
PM	Parkminster, St Hugh's Charterhouse
R	Reading, University, Music Library
SA	St Andrews, University of St Andrews Library
SB	Salisbury, Cathedral Library
SC	Sutton Coldfield, Oscott College, Old Library
SH	Sherborne, Sherborne School Library
SHR	Shrewsbury, Salop Record Office
SHRs	——, Library of Shrewsbury School
SOp	Southampton, Public Library
SRfa	Studley Royal, Fountains Abbey [in *LEc*]
STb	Stratford-on-Avon, Shakespeare's Birthplace Trust Library
STm	——, Shakespeare Memorial Library
T	Tenbury Wells, St Michael's College Library [in *Ob*]
W	Wells, Cathedral Library
WA	Whalley, Stonyhurst College Library
WB	Wimborne, Minster Chain Library
WC	Winchester, Chapter Library
WCc	——, Winchester College, Warden and Fellows' Library
WCr	——, Hampshire Record Office
WMl	Warminster, Longleat House Old Library
WO	Worcester, Cathedral Library
WOr	——, Record Office
WRch	Windsor, St George's Chapel Library
WRec	——, Eton College, College Library
Y	York, Minster Library
Ybi	——, Borthwick Institute of Historical Research

GCA: GUATEMALA

Gc	Guatemala City, Cathedral, Archivo Capitular

GR: GREECE

Aels	Athens, Ethniki Lyriki Skini
Akounadis	——, Panayis Kounadis, private collection
Aleotsakos	——, George Leotsakos, private collection
Am	——, Mousseio ke Kendro Meletis Ellinikou Theatrou
An	——, Ethnikē Bibliotēkē tēs Hellados
AOd	Mt Athos, Mone Dionysiou
AOdo	——, Mone Dohiariou
AOh	——, Mone Hilandariou
AOi	——, Mone ton Iveron
AOk	——, Mone Koutloumousi
AOml	——, Mone Megistis Lávras
AOpk	——, Mone Pantokrátoros
AOva	——, Vatopedi Monastery
P	Patmos
THpi	Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

H: HUNGARY

Ba	Budapest, Magyar Tudományos Akadémia Könytára
Bami	——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
Bb	——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
Bl	——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
Bn	——, Országos Széchényi Könyvtár
Bo	——, Állami Operaház
Br	——, Ráday Gyűjtemény
Bs	——, Központi Szemináriumi Könyvtár
Bu	——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
BA	Bártfá, St Aegidius [in *Bn*]
Efko	Esztergom, Főszékesegyházi Kottatár
Efkö	——, Főszékesegyházi Könyvtár
Gc	Győr, Püspöki Papnevelő Intézet Könyvtára
Gk	——, Káptalan Magánlevéltár Kottatára
GYm	Gyula, Múzeum

K Kalocsa, Érseki Könyvtár
KE Keszthely, Helikon Kastélymúzeum, Könyvtár
P Pécs, Székesegyházi Kottatár
PH Pannonhalma, Főapátság, Könyvtár
Se Sopron, Evangélikus Egyházközség Könyvtára
SFm Székesfehérvár, István Király Múzeum
VEs Veszprém, Székesegyházi Kottatár

HR: CROATIA

Dsmb Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
KIf Kloštar Ivanić, Franjevački Samostan
OMf Omiš, Franjevački Samostan
R Rab, Župna Crkva
Sk Split, Glazbeni Arhiv Katedrale Sv. Dujma
SMm Samobor, Samoborski Muzej
Vu Varaždin, Uršulinski Samostan
Zaa Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
Zh ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
Zha ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
Zhk ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
Zs ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
Zu ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
ZAzk Zadar, Znanstvena Knjižnica

I: ITALY

Ac Assisi, Biblioteca Comunale [in *Af*]
Ad ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
Af ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
ALTsm Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
AN Ancona, Biblioteca Comunale Luciano Benincasa
AO Aosta, Seminario Maggiore
AOc ——, Cattedrale, Biblioteca Capitolare
AP Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
APa ——, Archivio di Stato
AT Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
Baf Bologna, Accademia Filarmonica, Archivio
Bam ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
Bas ——, Archivio di Stato, Biblioteca
Bc ——, Civico Museo Bibliografico Musicale
Bca ——, Biblioteca Comunale dell'Archiginnasio
Bl ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
Bof ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
Bpm ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
Bsf ——, Convento di S Francesco, Biblioteca
Bsm ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
Bsp ——, Basilica di S Petronio, Archivio Musicale
Bu ——, Biblioteca Universitaria, sezione Musicale
BAca Bari, Biblioteca Capitolare
BAcp ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
BAn ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
BAR Barletta, Biblioteca Comunale Sabino Loffredo
BDG Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
BE Belluno, Biblioteche Lolliniana e Gregoriana
BGc Bergamo, Biblioteca Civica Angelo Mai
BGi ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
BI Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
BRc Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
BRd ——, Archivio e Biblioteca Capitolari
BRq ——, Biblioteca Civica Queriniana
BRs ——, Seminario Vescovile Diocasano, Archivio Musicale
BRsmg ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
BV Benevento, Biblioteca Capitolare
BZa Bolzano, Archivio di Stato, Biblioteca
BZf ——, Convento dei Minori Francescani, Biblioteca
BZtoggenburg ——, Count Toggenburg, private collection
CAcon Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
CARc Castell'Arquato, Archivio Capitolare (Parrocchiale)
CARcc ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
CAS Cascia, Monastero di S Rita, Archivio
CATa Catania, Archivio di Stato
CATc ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
CATm ——, Museo Civico Belliniano, Biblioteca
CATus ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
CCc ——, Biblioteca Comunale Giosuè Carducci
CCsg ——, Biblioteca Stori Guerri e Archivi Storico
CDO Codogno, Biblioteca Civica Luigi Ricca
CEc Cesena, Biblioteca Comunale Malatestiana
CF Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
CFm ——, Museo Archeologico Nazionale, Biblioteca
CFVd Castelfranco Veneto, Duomo, Archivio
CHc Chioggia, Biblioteca Comunale Cristoforo Sabbadino
CHf ——, Archivio dei Padri Filippini [in *CHc*]
CHTd Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
CMac Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
CMbc ——, Biblioteca Civica Giovanni Canna
CMs ——, Seminario Vescovile, Biblioteca
COc Como, Biblioteca Comunale
COd ——, Duomo, Archivio Musicale
CORc Correggio, Biblioteca Comunale
CRas Cremona, Archivio di Stato
CRd ——, Biblioteca Capitolare [in *CRsd*]
CRg ——, Biblioteca Statale
CRsd ——, Archivio Storico Diocesano
CRE Crema, Biblioteca Comunale
CT Cortona, Biblioteca Comunale e dell'Accademia Etrusca
DO Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
E Enna, Biblioteca e Discoteca Comunale
Fa Florence, Ss Annunziata, Archivio
Fas ——, Archivio di Stato, Biblioteca
Fbecherini ——, Becherini private collection
Fc ——, Conservatorio Statale di Musica Luigi Cherubini
Fd ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
Ffabbri ——, Mario Fabbri, private collection
Fl ——, Biblioteca Medicea Laurenziana
Fm ——, Biblioteca Marucelliana
Fn ——, Biblioteca Nazionale Centrale, Dipartimento Musica
Folschki ——, Olschki private collection
Fr ——, Biblioteca Riccardiana
Fs ——, Seminario Arcivescovile Maggiore, Biblioteca
Fsa ——, Biblioteca Domenicana di S Maria Novella
Fsl ——, Parrocchia di S Lorenzo, Biblioteca
Fsm ——, Convento di S Marco, Biblioteca
FA Fabriano, Biblioteca Comunale
FAd ——, Duomo (S Venanzio), Biblioteca Capitolare
FAN Fano, Biblioteca Comunale Federiciana
FBR Fossombrone, Biblioteca Civica Passionei
FEc Ferrara, Biblioteca Comunale Ariostea
FEd ——, Duomo, Archivio Capitolare
FELc Feltre, Museo Civico, Biblioteca

FEM Finale Emilia, Biblioteca Comunale
FERaa Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
FERas ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
FERc ——, Biblioteca Comunale
FERd ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
FERvitali ——, Gualberto Vitali-Rosati, private collection
FOc Forlì, Biblioteca Comunale Aurelio Saffi
FOLc Foligno, Biblioteca Comunale
FOLd ——, Duomo, Archivio
FRa Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
FZac Faenza, Basilica Cattedrale, Archivio Capitolare
FZc ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
Gc Genoa, Biblioteca Civica Berio
Gim ——, Civico Istituto Mazziniano, Biblioteca
Gl ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
Gremondini ——, P.C. Remondini, private collection
Gsl ——, S Lorenzo (Duomo), Archivio Capitolare
Gu ——, Biblioteca Universitaria
GO Gorizia, Seminario Teologico Centrale, Biblioteca
GR Grottaferrata, Biblioteca del Monumento Nazionale
GUBd Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
I Imola, Biblioteca Comunale
IBborromeo Isola Bella, Borromeo private collection
IE Iesi, Biblioteca Comunale
IV Ivrea, Cattedrale, Biblioteca Capitolare
La Lucca, Archivio di Stato
Las ——, Biblioteca-Archivio Storico Comunale
Lc ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
Lg ——, Biblioteca Statale
Li ——, Istituto Musicale L. Boccherini, Biblioteca
Ls ——, Seminario Arcivescovile, Biblioteca
LA L'Aquila, Biblioteca Provinciale Salvatore Tommasi
LANc Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
LT Loreto, Santuario della S Casa, Archivio Storico
LU Lugo, Biblioteca Comunale Fabrizio Trisi
LUi ——, Istituto Musicale Pareggiato G.L. Malerbi
Ma Milan, Biblioteca Ambrosiana
Malfieri ——, Familglia Trecani degli Alfieri, private collection
Mas ——, Archivio di Stato
Mb ——, Biblioteca Nazionale Braidense
Mc ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Mcap ——, Archivio Capitolare di S Ambrogio, Biblioteca
Mcom ——, Biblioteca Comunale Sormani
Md ——, Capitolo Metropolitano, Biblioteca e Archivio
Mgallini ——, Natale Gallini, private collection
Mr ——, Biblioteca della Casa Ricordi
Ms ——, Biblioteca Teatrale Livia Simoni
Msartori ——, Claudio Sartori, private collection [in *Mc*]
Msc ——, Chiesa di S Maria presso S Celso, Archivio
Mt ——, Biblioteca Trivulziana e Archivio Storico Civico
Mu ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
Muc ——, Università Cattolica del Sacro Cuore, Biblioteca
MAa Mantua, Archivio di Stato
MAad ——, Archivio Storico Diocesano
MAav ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
MAc ——, Biblioteca Comunale
MAC Macerata, Biblioteca Comunale Mozzi-Borgetti
MC Montecassino, Monumento Nazionale di Montecassino, Biblioteca
MDAegidi Montefiore dell'Aso, Francesco Egidi, private collection
ME Messina, Biblioteca Regionale Universitaria
MEs ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
MOd Modena, Duomo, Biblioteca e Archivio Capitolare
MOe ——, Biblioteca Estense e Universitaria
MOs ——, Archivio di Stato [in *MOe*]
MTc Montecatini Terme, Biblioteca Comunale
MTventuri ——, Antonio Venturi, private collection [in *MTc*]
MZ Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
Na Naples, Archivio di Stato
Nc ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
Nf ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
Ng ——, Monastero di S Gregorio Armeno, Archivio
Nlp ——, Biblioteca Lucchesi Palli [in *Nn*]
Nn ——, Biblioteca Nazionale Vittorio Emanuele III
NON Nonantola, Seminario Abbaziale, Biblioteca
NOVd Novara, S Maria (Duomo), Biblioteca Capitolare
NOVg ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
NOVi ——, Istituto Civico Musicale Brera, Biblioteca
NT Noto, Biblioteca Comunale Principe di Villadorata
Od Orvieto, Opera del Duomo, Biblioteca
OFma Offida, Parrocchia di Maria Ss Assunta, Archivio
OS Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
Pas Padua, Archivio di Stato
Pc ——, Duomo, Biblioteca Capitolare, Curia Vescovile
Pca ——, Basilica del Santo, Biblioteca Antoniana
Pci ——, Biblioteca Civica
Pl ——, Conservatorio Cesare Pollini
Ps ——, Seminario Vescovile, Biblioteca
Pu ——, Biblioteca Universitaria
PAac Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
PAas ——, Archivio di Stato
PAc ——, Biblioteca Palatina, sezione Musicale
PAcom ——, Biblioteca Comunale
PAp ——, Biblioteca Nazionale Palatina
PAt ——, Archivio Storico del Teatro Regio [in *PAcom*]
PAVc Pavia, Chiesa di S Maria del Carmine, Archivio
PAVs ——, Seminario Vescovile, Biblioteca
PAVu ——, Biblioteca Universitaria
PCc Piacenza, Biblioteca Comunale Passerini Landi
PCcon ——, Conservatorio di Musica G. Nicolini, Biblioteca
PCd ——, Duomo, Biblioteca e Archivio Capitolare
PCsa ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
PEas Perugia, Archivio di Stato
PEc ——, Biblioteca Comunale Augusta
PEd ——, Biblioteca Domincini
PEl ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
PEsf ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
PEsl ——, Duomo (S Lorenzo), Archivio
PEsp ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
PEA Pescia, Biblioteca Comunale Carlo Magnani
PESc Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
PESd ——, Duomo, Archivio Capitolare [in *PESdi*]
PESdi ——, Biblioteca Diocesana
PESo ——, Ente Olivieri, Biblioteca e Musei Oliveriana
PESr ——, Fondazione G. Rossini, Biblioteca
PIa Pisa, Archivio di Stato
PIp ——, Opera della Primaziale Pisana, Archivio Musicale
PIraffaelli ——, Raffaelli private collection
PIst ——, Chiesa dei Cavalieri di S Stefano, Archivio
PIt ——, Teatro Verdi
PIu ——, Biblioteca Universitaria
PLa Palermo, Archivio di Stato
PLcom ——, Biblioteca Comunale
PLcon ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

PLi ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
PLn ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
PLpagano ——, Roberto Pagano, private collection
PO Potenza, Biblioteca Provinciale
PR Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
PS Pistoia, Basilica di S Zeno, Archivio Capitolare
PSc ——, Biblioteca Comunale Forteguerriana
PSrospigliosi ——, Rospigliosi private collection
Ra Rome, Biblioteca Angelica
Raf ——, Accademia Filarmonica Romana
Ras ——, Archivio di Stato, Biblioteca
Rbompiani ——, Bompiani private collection
Rc ——, Biblioteca Casanatense, sezione Musica
Rcg ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
Rchg ——, Chiesa del Gesù, Archivio
Rcsg ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
Rdp ——, Archivio Doria Pamphili
Rf ——, Congregazione dell'Oratorio S Filippo Neri
Ria ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
Ribimus ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
Rig ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
Rims ——, Pontificio Istituto di Musica Sacra, Biblioteca
Rli ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
Rlib ——, Basilica Liberiana, Archivio
Rmalvezzi ——, Lionello Malvezzi, private collection
Rmassimo ——, Massimo princes, private collection
Rn ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
Rp ——, Biblioteca Pasqualini [in *Rsc*]
Rps ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
Rrai ——, RAI-Radiotelevisione Italiana, Archivio Musica
Rrostirolla ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
Rsc ——, Conservatorio di Musica S Cecilia
Rscg ——, Abbazia di S Croce in Gerusalemme, Biblioteca
Rsg ——, Basilica di S Giovanni in Laterano, Archivio Musicale
Rslf ——, Chiesa di S Luigi dei Francesi, Archivio
Rsm ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
Rsmm ——, S Maria di Monserrato, Archivio
Rsmt ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
Rsp ——, Chiesa di S Spirito in Sassia, Archivio
Rss ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
Ru ——, Biblioteca Universitaria Alessandrina
Rv ——, Biblioteca Vallicelliana
Rvat ——, Biblioteca Apostolica Vaticana
Rvic ——, Vicariato, Archivio
RA Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
RAc ——, Biblioteca Comunale Classense
RAs ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
REm Reggio nell'Emilia, Biblioteca Panizzi
REsp ——, Basilica di S Prospero, Archivio Capitolare
RI Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
RIM Rimini, Biblioteca Civica Gambalunga
RPTd Ripatransone, Duomo, Archivio
RVE Rovereto, Biblioteca Civica Girolamo Tartarotti
RVI Rovigo, Accademia dei Concordi, Biblioteca
Sac Siena, Accademia Musicale Chigiana, Biblioteca
Sas ——, Archivio di Stato
Sc ——, Biblioteca Comunale degli Intronati
Sco ——, Convento dell'Osservanza, Biblioteca
Sd ——, Opera del Duomo, Archivio Musicale
Smo Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
SA Savona, Biblioteca Civica Anton Giulio Barrili
SAa ——, Seminario Vescovile, Biblioteca
SE Senigallia, Biblioteca Comunale Antonelliana
SO Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
SPc Spoleto, Biblioteca Comunale Giosuè Carducci
SPd ——, Biblioteca Capitolare (Duomo di S Lorenzo)
SPE Spello, Collegiata di S Maria Maggiore, Archivio
SPEbc ——, Biblioteca Comunale Giacomo Prampolini
ST Stresa, Biblioteca Rosminiana
STE Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
Ta Turin, Archivio di Stato
Tci ——, Civica Biblioteca Musicale Andrea della Corte
Tco ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
Td ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
Tf ——, Accademia Filarmonica, Archivio
Tfanan ——, Giorgio Fanan, private collection
Tn ——, Biblioteca Nazionale Universitaria, sezione Musicale
Tr ——, Biblioteca Reale
Trt ——, RAI – Radiotelevisione Italiana, Biblioteca
TAc Taranto, Biblioteca Civica Pietro Acclavio
TE Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
TEd ——, Duomo, Archivio Capitolare
TLp Torre del Lago Puccini, Museo di Casa Puccini
TOL Tolentino, Biblioteca Comunale Filelfica
TRa Trent, Archivio di Stato
TRbc ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
TRc ——, Biblioteca Comunale
TRcap ——, Biblioteca Capitolare con Annesso Archivio
TRfeininger ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
TRmd ——, Museo Diocesano, Biblioteca
TRmp ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
TRmr ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
TRE Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
TRP Trapani, Biblioteca Fardelliana
TSci Trieste, Biblioteca Comunale Attilio Hortis
TScon ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
TSmt ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
TVco Treviso, Biblioteca Comunale
TVd ——, Biblioteca Capitolare della Cattedrale
Us Urbino, Cappella del Ss Sacramento (Duomo), Archivio
UD Udine, Duomo, Archivio Capitolare [in *UDs*]
UDa ——, Archivio di Stato
UDc ——, Biblioteca Comunale Vincenzo Joppi
UDs ——, Seminario Arcivescovile, Biblioteca
URBcap Urbania, Biblioteca Capitolare [in *URBdi*]
URBdi ——, Biblioteca Diocesana
Vas Venice, Archivio di Stato
Vc ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
Vcg ——, Casa di Goldoni, Biblioteca
Vgc ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
Vlevi ——, Fondazione Ugo e Olga Levi, Biblioteca
Vmarcello ——, Andrighetti Marcello, private collection
Vmc ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
Vnm ——, Biblioteca Nazionale Marciana
Vqs ——, Fondazione Querini-Stampalia, Biblioteca
Vs ——, Seminario Patriarcale, Archivio
Vsf ——, Biblioteca S Francesco della Vigna

Vsm	——, Procuratoria di S Marco [in *Vlevi*]
Vsmc	——, S Maria della Consolazione detta Della Fava
Vt	——, Teatro La Fenice, Archivio Storico-Musicale
VCd	Vercelli, Biblioteca Capitolare
VEaf	Verona, Accademia Filarmonica, Biblioteca e Archivio
VEas	——, Archivio di Stato
VEc	——, Biblioteca Civica
VEcap	——, Biblioteca Capitolare
VEss	——, Chiesa di S Stefano, Archivio
VIb	Vicenza, Biblioteca Civica Bertoliana
VId	——, Biblioteca Capitolare
VIs	——, Seminario Vescovile, Biblioteca
VIGsa	Vigévano, Biblioteca del Capitolo della Cattedrale
VRNs	Chiusi della Verna, Santuario della Verna, Biblioteca

IL: ISRAEL

J	Jerusalem, Jewish National and University Library, Music Dept
Jgp	——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
Jp	——, Patriarchal Library
Ta	Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
Tmi	——, Israel Music Institute

IRL: IRELAND

C	Cork, Boole Library, University College
Da	Dublin, Royal Irish Academy Library
Dam	——, Royal Irish Academy of Music, Monteagle Library
Dc	——, Contemporary Music Centre
Dcb	——, Chester Beatty Library
Dcc	——, Christ Church Cathedral, Library
Dm	——, Archbishop Marsh's Library
Dmh	——, Mercer's Hospital [in *Dtc*]
Dn	——, National Library of Ireland
Dpc	——, St Patrick's Cathedral
Dtc	——, Trinity College Library, University of Dublin

J: JAPAN

Tma	Tokyo, Musashino Ongaku Daigaku, Ioshokan
Tn	——, Nanki Ongaku Bunko

LT: LITHUANIA

V	Vilnius, Lietuvos Muzikos Akademijos Biblioteka
Va	——, Lietuvos Moksly Akademijos Biblioteka

LV: LATVIA

J	Jelgava, Muzei
R	Riga, Latvijas Mūzikas Akademijas Biblioteka

M: MALTA

Vnl	Valletta, National Library

MD: MOLDOVA

KI	Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

MEX: MEXICO

Mc	Mexico City, Catedral Metropolitana, Archivo Musical
Pc	Puebla, Catedral Metropolitana, Archivo del Cabildo

N: NORWAY

Bo	Bergen, Offentlige Bibliotek, Griegsamlingen
Ou	Oslo, Universitetsbiblioteket
Oum	——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
T	Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

NL: THE NETHERLANDS

At	Amsterdam, Toonkunst-Bibliotheek
Au	——, Universiteitsbibliotheek
DEta	Delden, Huisarchief Twickel
DHa	The Hague, Koninklijk Huisarchief
DHgm	——, Haags Gemeentemuseum, Muziekafdeling
DHk	——, Koninklijke Bibliotheek
E	Enkhuizen, Archief Collegium Musicum
L	Leiden, Gemeentearchief
Lml	——, Museum Lakenhal
Lt	——, Bibliotheca Thysiana [in *Lu*]
Lu	——, Rijksuniversiteit, Bibliotheek
LE	Leeuwarden, Provinciale Bibliotheek van Friesland
R	Rotterdam, Gemeentebibliotheek
SH	's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
Uim	Utrecht, Letterenbibliotheek, Universiteit
Uu	——, Universiteit Utrecht, Universiteitsbibliotheek

NZ: NEW ZEALAND

Aua	Auckland, University of Auckland, Archive of Maori and Pacific Music
Wt	Wellington, Alexander Turnbull Library

P: PORTUGAL

AR	Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
BRp	Braga, Arquivo Distrital
BRs	——, Arquivo da Sé
Cmn	Coimbra, Museu Nacional de Machado de Castro
Cs	——, Arquivo da Sé Nova
Cug	——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Cul	——, Faculdade de Letras da Universidade
Em	Elvas, Biblioteca Municipal
EVc	Évora, Arquivo da Sé, Museu Regional
EVp	——, Biblioteca Pública e Arquivo Distrital
F	Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
G	Guimarães, Arquivo Municipal Alfredo Pimenta
La	Lisbon, Biblioteca da Ajuda
Lac	——, Academia das Ciências, Biblioteca
Lant	——, Arquivo Nacional da Torre do Tombo
Lc	——, Biblioteca do Conservatório Nacional
Lcg	——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
Lf	——, Fabrica da Sé Patriarcal
Ln	——, Biblioteca Nacional, Centro de Estudos Musicológicos
Lt	——, Teatro Nacional de S Carlos
LA	Lamego, Arquivo da Sé
Mp	Mafra, Palácio Nacional, Biblioteca
Pm	Porto, Biblioteca Pública Municipal
Va	Viseu, Arquivo Distrital
Vs	——, Arquivo da Sé
VV	Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

PL: POLAND

B	Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
BA	Barczewo, Kościoła Parafialny, Archiwum
CZ	Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
GD	Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
GDp	——, Wojewódzka Biblioteka Publiczna
GNd	Gniezno, Archiwum Archidiecezjalne
GR	Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
Kc	Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
Kcz	——, Muzeum Narodowe, Biblioteka Czapskich
Kd	——, Biblioteka Studium OO. Dominikanów
Kj	——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
Kk	——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
Kn	——, Muzeum Narodowe
Kp	——, Biblioteka Polskiej Akademii Nauk
Kpa	——, Archiwum Państwowe
Kz	——, Biblioteka Czartoryskich
KA	Katowice, Biblioteka Sląska

KO Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
KRZ Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
KRZk ——, Klasztor Ss Benedyktynek
Lw Lublin, Wojewódzka Biblioteka Publiczna im. H. Lopacińskiego
LA Łańcut, Biblioteka-Muzeum Zamku
LEtpn Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
LZu Łódź, Biblioteka Uniwersytecka
MO Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
OB Obra, Klasztor OO. Cystersów
Pa Poznań, Archiwum Archidiecezjalna
Pm ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
Pr ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
Pu ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
PE Pelplin, Wyższe Seminarium Duchowne, Biblioteka
R Raków, Kościół Parafialny, Archiwum
SA Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
SZ Szalowa, Archiwum Parafialne
Tm Toruń, Książnica Miejska im. M. Kopernika
Tu ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
Wm Warsaw, Muzeum Narodowe, Biblioteka
Wn ——, Biblioteka Narodowa
Wtm ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
Wu ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
WL Wilanów, Biblioteka [in *Wn* and *Wm*]
WRk Wrocław, Biblioteka Kapitulna
WRu ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
WRzno ——, Zakład Narodowy im. Ossolińskich, Biblioteka

RO: ROMANIA

Ba Bucharest, Academiei Române, Biblioteca
BRm Braşov, Biblioteca Judeteana
Cu Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
J Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
Sa Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
Sb ——, Muzeul Naţional Bruckenthal, Biblioteca

RUS: RUSSIAN FEDERATION

KA Kaliningrad, Oblastnaya Universal′naya Nauchnaya Biblioteka
KAg ——, Gosudarstvennaya Biblioteka
KAu ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
Mcl Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
Mcm ——, Gosudarstvenniy Tsentral′niy Muzey Musïkal′noy Kul′turï imeni M.I. Glinki
Mim ——, Gosudarstvenniy Istoricheskiy Muzey
Mk ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal′naya Biblioteka imeni S.I. Taneyeva
Mm ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
Mrg ——, Rossiyskaya Gosudarstvennaya Biblioteka
Mt ——, Gosudarstvenniy Tsentral′niy Teatral′niy Musey im. A. Bakhrushina
SPan St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
SPia ——, Gosudarstvenniy Tsentral′niy Istoricheskiy Arkhiv
SPil ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
SPit ——, Rossiyskiy Institut Istorii Iskusstv
SPk ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
SPph ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
SPsc ——, Rossiyskaya Natsional′naya Biblioteka
SPtob ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral′naya Muzïkal′naya Biblioteka

S: SWEDEN

A Arvika, Ingesunds Musikhögskola
B Bålsta, Skoklosters Slott
Gu Göteborg, Universitetsbiblioteket
Hfryklund Helsingborg, Daniel Fryklund, private collection [in *Skma*]
HÄ Härnösand, Länsmuseet-Murberget
HÖ Höör, Biblioteket
J Jönköping, Per Brahegymnasiet
K Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
Klm ——, Länsmuseet
L Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
LB Leufsta Bruk, De Geer private collection [in *Uu*]
LI Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
N Norrköping, Stadsbiblioteket
Sdt Stockholm, Drottningholms Teatermuseum
Sfo ——, Frimurare Orden, Biblioteket
Sic ——, Svensk Musik
Sk ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
Skma ——, Statens Musikbibliothek
Sm ——, Musikmuseet, Arkiv
Smf ——, Stiftelsen Musikkulturens Främjande
Sn ——, Nordiska Museet, Arkivet
Ssr ——, Sveriges Radio Förvaltning, Musikbiblioteket
St ——, Kung. Teatern [in *Skma*]
Sva ——, Svenskt Visarkiv
STr Strängnäs, Roggebiblioteket
Uu Uppsala, Universitetsbiblioteket
V Västerås, Stadsbibliotek, Stiftsavdelningen
VIl Visby, Landsarkivet
VX Växjö, Landsbiblioteket

SI: SLOVENIA

Lf Ljubljana, Frančiškanski Samostan, Knjižnica
Ln ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
Lna ——, Nadškofijski Arhiv
Lng ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
Lnr ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
Ls ——, Katedral, Glazbeni Arhiv
Nf Novo Mesto, Frančiškanski Samostan, Knjižnica
Nk ——, Kolegiatni Kapitelj, Knjižnica
Pk Ptuj, Knjižnica Ivana Potrča

SK: SLOVAKIA

BRa Bratislava, Štátny Oblastny Archív
BRhs ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
BRm ——, Archív Mesta Bratislavy
BRmp ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
BRnm ——, Slovenské Národné Múzeum, Hudobné Múzeum
BRsa ——, Slovenský Národný Archív
BRsav ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
BRu ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobňy Kabinet
BSk Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
J Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
KRE Kremnica, Štátny Okresny Archív Žiar nad Hronom
Le Levoča, Evanjelická a.v. Cirkevná Knižnica
Mms Martin, Matica Slovenská
Mnm ——, Slovenské Národné Múzeum, Archív

MO	Modra, Štátny Okresny Archív Pezinok
NM	Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
TN	Trenčín, Štátny Okresny Archív
TR	Trnava, Štátny Okresny Archív

TR: TURKEY

Ino	Istanbul, Nuruosmania Kütüphanesi
Itks	——, Topkapi Sarayi Müzesi
Iü	——, Üniversite Kütüphanesi

UA: UKRAINE

Kan	Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
Km	——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
LV	L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

US: UNITED STATES OF AMERICA

AAu	Ann Arbor, University of Michigan, Music Library
AB	Albany (NY), New York State Library
AKu	Akron (OH), University of Akron, Bierce Library
ATet	Atlanta (GA), Emory University, Pitts Theology Library
ATu	——, Emory University Library
ATS	Athens (GA), University of Georgia Libraries
AU	Aurora (NY), Wells College Library
AUS	Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
AUSm	——, University of Texas at Austin, Fine Arts Library
Ba	Boston, Athenaeum Library
Bc	——, New England Conservatory of Music, Harriet M. Spaulding Library
Bfa	——, Museum of Fine Arts
Bgm	——, Isabella Stewart Gardner Museum, Library
Bh	——, Harvard Musical Association, Library
Bhs	——, Massachusetts Historical Society Library
Bp	——, Public Library, Music Department
Bu	——, Boston University, Mugar Memorial Library, Department of Special Collections
BAep	Baltimore, Enoch Pratt Free Library
BAhs	——, Maryland Historical Society Library
BApi	——, Arthur Friedheim Library, Johns Hopkins University
BAu	——, Johns Hopkins University Libraries
BAue	——, Milton S. Eisenhower Library, Johns Hopkins University
BAw	——, Walters Art Gallery Library
BAR	Baraboo (WI), Circus World Museum Library
BEm	Berkeley, University of California at Berkeley, Music Library
BER	Berea (OH), Riemenschneider Bach Institute Library
BETm	Bethlehem (PA), Moravian Archives
BL	Bloomington (IN), Indiana University Library
BLl	——, Indiana University, Lilly Library
BLu	——, Indiana University, Cook Music Library
BO	Boulder (CO), University of Colorado at Boulder, Music Library
BU	Buffalo (NY), Buffalo and Erie County Public Library
Cn	Chicago, Newberry Library
Cp	——, Chicago Public Library, Music Information Center
Cu	——, University, Joseph Regenstein Library, Music Collection
Cum	——, University of Chicago, Music Collection
CA	Cambridge (MA), Harvard University, Harvard College Library
CAe	——, Harvard University, Eda Kuhn Loeb Music Library
CAh	——, Harvard University, Houghton Library
CAt	——, Harvard University Library, Theatre Collection
CAward	——, John Milton Ward, private collection [on loan to *CA*]
CF	Cedar Falls (IA), University of Northern Iowa, Library
CHua	Charlottesville (VA), University of Virginia, Alderman Library
CHum	——, University of Virginia, Music Library
CHAhs	Charleston (SC), The South Carolina Historical Society
CHH	Chapel Hill (NC), University of North Carolina at Chapel Hill
CIhc	Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
CIp	——, Public Library
CIu	——, University of Cincinnati College – Conservatory of Music, Music Library
CLp	Cleveland, Public Library, Fine Arts Department
CLwr	——, Western Reserve University, Freiberger Library and Music House Library
CLAc	Claremont (CA), Claremont College Libraries
COhs	Columbus (OH), Ohio Historical Society Library
COu	——, Ohio State University, Music Library
CP	College Park (MD), University of Maryland, McKeldin Library
CR	Cedar Rapids (IA), Iowa Masonic Library
Dp	Detroit, Public Library, Main Library, Music and Performing Arts Department
DAu	Dallas, Southern Methodist University, Music Library
DAVu	Davis (CA), University of California at Davis, Peter J. Shields Library
DMu	Durham (NC), Duke University Libraries
DN	Denton (TX), University of North Texas, Music Library
DO	Dover (NH), Public Library
E	Evanston (IL), Garrett Biblical Institute
Eu	——, Northwestern University
EDu	Edwardsville (IL), Southern Illinois University
EU	Eugene (OR), University of Oregon
FAy	Farmington (CT), Yale University, Lewis Walpole Library
FW	Fort Worth (TX), Southwestern Baptist Theological Seminary
G	Gainesville (FL), University of Florida Library, Music Library
GB	Gettysburg (PA), Lutheran Theological Seminary
GR	Granville (OH), Denison University Library
GRB	Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
Hhc	Hartford (CT), Hartt College of Music Library, The University of Hartford
Hm	——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
Hs	——, Connecticut State Library
Hw	——, Trinity College, Watkinson Library
HA	Hanover (NH), Dartmouth College, Baker Library
HG	Harrisburg (PA), Pennsylvania State Library
HO	Hopkinton (NH), New Hampshire Antiquarian Society
I	Ithaca (NY), Cornell University
IDt	Independence (MO), Harry S. Truman Library
IO	Iowa City (IA), University of Iowa, Rita Benton Music Library
K	Kent (OH), Kent State University, Music Library
KC	Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
KCm	——, Kansas City Museum, Library and Archives
KN	Knoxville (TN), University of Tennessee, Knoxville, Music Library
Lu	Lawrence (KS), University of Kansas Libraries
LAcs	Los Angeles, California State University, John F. Kennedy Memorial Library
LApiatigorsky	——, Gregor Piatigorsky, private collection [in *STEdrachman*]
LAs	——, The Arnold Schoenberg Institute Archives
LAuc	——, University of California at Los Angeles, William Andrews Clark Memorial Library
LAum	——, University of California at Los Angeles, Music Library

LAur ——, University of California at Los Angeles, Special Collections Dept, University Research Library
LAusc ——, University of Southern California, School of Music Library
LBH Long Beach (CA), California State University
LEX Lexington (KY), University of Kentucky, Margaret I. King Library
LOu Louisville, University of Louisville, Dwight Anderson Music Library
LT Latrobe (PA), St Vincent College Library
M Milwaukee, Public Library, Art and Music Department
Mc ——, Wisconsin Conservatory of Music Library
MAhs Madison (WI), Wisconsin Historical Society
MAu ——, University of Wisconsin
MB Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
MED Medford (MA), Tufts University Library
MG Montgomery (AL), Alabama State Department of Archives and History Library
MT Morristown (NJ), National Historical Park Museum
Nf Northampton (MA), Forbes Library
Nsc ——, Smith College, Werner Josten Library
NA Nashville (TN), Fisk University Library
NAu ——, Vanderbilt University Library
NBu New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
NEij Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
NH New Haven (CT), Yale University, Irving S. Gilmore Music Library
NHoh ——, Yale University, Oral History Archive
NHub ——, Yale University, Beinecke Rare Book and Manuscript Library
NO Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
NORsm New Orleans, Louisiana State Museum Library
NORtu ——, Tulane University, Howard Tilton Memorial Library
NYamc New York, American Music Center Library
NYbroude ——, Broude private collection
NYcc ——, City College Library, Music Library
NYcu ——, Columbia University, Gabe M. Wiener Music & Arts Library
NYcub ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
NYgo ——, University, Gould Memorial Library [in *NYu*]
NYgr ——, The Grolier Club Library
NYgs ——, G. Schirmer, Inc.
NYhs ——, New York Historical Society Library
NYhsa ——, Hispanic Society of America, Library
NYj ——, The Juilliard School, Lila Acheson Wallace Library
NYkallir ——, Rudolf F. Kallir, private collection
NYlehman ——, Robert O. Lehman, private collection [in *NYpm*]
NYlibin ——, Laurence Libin, private collection
NYma ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
NYp ——, Public Library at Lincoln Center, Music Division
NYpl ——, Public Library, Center for the Humanities
NYpm ——, Pierpont Morgan Library
NYpsc ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
NYq ——, Queens College of the City University, Paul Klapper Library, Music Library
NYu ——, University Bobst Library
NYw ——, Wildenstein Collection
NYyellin ——, Victor Yellin, private collection
OAm Oakland (CA), Mills College, Margaret Prall Music Library
OB Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
OX Oxford (OH), Miami University, Amos Music Library
Pc Pittsburgh, Carnegie Library, Music and Art Dept
Ps ——, Theological Seminary, Clifford E. Barbour Library
Pu ——, University of Pittsburgh
Puf ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
PHci Philadelphia, Curtis Institute of Music, Library
PHf ——, Free Library of Philadelphia, Music Dept
PHff ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
PHgc ——, Gratz College
PHhs ——, Historical Society of Pennsylvania Library
PHlc ——, Library Company of Philadelphia
PHmf ——, Musical Fund Society [on loan to *PHf*]
PHphs ——, The Presbyterian Historical Society Library [in *PHlc*]
PHps ——, American Philosophical Society Library
PHu ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
PO Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
PRs Princeton (NJ), Theological Seminary, Speer Library
PRu ——, Princeton University, Firestone Memorial Library
PRw ——, Westminster Choir College
PROhs Providence (RI), Rhode Island Historical Society Library
PROu ——, Brown University
PRV Provo (UT), Brigham Young University
R Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
Su Seattle, University of Washington, Music Library
SA Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
SBm Santa Barbara (CA), Mission Santa Barbara
SFp San Francisco, Public Library, Fine Arts Department, Music Division
SFs ——, Sutro Library
SFsc ——, San Francisco State University, Frank V. de Bellis Collection
SJb San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
SL St Louis, St Louis University, Pius XII Memorial Library
SLug ——, Washington University, Gaylord Music Library
SLC Salt Lake City, University of Utah Library
SM San Marino (CA), Huntington Library
SPma Spokane (WA), Moldenhauer Archives
SR San Rafael (CA), American Music Research Center, Dominican College
STu Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
STEdrachmann Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
STO Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
SY Syracuse (NY), University Music Library
SYkrasner ——, Louis Krasner, private collection [in *CAh* and *SY*]
TA Tallahassee (FL), Florida State University, Robert Manning Strozier Library
U Urbana (IL), University of Illinois, Music Library
Uplamenac ——, Dragan Plamenac, private collection [in *NH*]
V Villanova (PA), Villanova University, Falvey Memorial Library
Wc Washington, DC, Library of Congress, Music Division
Wca ——, Cathedral Library
Wcf ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
Wcg ——, General Collections, Library of Congress
Wcm ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
Wcu ——, Catholic University of America, Music Library

Wdo ——, Dumbarton Oaks
Wgu ——, Georgetown University Libraries
Whu ——, Howard University, College of Fine Arts Library
Ws ——, Folger Shakespeare Library
WB Wilkes-Barre (PA), Wilkes College Library
WC Waco (TX), Baylor University, Music Library
WGc Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
WI Williamstown (MA), Williams College Library
WOa Worcester (MA), American Antiquarian Society Library
WS Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
Y York (PA), Historical Society of York County, Library and Archives

YU: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

Bn Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

ZA: SOUTH AFRICA

Csa Cape Town, South African Library

A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

Abbreviations in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

Alphabetization of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

Bibliographies are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

Cross-references are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

Signatures where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

Work-lists are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

Contents

S

[continued]

Sources of instrumental ensemble music to 1630. This article is one of a series which discusses the principal medieval and Renaissance sources of music. It is concerned with the principal sources to 1630 of music for two or more instruments (excluding two or more keyboards, lutes and other chordal instruments) to play together without the voice. A truly comprehensive catalogue would have to include publications bearing the words 'per cantare e sonare' or 'apt both for viols and voices', and indeed virtually all vocal sources since their music could be and was played on instruments. Clearly this would defeat the central purpose of such an article, and an attempt has therefore been made to identify music originally conceived for instruments, in spite of the fact that many compositions resist this kind of categorization. Some pieces (like Isaac's *Helas*) have specific stylistic features that point to a purely instrumental origin, but others (like Tinctoris's *Helas*) lack these traits, yet always appear without words in the sources. The question as to whether the latter work should be regarded as instrumental in conception, or as a setting of words now lost and which came in its own time to be extensively treated as an instrumental piece, was probably of no consequence in the early 16th century and is hence virtually unanswerable today. For the present purpose, therefore, this article is restricted to sources that contain pieces of undoubted instrumental origin and, in addition, some sources that contain a significant quantity of pieces that might have been conceived for instruments, or that seem to be important for the history of instrumental ensemble music in some other way.

1. General. 2. Italy. 3. France. 4. Germany. 5. Netherlands. 6. Spain and Portugal. 7. British Isles.

1. General. The sources fall naturally into six geographical categories, though the divisions are far from equal. Manuscripts are listed in approximate chronological order under their area of origin, regardless of their contents or the nationality of the scribe. Printed sources are listed under the country in which they were published, with appropriate cross-references for works reprinted in other countries. The terminal date coincides with a rapid falling off in the production of prints in Italy and Germany, the two main areas of published instrumental ensemble music in the early 17th century. The date also marks a shift towards the solo and trio sonata as the focal point of chamber music on the Continent. In the British Isles, however, the production of manuscripts for domestic performance of consort music continued unabated until well into the second half of the 17th century. Nevertheless the terminal date 1630 has been retained in this section too, partly in order to present clearly the relative quantities of source material from different countries over a single period of time, and partly because of the extent of the research currently being conducted into these late sources with their complex interrelationships.

In the following individual entries manuscripts are denoted by their present location, followed by a note in parentheses on their original provenance, authorship or ownership, and a date. Printed sources are cited by their author or editor, if known, followed by as much material from the title-page as is useful to describe the content of instrumental ensemble music. For both manuscript and printed sources the format is normally given, with a note in square brackets if the source is lost or depleted, partbooks being abbreviated S, A, T, B, 5, 6 and so on. Further description of the source is then given as necessary. Entries that concern the work of more than one composer are completed by references to modern editions of all or part of the source, and to literature other than published library catalogues. For single-composer sources, details of this kind will be found under the article on the composer concerned.

BIBLIOGRAPHY

BrownI; EitnerQ; MeyerMS; SartoriB

T. Dart: 'A Hand-List of English Instrumental Music printed before 1681', *GSJ*, viii (1955), 13–26

K. Elliott: *Music of Scotland, 1500–1700* (diss., U. of Cambridge, 1960)

F. Lesure, ed.: *Recueils imprimés, XVIe–XVIIe siècles*, RISM, B/I/1 (1960)

'The Viola da Gamba Society Provisional Index of Viol Music', *Chelys*, i– (1969–) [selected 17th-century Eng. composers]

D. Kämper: *Studien zur instrumentalen Ensemblemusik des 16. Jahrhunderts in Italien*, AnMc, no.10 (1970)

F. Lesure, ed.: *Ecrits imprimés concernant la musique*, RISM, B/VI/1–2 (1971)

K. Schlager, ed.: *Einzeldrucke vor 1800*, RISM, A/I (1971–80)

W.A. Edwards: *The Sources of Elizabethan Consort Music* (diss., U. of Cambridge, 1974) [dated descriptions with thematic catalogue]

E. Selfridge-Field: *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975, 3/1994)

C. Monson: *Voices and Viols in England, 1600–1650* (Ann Arbor, MI, 1982)

P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993, 2/1995)

A.E. Planchart: 'Northern Repertories in Florence in the Fifteenth Century', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 101–12

2. Italy. Several Italian sources of the early Renaissance contain scattered pieces without words except for text incipits. Such pieces are normally vocal in origin, but genuine instrumental compositions may be present in, for example, *I-TRmp* 87 and 89 (*see* Sources, ms, §IX, 2). The following sources, compiled *c*1480 to *c*1510, contain a substantial proportion of wordless compositions; indeed some sources have no texted pieces at all and may have been compiled for instrumental use. Many of the wordless pieces in fact originated as chansons or, less often, motets by Netherlandish composers, but a significant number seem likely to have been conceived without words. Admittedly the identification of such pieces is highly problematic, but each of the sources listed probably contains at least one or two examples. The sources are all in choirbook format and are grouped by their three principal geographical areas: Naples, north Italy and Florence.

Perugia, Biblioteca Comunale, 431 (G20) (Naples, 1480s). Includes several wordless pieces, at least one of which, a *La Spagna* setting, is presumably of instrumental origin. Literature: M.F. Bukofzer: 'A Polyphonic Basse Dance of the Renaissance', *Studies in Medieval & Renaissance Music* (New York, 1950), 190–216 [incl. transcr. of *La Spagna*]

Seville, Biblioteca Colombina, 5–I–43; *Paris, Bibliothèque Nationale, n.a.fr.4379, ff.1–42* (?Naples, 1480s). Single MS, now split into two parts, that includes several wordless pieces. Facsimile: *Sevilla 5–I–43 & Paris N.A. Fr. 4379 (Pt. I)* (Brooklyn, NY, 1962). Literature: D. Plamenac: 'A Reconstruction of the French Chansonnier in the Biblioteca Colombina, Seville', *MQ*, xxxvii (1951), 501–42; xxxviii (1952), 85–117, 245–77

Rome, Biblioteca Casanatense, 2856 (formerly O.V.208) (Isabella d'Este Chansonnier, Ferrara, ?1485). 123 wordless compositions, mainly *a* 3. Literature: J.M. Llorens: 'El Códice Casanatense 2.856', *AnM*, xx (1965), 161–78; A.S. Wolff: *The Chansonnier Biblioteca Casanatense 2856: its History, Purpose and Music* (diss., North Texas U., 1970); L. Lockwood: 'Music at Florence and Ferrara in the late Fifteenth Century: Rivalry and Interdependence', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 1–13

Bologna, Civico Museo Bibliografico-Musicale, Q16 (formerly 109) (compiled chiefly by Domenicus Marsilius, Naples, 1487). 131 wordless compositions *a* 2–4. Literature: E. Pease: 'A Report on Codex … Bologna', *MD*, xx (1966), 57–94; S. Fuller: 'Additional Notes on the 15th-century Chansonnier Bologna Q16', *MD*, xxiii (1969), 81–103

Florence, Biblioteca Nazionale Centrale, B.R.229 (Magl.XIX.59) (compiled for Alessandro Braccesi, Florence, *c*1491–2). 268 compositions *a* 3 and 4, mostly without words. Edition: H.M. Brown: *A Florentine Chansonnier from the Time of Lorenzo the Magnificent*, MRM, vii (1983). Literature: L. Lockwood: 'Music at Florence and Ferrara in the late Fifteenth Century: Rivalry and Interdependence', *La musica a Firenze al tempo di Lorenzo il Magnifico: Florence 1992*, 1–13; Planchart

Rome, Biblioteca Vaticana, C.G.XIII 27 (? compiled for Giuliano de' Medici, Florence, *c*1492–4). 108 wordless compositions *a* 3 and 4. Literature: A. Atlas: *The Cappella Giulia Chansonnier* (Brooklyn, NY, 1975–6) [incl. selected transcrs.]

Florence, Biblioteca Nazionale Centrale, Magl.XIX.178 (Florence, 1490s). 73 wordless compositions *a* 3 and 4. Literature: Planchart; W.J. Powers: *The Music Manuscript Fondo Magliabecchi XIX.178 of the Biblioteca Nazionale Centrale, Florence: a Study in the Changing Role of the Chanson in Late Fifteenth-Century Florence* (diss., Columbia U., 1994)

Bologna, Civico Museo Bibliografico-Musicale, Q17 (formerly 148) (Florence, 1490s). 71 compositions, almost entirely wordless. Literature: L. Torchi: 'I monumenti dell'antica musica francese a Bologna', *RMI*, xiii (1906), 451–505, 575–615; R. Wexler: 'Newly Identified Works by Bartolomeo degli Organi in the MS Bologna Q 17', *JAMS*, xxiii (1970), 107–18; Planchart

Bologna, Civico Museo Bibliografico-Musicale, Q18 (formerly 143) (Bologna, 1502–5). After an opening section of frottolas, 73 wordless compositions *a* 3 and 4, many of which are probably of instrumental origin. Facsimile: (Peer, 1998). Literature: S.F. Weiss; 'Bologna Q18: Some Reflections on Content and Context', *JAMS*, xli (1988), 63–101; J. Banks: *The Motet as a Formal Type in Northern Italy, Ca. 1500* (New York, 1993) [incl. discussion of 'instrumental' motets]

Volumes printed in Venice by Ottaviano Petrucci: *Harmonice musices odhecaton A* (1501, 2/1503, 3/1504). Facsimilies: (Milan, 1932); (New York, 1973). Edition: H. Hewitt (Cambridge, MA, 1942). *Canti B numero cinquanta* (1502, 2/1503). Facsimile: (New York, 1975). Editions: MRM, ii (1967). *Canti C N° cento cinquanta* (1504). Facsimile: (New York, 1978). The contents of these volumes are almost entirely without words, and include several compositions *a* 3 and 4 probably of instrumental origin. Some of Petrucci's motet publications also include wordless compositions, a few of which are almost certainly instrumental, e.g. Ghiselin's 4-part *La Spagna* in *Motetti A numero trentatre A* (1502). Literature: M. Cauchie: 'L'Odhecaton, recueil de musique instrumentale', *RdM*, vi (1925), 148–56; M. Cauchie: 'A propos des trois recueils instrumentaux de la série de l'Odhecaton', *RdM*, ix (1928), 64–7; G. Reese: 'The First Printed Collection of Part-Music', *MQ*, xx (1934), 39–76; C. Sartori: *Bibliografia delle opere musicali stampate da Ottaviano Petrucci* (Florence, 1948); S. Boorman: 'The "first" Edition of the Odhecaton A', *JAMS*, xxx (1977), 183–207

Paris, Bibliothèque Nationale, Rés. Vm⁷676 (?compiled for Lodovicus Millias, Mantua, 1502). Includes several pieces without words. Facsimile: *Manuscrit italien de frottole (1502)* (Geneva, 1977). Literature: F. Torrefranca: *Il segreto del quattrocento* (Milan, 1939) [incl. transcrs. of 3 inst pieces]; N. Bridgman: 'Un manuscrit italien du début du XVIe siècle à la Bibliothèque nationale', *AnnM*, i (1953), 177–267; W.F. Prizer: 'Paris, Bibliothèque Nationale, Rés. Vm⁷ 676 and Music in Mantua', *IMSCR XIV: Bologna 1987*, 235–9

Florence, Biblioteca Nazionale Centrale, Panciatichi 27 (north Italy, beginning of 16th century; fig.1). Includes wordless pieces of which some are probably instrumental in origin. Of special interest is an anon. *caminata a* 4 with passamezzo-like harmonies. Edition: J. Wolf: *Sing- und Spielmusik aus älterer Zeit* (Leipzig, 1926) [*caminata*]

Verona, Biblioteca Capitolare, DCCLVII (north Italy, beginning of 16th century). Over 60 wordless compositions *a* 3–5, mostly anon. and without text incipits. Facsimile: RMF, xxiv (1987). Literature: A. Smijers: 'Vijftiende en zestiende eeuwsche muziekhandschriften in Italië met werken van Nederlandsche componisten', *TVNM*, xiv/3 (1935), 165–81

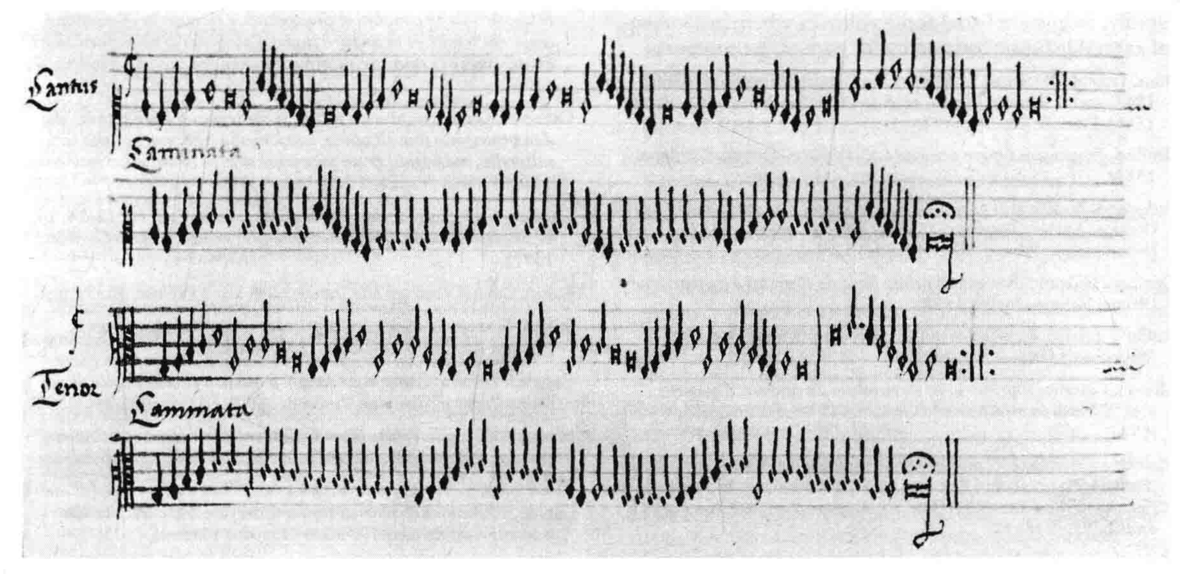
Trent, Biblioteca Comunale, 1947–4 (north Italy, beginning of 16th century). German songs and chansons, without the words. One of the compositions is apparently an instrumental setting *a* 3 of the chanson *J'ay prins amours*. Edition: IMa, 1st ser., i (1954). Literature: B. Disertori: 'Il manoscritto 1947–4 di Trento e la canzone "i'ay prins amours"', *RMI*, xlviii (1946), 1–29

Florence, Biblioteca Nazionale Centrale, Magl.XIX.107bis (Florence, *c*1510–13). Includes over 40 textless compositions *a* 3 and 4.

From 1540 Italian sources devoted to ensemble music begin to appear in vast quantities, especially collections of ricercares, canzonas and similar forms. Most of the sources are prints, and further details of them can be found in *BrownI* and *SartoriB*. Some are collections of works by several composers.

Musica nova accommodata per cantar et sonar sopra organi, et altri strumenti (Venice: [Andrea Arrivabene], 1540). 4 partbooks [B alone extant]. 20 ricercares *a* 4 by Willaert, Segni and others, and a cantus-firmus setting by Parabosco. 19 pieces are reprinted in *Musicque de joye* (Lyons, [1540s]; see §3). Edition: MRM, i (1964). Literature: O. Mischiati: 'Tornano alla luce i ricercari della "Musica nova" del 1540', *L'organo*, ii (1961), 73–9

Tiburtino, Giuliano: *Fantasie, et recerchari a tre voci* (Venice: Girolamo Scotto, 1549). 3 partbooks. 12 wordless pieces with solmization syllable titles, and a fantasia, by Tiburtino; 8



1. Florence, Biblioteca Nazionale Centrale, Panciatichi 27, f.116v (north Italy, beginning of 16th century): cantus and tenor parts of the anonymous four-part caminata

madrigals by Willaert, Rore and others; 7 ricercares by Willaert (reprinted in *Fantasie recercari*, 1551; see below). Edition: IIM, i (1994)

Fantasie recercari contrapunti a tre voci di M. Adriano & de altri autori (Venice: Antonio Gardane, 1551 [T and B lost], 2/1559, 3/ Angelo Gardane, 1593 [T lost]). 3 partbooks. 15 ricercares *a* 3 by Willaert (reprinted from Tiburtino's 1549 print; see above), Antonino Barges, Girolamo Cavazzoni and anon. Facsimile: (Peer, 1986). Edition: *Adrian Willaert: 9 Ricercari für drei Instrumente*, ed. H. Zenck (Mainz, 1933)

London, British Library, Roy.App.59–62 (*c*1550–60). 4 partbooks. 44 dances *a* 4, followed by vocal music. Edition: M. Morrow, ed.: *Italian Dances of the Sixteenth Century* (London, 1978). Literature: Kämper

Florence, Biblioteca Nazionale Centrale, Magl.XIX.107 (II.I.295) (2nd half of 16th century). Score. 23 ricercares *a* 4, 3 anon., 10 by Buus (from the 1547 print; see below), and 10 by Malvezzi (from the 1577 print; see below)

Verona, Biblioteca Capitolare, MCXXVIII (*c*1585). 4 out of 6 partbooks. 37 canzonas *a* 4 by Merulo, Guami and others; 7 canzonas *a* 5 and 2 *a* 6 also survive incomplete. Editions: *Claudio Merulo: Sei canzoni da sonar a 4*, ed. B. Disertori (Milan, 1950); *Giuseppe Guami: Canzoni da sonare*, ed. I. Fuser and O. Mischiati (Florence, 1968). Literature: B. Disertori: 'Le canzoni strumentali da sonar a quattro di Claudio Merulo', *RMI*, xlvii (1943), 305–21; C.M. McDermott: *The Canzoni d'Intavolatura of Claudio Merulo: a Guide to the Art of Improvised Ornamentation* (diss., U. of California, Berkelely, 1979)

Canzon di diversi per sonar con ogni sorte di stromenti a quatro, cinque & sei voci ... libro primo (Venice: Giacomo Vincenti, 1588[21]). 6 partbooks. 4 canzonas *a* 4, 5 *a* 5 and 4 *a* 6, by Merulo, Crecquillon, Guami, Willaert, Gombert and anon. Edition: IIM, x (1994)

Terzi, Giovanni Antonio: *Intavolatura di liutto* (Venice: Ricciardo Amadino, 1593). Includes 11 canzonas by Florentio Maschera for solo lute, or lute 'in concerto', i.e., presumably, with the ensemble versions of the same pieces in Maschera's publication of 1582 (see below)

Bologna, Civico Museo Bibliografico-Musicale, Q35 (Brescia, 1603). Score. Includes 21 canzonas *a* 4 by Florentio Maschera. Literature: E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–73

Canzoni per sonare con ogni sorte di stromenti a quattro, cinque & otto ... libro primo (Venice: Alessandro Raverii, 1608). 8 partbooks, and basso continuo. 17 canzonas *a* 4, 6 *a* 5, and 13 *a* 8, by Costanzo Antegnati, Bartolini, Chilese, Frescobaldi, Giovanni Gabrieli, G.B. Grillo, Gioseffo Guami, Lappi, Luzzaschi, Maschera, Massaino and Merulo. Editions: *Giovanni Gabrieli: Vier Canzoni per sonar*, ed. A. Einstein (Mainz, 1933); H. Mönkemeyer, ed.: *Venezianische Canzonen* (Mainz, 1958); *Zwei doppelchörige Kanzonen*, ed. H. Mönkemeyer (Wilhelmshaven, 1963). Literature: L.E. Bartholomew: *Alessandro Raverii's Collection of 'Canzoni per sonare' (Venice, 1608)* (Fort Hays, Kansas, 1965)

Florence, Biblioteca Nazionale Centrale, Magl.XIX.106bis (compiled by Carlo del Rio, *c*1615). Score. Compositions *a* 4: an anon. romanesca, canzona and *ricercare con 7 fughe e rovesci*; also, in a different hand, a cycle of 12 ricercares in the 12 modes by Giovanni de Macque, and 8 madrigals by Nenna (wordless except for the 1st and part of the 2nd). Literature: E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–73

Lucino, Francesco, ed.: *Seconda aggiunta alli concerti ... con ... dodeci canzoni per sonare* (Milan: Filippo Lomazzo, 1617[2]). 4 partbooks, and organ partitura. Includes 12 canzonas *a* 4 by Ardemanio, Bottaccio, Cantone, Casato, Andrea and G.P. Cima, Vincenzo Pellegrini and G.D. Rivolta. Edition: IIM, xxix (1995)

Bona, Valerio: *Otto ordini di litanie della Madonna che si cantano ogni Sabbato nella Santa Casa di Loreto, concertate a doi chori, con le sue sinfonie inanzi, accommodate in modo, che le parti de gli instromenti sono per li sonatori, et le parti appartate anco per li cantori* (Venice: Giacomo Vincenti, 1619[6]). ?8 partbooks (lost), and basso continuo. Includes sinfonias and canzonas *a* 8 by Bona, Giovanni Gabrieli, G.G. Gastoldi, G.B. Riccio and Viadana

Flores praestantissimorum virorum a Philippo Lomatio (Milan: Filippo Lomazzo, 1626[5]). 4 partbooks, and organ partitura. Concludes with 7 canzonas by J.F. Cambiagho, G.P. Cima, Frissoni, G.D. Rivolta and Francesco Rognoni Taeggio

The following late source of popular Italian dance music merits listing on account of its retrospective nature, the rarity of such collections from the period in question, its relationship with Cesare Negri's *Le gratie d'Amore* (1602), its choreographies, and its detailed bowings (related to Francesco Rognoni's *Selva de varii passaggii*, 1620)

Zanetti, Gasparo: *Il scolaro* (Milan: Carlo Camagno, 1645). Staff notation and tablature. Edition: J. Tyler, ed. (London, 1984)

With the growth of Italian music printing, the number of volumes devoted to the work of one composer grew

rapidly. Below are listed some volumes where instrumental ensemble music forms a major part of the contents.

Buus, Jacques: *Recercari ... libro primo* (Venice: Antonio Gardane, 1547) and *Il secondo libro di recercari* (Venice: Antonio Gardane, 1549). Edition: IIM, iii (1993)

Bendusi, Francesco: *Opera nova de balli* (Venice: Antonio Gardane, 1553)

Padovano, Annibale: *Il primo libro de ricercari a quattro voci* (Venice: Antonio Gardane, 1556, 2/Angelo Gardane, 1588 [incomplete]). Edition: IIM, iv (1994)

Conforti, Giovanni Battista: *Il primo libro de ricercari a quattro voci* (Rome: Valerio Dorico, 1558)

Ruffo, Vincenzo: *Capricci in musica a tre voci* (Milan: Francesco Moscheni, 1564)

Merulo, Claudio: *Il primo libro de ricercari da cantare, a quattro voci* (Venice: sons of Antonio Gardane, 1574). Edition: IIM, v (1987)

Malvezzi, Cristofano: *Il primo libro de recercari a quattro voci* (Perugia: Pietroiacomo Petrucci, 1577) [incomplete]. Includes a ricercare *a* 4 by Zazzerino. The contents are complete in score in *I-Fn* II.I.295, ff.38*v* 50

Mainerio, Giorgio: *Il primo libro de balli a quatro voci* (Venice: Angelo Gardane, 1578)

Maschera, Florentio: *Libro primo de canzoni da sonare, a quattro voci* (Brescia: Vincenzo Sabbio, ?1582 [lost], 2/1584, 3/Venice: Ricciardo Amadino, 1588, 4/Giacomo Vincenti, 1590 [lost; MS copy at *US-Wc*], 5/Angelo Gardane, 1593, 6/Milan: heirs of Francesco and Simon Tini, 1596 [incomplete], 7/Venice: Giacomo Vincenti, 1604 [incomplete], 8/Alessandro Raverii, 1607 [incomplete], 9/Bartolomeo Magni, 1621 [incomplete]) Edition: IIM, ix (1995) [1584 edn]

Bassano, Giovanni: *Fantasie a tre voci* (Venice: Giacomo Vincenti and Ricciardo Amadino, 1585). Edition: IIM, viii (1995)

Gabrieli, Andrea: *Sonate a cinque per istromenti* (Venice: Angelo Gardane, 1586) [lost]

Bassano, Giovanni: *Il fiore de caprici musicali a quatro voci, per sonar con ogni sorte di stromenti* (Venice: Giacomo Vincenti, 1588) [incomplete]

Gabrieli, Andrea: *Madrigali et ricercari ... a quattro voci* (Venice: Angelo Gardane, 1589, 2/1590 [incomplete]). Edition: IIM, viii (1995)

Stivori, Francesco: *Ricercari a quatro voci* (Venice: Ricciardo Amadino, 1589) [incomplete]

Luzzaschi, Luzzasco: *Ricercari a 4* (Venice: Angelo Gardane, 1580s) [lost]

Vinci, Pietro: *Il secondo libro de motetti, e ricercari a tre voci, con alcuni ricercari di Antonio Il Verso suo discepolo* (Venice: heirs of Girolamo Scotto, 1591)

Bona, Valerio: *Il secondo libro delle canzonette a tre voci con l'aggionta di dodeci tercetti a note* (Venice: Ricciardo Amadino, 1592). Edition: IIM, viii (1995)

Bariolla, Ottavio: *Capricci overo canzoni a quattro ... libro terzo* (Milan: heirs of Francesco and Simon Tini, 1594). Edition: IIM, xii (1995)

Stivori, Francesco: *Il secondo libro de ricercari a 4 voci* (Venice: Ricciardo Amadino, 1594) [lost]

Usper, Francesco: *Ricercari et arie francesi a quattro voci* (Venice: Giacomo Vincenti, 1595). Edition: IIM, xi (1989)

Banchieri, Adriano: *Canzoni alla francese a quattro voci per sonare dentrovi, un echo, & in fine una battaglia a otto, & dui concerti fatti sopra lieto godea ... libro secondo* (Venice: Ricciardo Amadino, 1596)

Mazzi, Luigi: *Ricercari a quattro et canzoni a quattro, a cinque, et a otto voci* (Venice: Giacomo Vincenti, 1596)

Raval, Sebastián: *Il primo libro di ricercari a quatro voci cantabili per liuti, cimbali, et viole d'arco, quattro o sei opere con parole spirituali, in canoni ad echo, ad otto, et a dodeci voci, che cantano in quattro parte coniunti et divisi chori, e ricercar in contreponti osservati sciolti, et in quattro fughe d'accordio di studi particulari, et utilissimi per studiosi* (Palermo: Giovan Antonio de' Franceschi, 1596)

Cavaccio, Giovanni: *Musica ... ove si contengono due fantasie, che dan principio e fine all'opera, canzoni alla franzese, pavana co'l saltarello, madrigali, & un proverbio non so se antico, o moderno, a quattro voci* (Venice, 1597)

Gabrieli, Giovanni: *Sacrae symphoniae ... senis, 7, 8, 10, 12, 14, 15, & 16, tam vocibus, quam instrumentis* (Venice: Angelo Gardane, 1597)

Borgo, Cesare: *Canzoni alla francese à 4. Lib 2* (Venice, 1599) [lost]

Stivori, Francesco: *Ricercari, capricci et canzoni a quattro voci* (Venice: Ricciardo Amadino, 1599) [incomplete]

Canale, Floriano: *Canzoni da sonare a quattro et otto voci ... libro primo* (Venice: Giacomo Vincenti, 1600). Edition: IIM, xiv (1988)

Mortaro, Antonio: *Primo libro de canzoni da sonare a quattro voci* (Venice: Ricciardo Amadino, 1600, 2/1610 [incomplete]). Edition: IIM, xiii (1989)

Canale, Floriano: *Ricercari di tutti li tuoni con una battaglia alla francese a quattro voci* (Venice: Giacomo Vincenti, 1601)

Guami, Gioseffo: *Partidura per sonare delle canzonette alla francese* (Venice: Giacomo Vincenti, 1601). Score. Also published at Antwerp, 1612 (see §5)

Quagliati, Paolo: *Recercate, et canzone per sonare et cantare ... libro primo* (Rome: heirs of Nicolo Mutij, 1601). Edition: IIM, xv (1994)

Bonelli, Aurelio: *Il primo libro de ricercari et canzoni a quattro voci, con due toccate e doi dialoghi a otto* (Venice: Angelo Gardane, 1602)

Stivori, Francesco: *Madrigali et canzoni a otto voci* (Venice: Ricciardo Amadino, 1603) [incomplete]

Beretta, Lodovico: *Partitura del primo libro delle canzoni a quattro & otto voci da suonare* (Milan: Agostino Tradate, 1604). Score

Rognoni Taeggio, Giovanni Domenico: *Canzoni à 4. & 8. voci* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1605). Includes a canzona by Gasparo Costa. Edition: IIM, xvi (1992)

Mayone, Ascanio: *Primo libro di ricercari a tre voci* (Naples: Giovanni Battista Sottile, 1606). Edition: IIM, xviii (1995)

Troilo, Antonio: *Il primo libro delle canzoni da sonare ... a quatro et cinque voci* (Venice: Ricciardo Amadino, 1606). Edition: IIM, xvii (1989)

Merulo, Claudio: *Ricercari da cantare a quattro voci ... libro secondo* (Venice: Angelo Gardane and brothers, 1607). Edition: IIM, vi (1987)

Radino, Giulio: *Concerti per sonare et cantare* (Venice: Angelo Gardane, 1607) [incomplete]. Includes a canzona *a* 4 by Schröter

Rossi, Salamone: *Il primo libro delle sinfonie et gagliarde a tre, quatro, & a cinque voci* (Venice: Ricciardo Amadino, 1607)

Gussago, Cesario: *Sonate a quattro, sei, et otto, con alcuni concerti a otto, con le sue sinfonie da suonare avanti, & doppo secondo il placito, & commodo de sonatori* (Venice: Ricciardo Amadino, 1608). Edition: IIM, xx (1994)

Merulo, Claudio: *Ricercari da cantare a quattro voci ... libro terzo* (Venice: Angelo Gardane and brothers, 1608). Edition: IIM, vii (1987)

Rognoni Taeggio, Francesco: *Canzoni francese per sonar con ogni sorte de instromenti a quattro, cinque, et otto* (Milan: heirs of Agostino Tradate, 1608) [incomplete]. Includes canzonas by Francesco Rovigo and Riccardo Rognoni and Giovanni Domenico Rognoni Taeggio

Rossi, Salamone: *Il secondo libro delle sinfonie e gagliarde a tre voci, per sonar due viole, & un chittarrone con alcune delle dette à quattro, & à cinque, & alcune canzoni per sonar à quattro nel fine* (Venice: Ricciardo Amadino, 1608)

Soderini, Agostino: *Canzoni à 4. & 8. voci ... libro primo, opera seconda* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1608). Includes a canzona by G.P. Olegio. Edition: IIM, xix (1992)

Bottaccio, Paolo: *Il primo libro delle canzoni da suonare a quattro, & otto voci* (Venice: Angelo Gardane and brothers, 1609) [incomplete]

Cima, Giovanni Paolo: *Canzoni, con sequenze & contrapunti doppii à 2. 3, 4* (Milan, 1609) [lost]

Valentini, Giovanni: *Canzoni a 3, 5, 6 et 8 voci, libro primo* (Venice: Ricciardo Amadino, 1609) [incomplete]

Viadana, Lodovico: *Sinfonie musicali a otto voci ... opera XVIII* (Venice: Giacomo Vincenti, 1610). Edition: IIM, xxi (1994)

Bargnani, Ottavio: *Secondo libro delle canzoni da suonare a quatro, cinque, et otto voci* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1611)

Franzoni, Amante: *Apparato musicale di messa, sinfonie, canzoni, motetti, & letanie della Beata Vergine, a otto voci ... opera quinta ... libro primo* (Venice: Ricciardo Amadino, 1613)

Rossi, Salamone: *Il terzo libro de varie sonate, sinfonie, gagliarde, brandi, e corrente ... opera duodecima* (Venice: Alessandro Vincenti, ?1613 [date of dedication; no copy known], 2/1617 [lost], 3/1623, 4/1638 [lost])

Rovigo, Francesco, and Trofeo, Ruggier: *Partitura delle canzoni da suonare a quattro, & a otto* (Milan: Filippo Lomazzo, *c*1613). Score. Edition: IIM, xxii (1988)

Bona, Valerio: *Sei canzoni italiane da sonare concertate a doi chori in echo ... opera vigesima prima* (Venice: Giacomo Vincenti, 1614) [incomplete]

Cangiasi, Giovanni Antonio: *Scherzi forastieri per suonare a quattro voci ... opera ottava* (Milan: Filippo Lomazzo, 1614). Edition: IIM, xxiv (1991)

Riccio, Giovanni Battista: *Il secondo libro delle divine lodi accomodate per concertare nell'organo* (Venice: Ricciardo Amadino, 1614) [incomplete]

Rognoni Taeggio, Francesco: *Aggiunta del scolare di violino & altri strumenti col basso continuo per l'organo* (Milan, 1614) [lost]

[Corradini, Nicolò: *Ricercari a quattro voci* (1615)]. Score [lacking title-page in unique copy at *I-Bc*]. 12 ricercares *a* 4

Gabrieli, Giovanni: *Canzoni et sonate ... a 3. 5. 6. 7. 8. 10. 12. 14. 15. & 22. voci* (Venice: Gardane, 1615)

Kapsberger, Johann Hieronymus: *Libro primo de balli, gagliarde et correnti, a quattro voci* (Rome: Giovanni Battista Robletti, 1615). Not in *SartoriB*. Edition: IIM, xxv (1993)

Kapsberger, Johann Hieronymus: *Libro primo di sinfonie a quattro ... raccolte dal Sig. Francesco di Gennaro* (Rome: Giovanni Battista Robletti, 1615)

Merula, Tarquinio: *Il primo libro delle canzoni a quattro voci per sonare ... aggiontovi due alemane, & una corrente* (Venice: Bartolomeo Magni, 1615)

Puliti, Gabriello: *Lunario armonico perpetuo calculato al meridiano, & clima delle principali città d'Italia, a tre voci ... opera XVI* (Venice: Giacomo Vincenti, 1615) [incomplete]

Bernardi, Stefano: *Concerti academici con varie sorte di sinfonie a sei voci ... libro primo, opera ottava* (Venice: Giacomo Vincenti, 1616) [2 of the partbooks dated 1615]

Bonzanini, Giacomo: *Capricci musicali per cantare, e suonare a quattro voci* (Venice: Giacomo Vincenti, 1616)

Lappi, Pietro: *Canzoni da suonare ... a 4. 5. 6. 7. 8. 9. 10. 11. 12. & 13, libro primo, con partitura ... opera nona* (Venice: Gardane, 1616). Edition: IIM, xxvi (1990)

Kapsberger, Johann Hieronymus: *Capricci a due stromenti, tiorba e tiorbino* (Rome, 1617) [lost]. Not in *SartoriB*

Marini, Biagio: *Affetti musicali ... opera prima, nelle quale si contiene symfonie, canzon, sonate, balletti, arie, brandi, gagliarde & corenti, a 1. 2. 3* (Venice: Gardane, 1617)

Allegri, Lorenzo: *Il primo libro delle musiche* (Venice: Gardane, 1618). Score. Includes several dances *a* 5 and 6. Edition: IIM, xxvii (1995)

Grillo, Giovanni Battista: *Sacri concentus ac symphoniae ... 6. 7. 8. 12. voc* (Venice: Gardane, 1618). Not in *SartoriB*. Edition: IIM, xxviii (1988)

Marini, Biagio: *Madrigali et symfonie a una, 2. 3. 4. 5 ... opera seconda* (Venice: Gardane, 1618) [incomplete]

Priuli, Giovanni: *Sacrorum concentuum ... pars prima* (Venice: Gardane, 1618). Includes 10 canzonas and 2 sonatas

Cifra, Antonio: *Ricercari e canzoni franzese ... libro primo* (Rome: Luca Antonio Soldi, 1619) and *Ricercari e canzoni franzese ... libro secondo* (Rome: Luca Antonio Soldi, 1619). Score

Usper, Francesco: *Compositioni armoniche nelle quali si contengono motetti, sinfonie, sonate, canzoni & capricci a 1. 2. 3. 4. 5. 6. 7. & 8. voci, con basso continuo, et in fine La battaglia a 8. per cantar e sonar ... opera terza* (Venice: Gardane, 1619) [lost]. Among the instrumental pieces were 2 by Gabriel Usper

Marini, Biagio: *Arie, madrigali et corenti a 1. 2. 3. ... opera terza* (Venice: Gardane, 1620). Score

Riccio, Giovanni Battista: *Il terzo libro delle divine lodi musicali* (Venice: Gardane, 1620)

Vivarino, Innocentio: *Il primo libro de motetti ... da cantarsi a una voce, con otto sonate per il violone o altro simile stromento* (Venice: Gardane, 1620)

Castello, Dario: *Sonate concertate in stil moderno, per sonar nel organo overo spineta con diversi instrumenti, a 2. & 3. voci, con basso continuo, libro primo* (Venice: Gardane, 1621 [lost], 2/1629 [partitura lost], 3/Francesco Magni, 1658). Also published at Antwerp, 1658

Rossi, Salamone: *Il quarto libro de varie sonate sinfonie, gagliarde, brandi, e corrente per sonar due violini, et un chitarrone o altro stromento simile* (Venice: Alessandro Vincenti, 1622 [incomplete], 2/1642)

Corradini, Nicolò: *Partitura del primo libro de canzoni francese a 4. & alcune suonate* (Venice: Bartolomeo Magni, 1624). Score

Puliti, Gabriello: *Fantasie, scherzi et capricci da sonarsi in forma di canzone, con un violino solo o vero cornetto con il basso principale ... opera decimanona* (Venice: Alessandro Vincenti, 1624). Only the solo partbook survives

Rognoni Taeggio, Francesco: *Correnti e gagliarde a 4 con la quinta parte ad arbitrio* (Milan, 1624) [lost]

Picchi, Giovanni: *Canzoni da sonar con ogni sorte d'istromenti a due, tre, quattro, sei, & otto voci, con il suo basso continuo* (Venice: Alessandro Vincenti, 1625)

Banchieri, Adriano: *Il virtuoso ritrovo academico del dissonante, publicamente practicato con varati concerti musicali a 1. 2. 3. 4. 5. voci o stromenti ... opera XLIX* (Venice: Bartolomeo Magni, 1626)

Buonamente, Giovanni Battista: *Il quarto libro de varie sonate, sinfonie, gagliarde, corrente, e brandi per sonar con due violini & un basso di viola* (Venice: Alessandro Vincenti, 1626)

Marini, Biagio: *Sonate, symphonie, canzoni, pass'emezzi, baletti, corenti, gagliarde, & retornelli, a 1. 2. 3. 4. 5. & 6. voci, per ogni sorte d'instrumenti; un capriccio per sonar due violini quatro parti; un ecco per tre violini, & alcune sonate capricciose per sonar due e tre parti con il violino solo, con altre curiose & moderne inventioni, opera ottava* (Venice: Gardane, 1626 [changed to 1629]) [incomplete]

Biumi, Giacomo Filippo: *Fantasie a 4. voci* (before 1627) [lost] and *Partito delle canzoni alla francese a 4. et a 8. con alcune arie de correnti a 4 ... libro primo, opera seconda* (Milan: Gratiadio Ferioli, 1627). Score [partbooks lost]

Frescobaldi, Girolamo: *Il primo libro delle canzoni ad una, due, tre, e quattro voci* (Rome: Giovanni Battista Robletti [partbooks] and Paolo Masotti [score], 1628, rev. 2/Venice: Alessandro Vincenti, 1634 [partbooks]). An edition of 1623 is erroneously recorded in *SartoriB*

Grandi, Ottavio Maria: *Sonate per ogni sorte di stromenti, a 1. 2. 3. 4. & 6, con il basso per l'organo ... opera seconda* (Venice: Gardane, 1628) [incomplete]

Possenti, Pellegrino: *Concentus armonici duobus, tribus, & quatuor instrumentis concertati* (Venice: Gardane, 1628) [incomplete]

Buonamente, Giovanni Battista: *Il quinto libro de varie sonate, sinfonie, gagliarde, corrente, & ariette per sonar con due violini, & un basso di viola* (Venice: Alessandro Vincenti, 1629) [incomplete]

Castello, Dario: *Sonate concertate in stil moderno ... libro secondo* (Venice: Gardane, 1629 [incomplete], 2/Bartolomeo Magni, 1644). Also published at Antwerp, 1656

Montalbano, Bartolomeo: *Sinfonie ad uno, e doi violini, a doi e trombone, con il partimento per l'organo, con alcune a quattro viole* (Palermo: Giovanni Battista Maringo, 1629)

Scarani, Giuseppe: *Sonate concertate a due, e tre voci ... libro primo, opera prima* (Venice: Gardane, 1630) [incomplete]

Many treatises have music examples which seem to be complete pieces, possibly with a life of their own away from theoretical sources. One or two of these contain instrumental ensemble music.

Perugia, Biblioteca Comunale, 1013 (M36) (copied by Johannes Materanensis, Venice, 1509). Contains treatises on plainchant, mensuration, counterpoint and proportional notation. The section on proportions (ff.78–123) is illustrated with numerous lengthy musical examples *a* 2 (a few *a* 3), including 2 anon. *La Spagna* settings and several other compositions apparently instrumental in conception. Edition: O. Gombosi, ed.: *Compositione di Meser Vincenzo Capirola* (Neuilly-sur-Seine, 1955), pp.xxxviii ff [incl. *La Spagna* settings]. Literature: A. Seay: *Quaestiones et solutiones* (Colorado Springs, CO, 1977) [incl. facs.]; B.J. Blackburn: 'A Lost Guide to Tinctoris's Teachings Recovered', *EMH*, i (1981), 29–116; N. Bridgman: 'De l'attribution à Tinctoris des exemples musicaux du *Liber de arte contrapuncti*', *A Festschrift for Albert Seay: Essays by his Friends and Colleagues*, ed. M.D. Grace (Colorado Springs, CO, 1982), 33–44

Ortiz, Diego: *Trattado de glosas sobre clausulas y otros generos de puntos en la musica de violones* (Rome: Valerio Dorico, 1553, repr. 1553 with Italian title, prefatory material and textual commentary). Includes several ricercares for viol and keyboard. Edition: M. Schneider (Berlin, 1913, rev. 3/1961/*R*) [part facs.]. Literature: J. Savall: 'Contribución al estudio de la obra instrumental de Diego Ortiz', *Musica antiqua*, ii (1986), 17–26; iii (1986), 40–51

Caroso, Fabritio: *Il ballarino* (Venice: Francesco Ziletti, 1581, rev. edns under the title *Nobiltà di dame*, 1600, 1605 and 1630). Treatise on dancing, the first part containing instructions, the second containing the choreography and music of 83 dances. The first 22 dances are arranged for lute and one instrument; the remainder are arranged for solo lute. Facsimile: (New York, 1967). Edition: *Courtly Dance in the Renaissance*, ed. J. Sutton (text), F.M. Walker (music) (New York, 1995). Literature: M. Dolmetsch: *Dances of Spain and Italy from 1400 to 1600* (London, 1954)

Angleria, Camillo: *La regola del contraponto, e della musical compositione* (Milan: Giorgio Rolla, 1622). Includes ricercares and canons *a* 2–5 by Angleria and G.P. Cima

Throughout the period two-part compositions (bicinia) and canons tend to be associated with musical pedagogy. In many cases those without words are indistinguishable in musical style from those with words. Thus the contents of some of the following sources stand on the borderline between instrumental and vocal music.

Eustachio Romano: *Musica* (Rome: Johannes Jacobi, 1521). 45 compositions *a* 2 without title or words, though a few have concordances with vocal music

Licino, Agostino: *Primo libro di duo cromatici* (Venice: Antonio Gardane, 1545, 2/heirs of Girolamo Scotto, 1586) [incomplete]) and *Il secondo libro di duo cromatici* (Venice: Antonio Gardane, 1546). Each 2 partbooks

Lupacchino, Bernardino, and Tasso, Gioan Maria: *Il primo libro a due voci* (?2 Venice: Antonio Gardane, 1559[24] [S lost], 3/Girolamo Scotto, 1560, 4/Scotto, 1562 [T lost], 5/Claudio Merulo, 1568 [S lost], 6/Giacomo Vincenti and Ricciardo Amadino, 1584 [T lost], 7/Amadino, 1587, 8/Milan: Francesco Tini and heirs of Simon Tini, 1590 [S lost], 9/Venice: Giacomo Vincenti, 1591, 10/Angelo Gardane, 1594 [T lost], 11/Giacomo Vincenti, 1607, 12/Ricciardo Amadino, 1615, 13/Gardane, 1616 [S lost], 14/Rome: Luca Antonio Soldi, 1620, 14–20/various publishers, 1642–88). 2 partbooks

Vinci, Pietro: *Il primo libro della musica a due voce* (Venice: Girolamo Scotto, 1560, 2/1586). 2 partbooks

Lupacchino, Bernardino, and Tasso, Gioan Maria: *Il primo libro a note negre a due voci* (Venice: Girolamo Scotto, 1565). 2 partbooks [S lost]. 35 duos, some reprinted from Lupacchino and Tasso, *Il primo libro a due voci* (1559; see above)

Infantas, Fernando de las: *Plura modulationum genera quae vulgò contrapuncta appellantur super excelso gregoriano cantu* (Venice: Girolamo Scotto, 1579). 100 canons in 2–8 parts over the cantus firmus 'Laudate Dominum omnes gentes', all but 11 without words. On the last page are 3 further canons, 2 on different plainsongs and one entitled 'Duo'

Lassus, Orlande de: *Motetti et ricercari ... a due voci* (Venice: Angelo Gardane, 1579 [T lost], 2/1585, 3/Giacomo Vincenti, 1586, 4/ Vincenti, 1589, 5/Vincenti, 1610). 2 partbooks. Same contents as Munich edition of 1577 (see §4), except that wordless pieces are labelled 'ricercare'

Galilei, Vincenzo: *Contrapunti a due voci* (Florence: Giorgio Marescotti, 1584). 2 partbooks. 29 compositions *a* 2 without words or titles. Literature: A. Einstein: 'Vincenzo Galilei and the Instructive Duo', *ML*, xviii (1937), 360–68

Guami, Francesco: *Ricercari a due voci* (Venice: Angelo Gardane, 1588). 2 partbooks. 23 compositions

Metallo, Grammatio: *Ricercari a due voci* (Venice: Giacomo Vincenti, ?1591 [lost, if it ever existed], 2/1595 [lost], 3/Ricciardo Amadino, 1605 [T lost], 4/Amadino, 1609, rev. 5/Amadino, 1614, rev. 6/Naples: Gargano and Nucci, 1617 [T lost, except pp.39 and 46], 7/Venice: Bartolomeo Magni, 1620 [T lost], 8/Magni, 1626, 9–16/various publishers, 1639–85). 2 partbooks. 1605 edition contains 36 compositions, wordless except for text incipits, and a canon *a* 2. The 1614, 1620 and 1626 editions are expanded to contain 44 ricercares and the same canon. Further variations in content occur in the 1617, 1639 and subsequent editions; for details see *SartoriB*

Il Verso, Antonio: *Il primo libro della musica a due voci* (Palermo, 1596). Edition: P.E. Carapezza: *Musiche strumentali didattiche* (Rome, 1971)

Fonghetto, Paolo: *Capricii, et madrigali ... a due voci* (Verona: Francesco dalle Donne and Scipione Vargnano, 1598). 2 partbooks. 9 duos with Italian words, and 16 without words

Gastoldi, Giovanni Giacomo, and others: *Il primo libro della musica a due voci* (Milan: heirs of Simon Tini, and Giovanni Francesco Besozzi, 1598). 2 partbooks. 20 instrumental duos by Gastoldi, 2 each by Girolamo Baglioni, Cantone, G.P. Cima, Riccardo Rognoni, Giovanni Domenico Rognoni Taeggio and Orfeo Vecchi, and 4 anon. duos. Editions [selections]: E. Doflein, ed.: *Spielmusik für Violine: alte Musik*, ii (1932); HM, xxiii–xxiv (1949)

Calì, Giovan Battista: *Il primo libro di ricercari a due voci* (Venice: Ricciardo Amadino, 1605). 2 partbooks

Zuccharo, Anibale: *Ricercate a due voci ... libro primo* (Venice: Alessandro Raverii, 1606). 2 partbooks. Includes one work *a* 3

Cavi, Pietro Paolo da: *Il primo libro di recercari a due voci* (Rome: Bartolomeo Zannetti, 1608, 2/Luca Antonio Soldi, 1620). 2 partbooks

Sangiorgio, Pietro: *Il primo libro de capricci a due voci* (Venice: Alessandro Raverii, 1608). 2 partbooks

Troilo, Antonio: *Sinfonie, scherzi, ricercari, capricci, et fantasie, a due voci* (Venice: Ricciardo Amadino, 1608). 2 partbooks

Bianco, Giovanni Battista: *Musica a due voci utilissima per instruir i figliuoli a cantar sicuramente in breve tempo, & commodi per sonar con ogni sorte di strumenti* (Venice: Giacomo Vincenti, 1610). 2 partbooks

Bartei, Girolamo: *Il primo libro de ricercari a due voci … opera duodecima* (Rome: Bartolomeo Zannetti, 1618, 2/Ancona, 1674). 2 partbooks

Mussi, Giulio: *Il primo libro delle canzoni da sonare a due voci … opera quinta … et nel fina una toccata in ecco a doi soprani* (Venice: Alessandro Vincenti, 1620, 2/1625 [B and bc alone extant]). 2 partbooks and basso continuo

De Spagnolis, Giovanni Camillo: *Il primo libro delle recercate a due voci con alcuni curiosi canoni a due, tre, & a quattro voci … opera terza* (Naples: Ottavio Beltrano, 1626). 2 partbooks

The following sources contain relatively few instrumental ensemble pieces, being devoted primarily to other kinds of music.

Manuscripts: *I-Bc* Q38 (end of 16th century; see E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii, 1960, pp.126–73), *F-Pn* Rés.Vma.851 ('Bourdeney MS', end of 16th century; see O. Mischiati: 'Un antologia manoscritta in partitura del secolo XVI', *RIM*, x, 1975, pp.265–328); A. Newcomb: 'The Anonymous Ricercares of the Bourdeney Codex', *Frescobaldi Studies: Madison, WI*, 1983, 97–123

Prints (for further details see *BrownI* and *SartoriB*): *Motetta trium vocum* (Gardane, 1543, 2/1551, 3/1569), Scotto (1562 [lost]), V. Galilei (1568, rev. 2/1584), N. Vicentino (1572), M. Ingegneri (1579, 2/1584), L. Agostini (1583), J. Peetrinus (1583 [incomplete]), Andrea and Giovanni Gabrieli (1587), Andrea Gabrieli and Annibale Padovano (1590, 2/1592, 3/1594 [lost]), O. Scaletta (1590), O. Vecchi (1590), 2/1595, 3/1611 [incomplete]), L. Viadana (1590 [incomplete]), C. Malvezzi (1591; music for the wedding of Ferdinando de' Medici and Christine of Lorraine), S. Raval (1593), G. Metallo (1594 [lost]), G. Aichinger (1595), A. Banchieri (1595), A. Marino (1597 [incomplete]), J. Handl (1598), L. Bellanda (1599), G. Fattorini (1601 [incomplete]), L. Viadana (1602 [incomplete], 2/1605, 3/1607 [incomplete], 4/1612), C. Antegnati (1603), A. Falcone (1603), G. Moro (1604, 2/Antwerp, 1613 [incomplete], 3/Antwerp, 1621 [incomplete]), O. Scaletta (1604 [incomplete]), A. Balbi (1606), A. Il Verso (1606 [incomplete]), A. Banchieri (1607), A. Caterina (1609), P. Fonghetto (1609), E. Porta (1609), G.P. Cima (1610), A. Mortaro (1610), A. Franzoni (1611), N. Zielenski (1611 [incomplete]), A. Banchieri (1612), G.A. Cangiasi (1612 [incomplete; instrumental piece lost]), G.B. Riccio (1612), Giulio Belli (1613, 2/Frankfurt, 1621), S. Bernardi (1613, 2/1623), G. Ghizzolo (1613), A. Grandi (i) (1613 [incomplete], rev. 2/1617 [incomplete], 3/1619 [incomplete], 4/1623, 5/1628), S. Patta (1613), E. Porta (1613 [incomplete]), A. Brunelli (1614), A. Coma (1614), A. Franzoni (1614 [incomplete]), G. Ghizzolo (1614), P. Lappi (1614 [incomplete], 2/Frankfurt, 1621, 3/Antwerp, 1622), F. Usper (1614 [incomplete]), A. Borsaro (1615 [incomplete]), M. da Gagliano (1615), F. Ugoni (1616), A. Brunelli (1617), Francesco Milleville (1617 [2 publications, 1 incomplete]), P. Vitali (1617), Lilia sacra (Vincenti, 1618), G.C. Gabussi and V. Pellegrini (1619 [2 publications]), G. Ghizzolo (1619, 2/1622 [incomplete]), G. Priuli (1619), A. Banchieri (1620), E. Porta (1620), S. Bernardi (1621, 2/1627), P.M. Lamoretti (1621), F. Turini (1621 [incomplete], rev. 2/1624, rev. 3/1624), C. Milanuzzi (1622), C. Merulo (1623 [incomplete]), F. Vitali (1623), S. Bernardi (1624 [incomplete]), T. Merula (1624 [incomplete]), A. Brunelli (1626), G. Rovetta (1626 [incomplete], 2/1641), M.A. Grancino (1627 [incomplete]), F. Bellazzo (1628), T. Cecchino (1628 [incomplete]), T. Merula (1628), P. Lappi (1629), G. Pietragrua (1629), ?C. Rusca (1630 [lost])

3. France. Very little French instrumental ensemble music survives from this period, and that apparently only in printed collections. The larger part, particularly in the earlier years, comprises ensemble dance settings, from the presses of Attaingnant and Du Chemin.

Volumes printed in Paris by Pierre Attaingnant: *Dixhuit basses dances* (1530) contains dances for solo lute, of which a few have the melody (called 'subjectum') notated separately in staff notation, and may be intended for ensemble performance. Edition: D. Heartz, ed.: *Preludes, Chansons and Dances for Lute* (Neuilly-sur-Seine, 1964). *Six gaillardes et six pavanes avec treze chansons musicales a quatre parties* (1530) and *Neuf basses dances, deux branles, vingt et cinq pavennes, avec quinze gaillardes en musique a quatre parties* (1530, ?2/1538 [lost]). Each 4 partbooks. In spite of the latter title one of the dances is *a* 5 and one *a* 6. Edition: F.J. Giesbert, ed.: *Pierre Attaingnant: Pariser Tanzbuch aus dem Jahre 1530* (Mainz, 1950). Conseil, Jean: *Livre de danceries à six parties* (1543 [lost]). This may be the first of a series of titles of which vols.iii–vi were edited by Gervaise and vii by Du Tertre. *Second livre … a quatre parties* (1547). Includes one dance *a* 5. Gervaise, Claude: *Troisième livre de danceries a quatre et cinq parties* (1556). Edition: E. Mohr: *Die Allemande* (Zürich, 1932) [selected almains]. *Quart livre de danceries a quatre parties* (1550). Includes dances *a* 5. *Cinquiesme livre de danceries, a quatre parties, contenant dix bransles gays, huict bransles de Poictou, trentecinq bransles de Champaigne* (1550). *Sixième livre de danceries, mis en musique a quatre parties* (1555). Includes a dance pair *a* 5. Du Tertre, Etienne: *Septième livre de danceries, mis en musique a quatre parties* (1557; ff.20 to end missing from unique copy at *F-Pn*). 27 dances survive, including 2 pairs *a* 5. Editions of the *Livres de danceries*: MMRF, xxiii (1908) [selection]; B. Thomas (London, 1972–5). Literature: D. Heartz: *Sources and Forms of the French Instrumental Dance in the Sixteenth Century* (diss., Harvard U., 1957); D. Heartz: *Pierre Attaingnant, Royal Printer of Music* (Berkeley and Los Angeles, 1969)

Volumes printed in Paris by Nicolas Du Chemin: Estrée, Jean d': *Premier livre de danseries. Second livre de danseries. Tiers livre de danseries.* (1559 [A and T lost]). All *a* 4 except for one *a* 5 and 2 *a* 6 in the third book. *Quart livre de danseries* (1564 [B alone extant; unique copy at *GB-Lbl* lacks f.21]). Dances *a* 4, 5 and 6. Literature: P. Nettl: 'Die Tänze Jean d'Estrees', *Mf*, viii (1955), 437–45; D. Heartz: *Sources and Forms of the French Instrumental Dance in the Sixteenth Century* (diss., Harvard U., 1957); C.M. Cunningham: *Estienne du Tertre: scavant musicien, Jean d'Estree: joueur de hautbois du roy, and the Mid-Sixteenth-Century Franco–Flemish Chanson and Ensemble Dance* (diss., Bryn Mawr College, 1969)

Beaujoyeux, Balthasar de: *Balet comique de la Royne* (Paris: Le Roy, Ballard & Patisson, 1582). Description of the theatrical entertainments for the wedding of the Duke of Joyeuse, including 4 instrumental pieces *a* 5 and one *a* 12. Facsimile: (Turin, 1962). Edition: C. and L. MacClintock (Rome, 1971) [Eng. trans.]. Literature: H. Prunières: *Le ballet de cour en France* (Paris, 1914); F.A. Yates: *The French Academies of the Sixteenth Century* (London, 1947); O. Bonniffet: 'Esquisses du ballet humaniste (1572–1581)', *Cahiers de l'IRHMES*, i (1992), 15–51

Arbeau, Thoinot: *Orchésographie* (Langres: J. des Preyz, 1588, 2/1589, repr. 1596, 3/1597). Treatise on dancing, including the complete melodies of 44 dances, and one pavan *a* 4. Facsimile: (Langres, 1988). Edition: J. Sutton (New York, 1967). Literature: E.P. Barker: 'Master Thoinot's Fancy', *ML*, xi (1930), 383–93; A. Mary: '"L'Orchésographie" de Thoinot Arbeau', *Les trésors des bibliothèques de France*, ed. R. Cantinelli and A. Boinet, v (1935), 85–99; Y. Guilcher: 'Les différentes lectures de *l'Orchésographie* de Thoinot Arbeau', *Le recherche en danse*, i (1982), 39–49; J. Sutton: 'Triple Pavans: Clues to Some Mysteries in 16th-Century Dance', *EMc*, xiv (1986), 175–81

Relatively few volumes contain fantasias and other polyphonic forms.

Musicque de joye (Lyons: Jacques Moderne, [1540s]). 4 partbooks. 22 ricercares by Willaert, Segni and others (of which 19 were also printed in *Musica nova* (Venice, 1540); see §2), followed by 29 anon. dances. All the compositions are *a* 4 except the 8th ricercare which is *a* 3. Facsimile: (Peer, 1991). Editions: F.J. Giesbert, ed.: *Jacques Moderne: Fröhliche Musik (Musique de joye)* (Kassel, 1934) [all the dances]; F.J. Giesbert, ed.: *Instrumental-Fantasien des 16. Jahrhanderts für vierstimmigen Blockflöten-, Violen-, oder Fidelchor* (Kassel, 1954) [selected ricercares] SF Pogue, ed. (Peer, 1991)

Lassus, Orlande de: *Moduli duarum vocum nunquam hactenus editi Monachii Boioariae* (Paris: Le Roy & Ballard, 1578, 2/Robert and Pierre Ballard, 1601). 2 partbooks. Same contents as Munich edition of 1577 (see §4) but wordless pieces labelled 'fantaisie'

3 sets of partbooks printed in Paris by Pierre Ballard: Du Caurroy, Eustache: *Fantasies a III, IIII, V et VI parties* (1610; fig.2). Guillet, Charles: *Vingt-quatre fantaisies a quatre parties disposées selon l'ordre des douze modes* (1610). Le Jeune, Claude: *Second livre des*

meslanges (1612, 2/1617 [according to *FétisB*; lost]). Includes 3 fantasias, 2 *a* 4 and one *a* 5. Literature: D. Launay: 'La fantaisie en France jusqu'au milieu du XVIIe siècle', *La musique instrumentale de la Renaissance: Paris 1954*, 327–8; A. Cohen: 'The Fantaisie for Instrumental Ensemble in 17th-century France – its Origin and Significance', *MQ*, xlviii (1962), 234–43

4. GERMANY. Although not strictly-speaking sources of instrumental ensemble music, some 15th- and early 16th-century keyboard MSS include intabulations of significant quantities of textless part-music. The most important are *A-Wn* 5094, *D-Mbs* Cim.352b (Buxheim Organ MS), *D-Bsb* 40026 (Kleber MS), *CH-SGs* 530 (Fidolin Sicher's organ book). For further details *see* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii). Several other early German sources, while devoted chiefly to vocal music, contain a few apparently instrumental pieces. With the passage of time the instrumental pieces become more distinct, often being labelled 'canzona', for example.

Kraków, Biblioteka Jagiellonska, Mus.ms.40098 (Glogauer Liederbuch, ?Kloster der Augustiner-Chorherren, Sagan (Silesia), possibly owned by Andreas Ritter, *c*1480). 3 partbooks. Includes 61 wordless compositions; some have been identified as French chansons, but at least 15 seem to be instrumental in origin. Facsimile: RMF, vi (1986). Edition: EDM, 1st ser., iv (1936), viii (1937), lxxxv–lxxxvi (1981) [wordless pieces all in iv]. Literature: H. Ringmann: 'Das Glogauer Liederbuch (um 1480)', *ZMw*, xv (1932–3), 49–60; H. Braun: 'Volksliedhaftes im Glogauer Liederbuch', *Jb für musikalische Volks- und Volkerkunde*, vi (1972), 77–88; J. Černý: 'Petrus Wilhelmi de Grudencz', *Hudební věda*, xii (1975), 195–238, Eng. trans. in *Musica Antiqua IV: Bydgoszcz 1975*, 91–103 [proposes Wilhelmi's authorship of the MS]; L. Hoffmann-Erbrecht: 'Auf den Spuren des Schreibers der Glogauer Handschrift (ca. 1480)', *Augsburger Jb für Musikwissenschaft*, vii (1990), 19–29; *StrohmR*

Leipzig, Universitätsbibliothek, 1494 (Apel Codex, late 15th century). Choirbook. Includes several wordless pieces, some of which are of instrumental origin, e.g. Isaac's *La morra a* 3 (f.85*v*), and an anon. *La Spagna* setting *a* 3 (f.63*v*) also in *PL-Wu* Rps.Mus.58; see below. Edition: EDM, 1st ser., xxxii–xxxiv (1956–75). Literature: H. Riemann: 'Der Mensural-codex des Magister Nikolaus Apel', *KJb*, xii (1897), 1–23

Linz, Studienbibliothek, 529 (Tyrol, *c*1490). Fragment, including music for instrumental ensemble. Literature: W.L. Smith: 'An Inventory of pre-1600 Manuscripts, Pertaining to Music in the Bundesstaatliche Studienbibliothek (Linz, Austria)', *FAM*, xxvii (1980), 162–9; R. Strohm: 'Native and Foreign Polyphony in Late Medieval Austria', *MD*, xxxviii (1984), 205–30

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40021 (formerly Z 21) (end of 15th century). Choirbook. Includes several pieces without words. Literature: M. Just: *Der Mensuralkodex Mus.ms.40021 der Staatsbibliothek Preussischer Kulturbesitz Berlin* (Tutzing, 1975)

Warsaw, Biblioteka Uniwersytecka, Rps.Mus.58 (formerly *PL-WRu* Mf.2016) (? Silesian-Bohemian border, *c*1500). Choirbook. At least 2 compositions are instrumental: a setting *a* 2 of *De tous biens plaine* [?1 voice for lute] and a setting *a* 3 of *La Spagna* (also in *D-LEu* 1494; see above). Literature: F. Feldmann: 'Zwei weltliche Stücke des Breslau Codex Mf. 2016', *ZMw*, xiii (1930–31), 252–66 [incl. transcr. of *De tous biens plaine*]; F. Feldmann: *Der Codex Mf. 2016 des musikalischen Instituts bei der Universität Breslau* (Breslau, 1932)

Heilbronn, Gymnasialbibliothek, X, 2 (early 16th century). Partbook. Bassus of 31 wordless compositions *a* 3, of which some are probably instrumental in origin, e.g. Isaac's *Helas* and *La morra*, Obrecht's *Si sumpsero*, Senfl's *Das Lang*, and the anon. *La stangetta, Si dormiero* and *Si bibero*. Literature: M. Staehelin: 'Zum Egenolff Discantband der Bibliothèque Nationale in Paris', *AMw*, xxiii (1966), 93–109

St Gall, Stiftsbibliothek 462 (Liederbuch des Johannes Heer von Glarus, early 16th century). Choirbook. Includes several wordless pieces, mostly of vocal origin but including such instrumental pieces as Isaac's *Der Hund* and *La morra*, and Alexander Agricola's *Caecus*. Edition: SMd, v (1967)



2. *Opening of the dessus part of the first three-part fantasie from Du Caurroy's 'Fantasies' (Paris, 1610)*

Augsburg, Staats- und Stadtbibliothek, 2° 142a (1505–14). Choirbook. Includes several anon. pieces without words or title, some of which are certainly instrumental, e.g. *La gambetta a* 3 (f.18*v*, exceptionally headed *Mantuanner dantz de schallter cel*), *Passamezzo moderno a* 3 (f.20), *La monina a* 3 (f.20*v*), *Passamezzo antico caminata a* 4 (f.21), Obrecht's *Si sumpsero a* 3 (f.31*v*). Edition: *Das Augsburger Liederbuch*, ed. L. Jonas (Munich, 1983)

St Gall, Stiftsbibliothek, 461 (Fridolin Sicher's MS, *c*1515). Choirbook. 49 compositions *a* 3–5, all without words. Facsimile: *The Songbook of Fridolin Sicher* (Peer, 1996). Edition: F.J. Giesbert, ed.: *Ein altes Spielbuch … Liber Fridolini Sichery* (Mainz, 1936)

Regensburg, Proske-Bibliothek, C.120 (Petrus Pernner MS, Innsbruck, 1518–19, Augsburg, 1520–21, part copied by Lucas Wagenrieder). Choirbook. Includes over 100 compositions, three-quarters of which are without words and include some pieces of instrumental origin. Literature: R. Birkendorf: *Der Codex Pernner: Quellenkundliche Studien zu einer Musikhandschrift des frühen 16. Jahrhunderts* (Augsburg, 1994)

Munich, Universitätsbibliothek, 4° 718 (Mathematics and Tablature Book of Jorg Weltzell, 1523–4). Includes songs (some incomplete) by Hofhaimer, Senfl and others, set in tablature for viols

Vienna, Österreichische Nationalbibliothek, 18810 (copied by Lukas Wagenrieder, *c*1524–33). 5 partbooks. Includes some wordless *carmina a* 3 and *a* 4 by Alexander Agricola, Hofhaimer, Isaac, La Rue, Senfl and anon. (cf *D-Mu* 8° 328–31 below). Facsimile: *Collection of German, French and Instrumental Pieces* (Peer, 1987). Edition: J. Robison: *Vienna, Nationalbibliothek Manuscript 18810: A Transcription of the Unpublished Pieces with Comments on Performance Practices in Early Sixteenth-Century Germany* (DMA diss., Stanford U., 1975)

Munich, Universitätsbibliothek, 8° 328–31 (formerly Cim.44*a*) (copied by Lukas Wagenrieder, ?Munich, owned by Heronimus Welser and dated 1527). 4 partbooks. Includes a few wordless *carmina a* 3 and *a* 4 by Hofhaimer, Isaac and La Rue (concordant with *A-Wn* 18810 above). Literature: D. Smithers: 'A Textual–Musical Inventory and Concordance of Munich University MS 328–331', *RMARC*, no.8 (1970), 34–89

[3 anon. untitled collections] (Frankfurt: Christian Egenolff, *c*1532–5). Partbooks [S alone extant]. The unique copies in *F-Pn* are bound together in a single volume (Rés.Vm⁷504). The entire contents are without words except for text incipits, and the 3rd collection includes several pieces probably of instrumental origin. Literature: N. Bridgman: 'Christian Egenolff, imprimeur de musique', *AnnM*, iii (1955), 77–177; M. Staehelin: 'Zum Egenolff-Discantband der Bibliothèque Nationale in Paris', *AMw*, xxiii (1966), 93–109 [not in *BrownI*]

Trium vocum carmina (Nuremberg: Hieronymus Formschneider, 1538). 3 partbooks. 100 compositions *a* 3 without words, title or attribution (some of this information supplied by hand in the 2 surviving copies at *D-Bhm* and *Ju*), of which several are probably instrumental in origin. Literature: K. Holzmann: *Hieronymus Formschneyders Sammeldruck Trium Vocum Carmina* (diss., U. of Freiburg, 1956)

Zwickau, Ratsschulbibliothek, LXXVIII, 3 (1st half of 16th century). 3 partbooks. 26 compositions *a* 3 without words, including some of instrumental origin. Literature: H.M. Brown: 'Music for a Town Official in Sixteenth-Century Zwickau', *Musica antiqua VII: Bydgoszcz 1985*, 479–92

Munich, Bayerische Staatsbibliothek, Mus.ms.1516 (south Germany, *c*1540). 4 partbooks. 161 compositions, all but one without words, including a few dances and other pieces probably of instrumental origin. Edition: B.A. Whisler: *Munich Mus. ms. 1516: a Critical Edition* (diss., U. of Rochester, NY, 1974)

Copenhagen, Kongelige Bibliotek, Gl.Kgl.Sml.1872–4° (Konigsberg, *c*1540–50). 7 partbooks. Written for the wind players of Duke Albrecht of Prussia. Vocal compositions *a* 5–8, all without words except for text incipits. There are also some dances and other pieces of probable instrumental origin, including anon. settings *a* 5 of *La Spagna* (found elsewhere as a vocal composition, *Propter peccata*, attributed to Josquin) and *T'Andernaken* [bassus specifies 'Krumbhörner']. Edition: *Josquin Desprez: Wereldlijke werken*, v (Amsterdam, 1968). Literature: J. Foss: 'Det Kgl. Cantoris Stemmebøger A.D. 1541', *Aarbog for musik 1923*, 24

Copenhagen, Kongelige Bibliotek, Gl.Kgl.Sml.1873–4° (Königsberg, *c*1540–50). 5 out of 6 partbooks [A lost]. Companion to the previous set. At the end several dances have been somewhat haphazardly added. Literature: J. Foss: 'Det Kgl. Cantoris Stemmebøger A.D. 1541', *Aarbog for musik 1923*, 24

Basle, Universitätsbibliothek, F.X.17–20 (*c*1555–60). 4 partbooks. Includes an instrumental setting *a* 4 of *La bataglia*

Regensburg, Proske-Bibliothek, A.R.940/41 (1557–9). 5 partbooks. Sacred and secular music *a* 2–6, and *a* 8, with Latin, German and French words. Several compositions without words, some of vocal origin, some probably instrumental including 2 dances *a* 4 (1 by Othmayr) and 1 *a* 3, and 13 pieces *a* 4 (one each by Finck and Keutzenhoff, the rest anon.) which may be instrumental *carmina*. Edition: HM, cxxxvii–cxxxviii (1956–7). Literature: W. Brennecke: *Die Handschrift A.R. 940/41 der Proske-Bibliothek zu Regensburg* (Kassel, 1953); W. Brennecke: 'Musique instrumentale d'après un manuscrit allemand', *La musique instrumentale de la Renaissance: Paris 1954*, 127–37

Ulm, Bibliothek der Von Schermarschen Familienstiftung, 236a–d (laid out by Johann and Werner Schermar, Wittenberg, ?*c*1560). Includes some instrumental dances, all *a* 4. Literature: A. Wendel: *Eine studentische Musiksammlung der Reformationszeit: Die Handschrift Misc. 236a–d der Schermar-Bibliothek in Ulm* (Baden-Baden, 1993)

Kraków, Biblioteka Jagiellońska, Berlin, Staatsbibliothek, Mus. ms. 40027 (formerly Z 27) (Owned and compiled by Adam Gumpelzhaimer, 1599–1617). Score. Includes a wordless composition *a* 5 by Christian Erbach. Literature: R. Charteris: *Adam Gumpelzhaimer's Little-Known Score-Books in Berlin and Kraków* (Neuhausen, 1996)

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40028 (formerly Z 28) (Owned or compiled by Adam Gumpelzhaimer, whose name appears inside the front cover with the date 1599; 1599–1617). Score. Includes 3 instrumental compositions: on p.25 a canzona *a* 5 by Erbach, on p.86 a *capriccio di cornetti a* 6 by Lichtlein, and on p.138 a canzona *a* 8 by Bramieri [also in *D-Rp* B.205–10]. Literature: E.E. Lowinsky: 'Early Scores in Manuscript', *JAMS*, xiii (1960), 126–73; R. Charteris: *Adam Gumpelzhaimer's Little-Known Score-Books in Berlin and Kraków* (Neuhausen, 1996)

Liegnitz [Legnica], the former Königliche Ritter-Akademie, 58 (catalogue no.24) [lost] (early 17th century). 8 partbooks. Included the following dances *a* 5 (nos.75–8): *Englische Paduane*, galliard, pavan by Groh, and *Lachrymae* pavan

Regensburg, Proske-Bibliothek, B.205–10 (owned and chiefly compiled by Adam Gumpelzhaimer, Augsburg, early 17th century). 6 partbooks. Includes an instrumental canzona *La foccara*, *a* 8, by Bramieri [lacks S I; score in *D-Bsb* Mus.ms.40028; see above]. Literature: R. Charteris and G. Haberkamp: 'Regensburg, Bischofliche Zentralbibliothek, Butsch 205–210: a Little-Known Source of the Music of Giovanni Gabrieli and his Contemporaries', *MD*, xliii (1989), 195–249

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40377 (1612). Tenor partbook. Includes dances, mainly *a* 4, by Freudenreich, Hagius (*Engelländisch Galliard*), Haussmann, Lechner, Simpson and anon.

Augsburg, Staats- und Stadtbibliothek, Tonkunst Schletterer 39 (copied by Caspar Flurschütz, Augsburg, 1616). Score. Copy of Giovanni Gabrieli's *Sacrae symphoniae* (Venice, 1597; see §2), followed by vocal music from other prints

Augsburg, Staats- und Stadtbibliothek, 4° 255 (?Augsburg, 1625). On ff.103*v*–106 a courante *a* 2 with continuo by Gregor Aichinger, 2 dances with continuo, and the upper voice of an instrumental suite

Wrocław, the former Breslau Stadtbibliothek, 59 [lost] (1st half of 17th century). 25 partbooks. Included 3 anon. canzonas *a* 2, 7 and 12, and an intrada *a* 4

Wrocław, the former Breslau Stadtbibliothek, 90 [lost] (1st half of 17th century). 4 partbooks and basso continuo. Included 2 anon. canzonas

In most anthologies of instrumental ensemble music by more than one composer, dances are strongly represented. However, the later sources show an increasing predilection for fantasias and italianate forms such as the ricercare and canzona.

Hessen, Paul and Bartholomeus: *Viel feiner lieblicher Stucklein, spanischer, welscher, englischer, frantzösischer Composition und Tentz, uber drey hundert, mit sechsen, fünffen, und vieren, auff alle Instrument ... zusamen bracht* (Breslau: Crispin Scharffenberg, 1555). 5 partbooks [S lost]. 322 compositions without words, title or attribution. Several are identified in *BrownI* from concordances in printed volumes of dances for instrumental ensemble

Hessen, Paul and Bartholomeus: *Etlicher gutter teutscher und polnischer Tentz, biss in die anderthalbhundert mit fünff und vier Stimmen, zugebrauchen, auff allerley Instrument ... zusamen getragen* (Breslau: Crispin Scharffenberg, 1555). 5 partbooks [S lost]. 155 compositions without words, title or attribution

Kassel, Landesbibliothek, 4° mus.125 (Kassel, *c*1600). 5 partbooks. 53 pavans, 4 In Nomines, and 2 further pieces, all *a* 5 and without title or ascription, mainly, if not entirely, by English composers. Edition: C. Wool: *A Critical Edition and Historical Commentary of Kassel 4° MS Mus. 125* (M.Mus. diss., U. of London, 1983); Holman

Königsberg, the former Königliche- und Universitäts-Bibliothek, 13763(5), I–IV [lost] (1601–2). 4 partbooks. 'Etzliche geschriebene lustige polnische Täntze, colligiret durch mich Johannem Hänisch anno 1601'. Contained 15 dances *a* 4

Kassel, Landesbibliothek, 4° mus.72 (Kassel, 1601–3). 5 partbooks. Pavans, galliards and other instrumental compositions, mainly *a* 5. Several are by Moritz, Landgrave of Hessen-Kassel, including some pieces with specific instrumentation, e.g. *Pavana del Francisco Segario* for 'fiauto, corneto muto, trombone, sordone et viola di gamba'. The MS may have been compiled by Richard Machin, an Englishman at the Kassel court, and also contains 23 dances *a* 5 (some incomplete) with English titles. A copy by Liebing (1887) is in *GB-Lbl* Add.33295. Edition: EDM, 2nd ser., *Kurhessen*, i/1 (1936) [Landgrave Moritz's compositions]. Literature: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929); P.E. Mueller: *The Influence and Activities of English Musicians on the Continent* (diss., Indiana U., 1954)

Füllsack, Zacharias, and Hildebrand, Christian: *Ausserlesener Paduanen und Galliarden, erster Theil* (Hamburg: Philipp von Ohr, 1607). 5 partbooks. 24 pavans and 24 galliards *a* 5 by Borchgrevinck, Brade, Dowland, Grep, James Harding, Holborne, Edward Johnson, Mercker, Mons, Peter Philips, Jacob Praetorius and anon. Edition: B. Engelke: *Musik und Musiker am Gottorfer Hofe*, i: *Die Zeit der englischen Komödianten, 1590–1627* (Breslau, 1930)

Füllsack, Zacharias, and Hildebrand, Christian: *Ander Theil ausserlesener lieblicher Paduanen, und auch so viel Galliarden* (Hamburg: Philipp von Ohr, 1609). 5 partbooks. 18 pavans and 18 galliards *a* 5 by Bateman, Borchgrevinck, Brade, Gistou, Grep, Mercker, Sommer, Stephen and anon. Edition: B. Engelke: *Musik und Musiker am Gottorfer Hofe*, i: *Die Zeit der englischen Komodianten, 1590–1627* (Breslau, 1930)

Simpson, Thomas: *Opusculum neuwer Pavanen, Galliarden, Couranten, unnd Volten* (Frankfurt: Nikolaus Stein, 1610). 5 partbooks. 30 compositions *a* 5 by Dowland, Farmer, Simpson and Tomkins. Editions: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929) [2 pieces]; MB, ix (1955, rev. 2/1962) [Tomkins]

Hagius, Konrad: *Newe künstliche musicalische Intraden, Pavanen, Galliarden, Passamezen, Courant unnd Uffzüg, zu 4. 5. und 6. Stimmen darunter etliche Phantasien oder Fugen mit 2. und 3. Stimmen zu finden* (Nuremberg: Abraham Wagenmann, 1616 [?an edn of 1614 lost]). 6 partbooks [S and A lost]. Vocal and instrumental music by Hagius and various other composers listed in RISM 1616[24]

Kraków, Biblioteka Jagiellońska, Berlin, Staatsbibliothek, Mus.ms.40350 (1619). 5 partbooks. Contains dances *a* 5 by Michael Altenburg, Eisentraut, Franck, Simpson, Sommer, Staden, Zangius and anon. Literature: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929)

Obendörffer, David: *Allegrezza musicale: ausserlesene künstlich musicalische Paduanen, Galliarden, Intraden, Canzoneten, Ricercaren, Balleten, Allmanden und Volten ... mit 4. 5. und 6. Stimmen* (Frankfurt: Nikolaus Stein, 1620). Partbooks [A alone extant]. Compositions by Brade, Groh, Haussmann, Otto, Bartholomaeus Praetorius, J.H. Schein and Simpson. Literature: G. Oberst: *Englische Orchestersuiten um 1600* (Wolfenbüttel, 1929)

Simpson, Thomas: *Taffel Consort: erster Theil von allerhand newen lustigen musicalischen Sachen mit vier Stimmen, neben einem General Bass* (Hamburg: Paul Lang, 1621). 4 partbooks and basso continuo. 50 compositions *a* 4 by Bateman, Nicolaus Bleyer, Chezam, Dowland, Engelmann, Alfonso Ferrabosco (ii), Grabbe, Edward Johnson, Robert Johnson (ii), Krosch, Peter Philips, Scherley, Simpson, Töpffer, Webster and anon. Editions: J. Wolf: *Sing- und Spielmusik aus älterer Zeit* (Leipzig, 1926) [Ferrabosco]: MB, ix (1955, 2/1962) [1 piece by Dowland and 3 by Simpson]; H. Mönkemeyer (Wilhelmshaven, 1962) [selection]. Literature: *SartoriB*

Amoenitatum musicalium hortulus ... fantas. canz. padovan. intrad. galliard. courant. ballet. volt. almand. bransl. gallicarum. anglicarum & belgicarum, insertis etiam choreis, inclitae polonicae nationi hoc tempore usitatissimis (Leipzig: Caspar Klosmann, 1622) [lost]. 4 partbooks. Contained *c*100 compositions by 13 composers listed in *SartoriB*. Editions: R. Eitner: 'Taenze des 15. bis 17. Jahrhunderts', *MMg*, vii (1875), suppl. [canzona by Hassler]; DTÖ, lxx, Jg.xxxvi/2 (1929) [ballet by Posch]

Herbst, Johann Andreas, ed.: 1. *Theil 20 Canzonen und 8 Sonaten von den berühmbsten Autoribus, mit 5. 6. und 8. Stimmen* (Frankfurt, 1626) [lost]

Wrocław, the former Breslau Stadtbibliothek, 111 [lost] (1627). 5 partbooks. 'Canzoni e concerti a due, tre e quattro voci cum basso continuo di Adamo Harzebsky [Adam Jarzębski] Polono anno MDCXXVII' (13 compositions *a* 2, 10 *a* 3, and 5 *a* 4). The MS also contained *Echo a* 4 by Scheidt, and 9 sonatas *a* 3–5 by O.M. Grandi. Editions: WDMP, xi, xv, xxi, xxvii, xxxii, xxxix (1932–58). Literature: J.J. Dunicz: *Adam Jarzębski i jego 'Canzoni e concerti' (1627)* (Lwów, 1938)

Kassel, Landesbibliothek, 2° mus.59. Not a single MS, but 18 sets of parts (labelled *a* to *s*) written at various times in the 17th century for use at the Kassel Hofkapelle. The following contain instrumental ensemble music before *c*1630: *2° mus.59c*. Sonata *a* 15 by Giovanni Gabrieli. *2° mus.59f*. Canzona *a* 8 by Giovanni Gabrieli. *2° mus.59h*. *Ricercar sopra re fa mi do* for violetta, viola da braccio, viola da gamba, basso di viola and continuo. *2° mus.59r*. *Canzon in echo duodecim toni a* 10. *2° mus.59s* [incomplete]. Canzona *a* 8 by Moritz, Landgrave of Hessen-Kassel. Edition: S. Kunze: *Die Instrumentalmusik Giovanni Gabrielis*, ii (Tutzing, 1963) [*Ricercar* and *Canzon in echo*]

Kassel, Landesbibliothek, 4° mus.147. 5 sets of parts (labelled *a* to *e*) written for use at the Kassel Hofkapelle, probably all in the 1st half of the 17th century: *4° mus.147a*. Canzona *a* 8 by Giovanni Gabrieli. *4° mus.147b*. Canzona *a* 7 by Priuli. *4° mus.147c*. Canzona *a* 8 by Cornet. *4° mus.147d*. Echo canzona *a* 12 by Giovanni Gabrieli. *4° mus.147e* [incomplete]. Sonata *a* 12 by Priuli. Edition: S. Kunze: *Die Instrumentalmusik Giovanni Gabrielis*, ii (Tutzing, 1963) [Echo canzona]

Kassel, Landesbibliothek, 2° mus.60. 25 sets of parts (labelled *a* to *z*) written for use at the Kassel Hofkapelle. The following sets contain music (all anon.) from *c*1630 or somewhat later: *2° mus.60f*. Sonata *a* 8 for '4 viole e 4 fagotti'. *2° mus.60l*. Sonata *a* 6. *2° mus.60o*. 4 sonatas 'a 5 bombardi'.

Wrocław, the former Breslau Stadtbibliothek, 112 [lost] (1st half of 17th century). Contained sinfonias, a galliard, capriccios, sonatas, canzonas and an instrumental aria, *a* 2–6, with basso continuo

An isolated early source devoted to instrumental ensemble music by a single composer is:

Zwickau, Ratsschulbibliothek, CVI, 5 (*c*1525). 5 partbooks. T. Stoltzer's 'Octo tonorum melodiae', consisting of 8 fantasias *a* 5 (1 in each of the 8 ecclesiastical modes). According to Reese they form the 'earliest preserved example of a cycle of instrumental pieces in the literature of music' (*ReeseMR*, 725)

Many 17th-century volumes are devoted to the work of one composer. They are often not exclusively instrumental, although the instrumental section seems to have been a popular component. Unless otherwise stated they are in partbook format.

Luetkeman, Paul: *Der erste Theil newer lateinischer und deutscher Gesenge ... nebenst nachfolgenden schönen Fantasien, Paduanen und Galliarden ... mit 5. 6. und mehr Stimmen componiret* (Stettin: heirs of Andreas Kellner, 1597) [incomplete]

Orologio, Alessandro: *Intradae ... quinque & sex vocibus ... liber primus* (Helmstedt: Giacomo Luzio, 1597)

Haussmann, Valentin: *Neue artige und liebliche Täntze, zum theil mit Texten ... zum theil ohne Text gesetzt* (Nuremberg: Paul Kauffmann, 1598 [lost], 2/1599 [A lost], 3/1600 [lost], 4/1602, 5/1604 [lost], 6/1606)

Demantius, (Johannes) Christoph: *Sieben und siebentzig, neue ausserlesene, liebliche, zierliche, polnischer und teutscher Art, Täntze mit und ohne Texten, zu 4. und 5. Stimmen, nebern andern künstlichen Galliarden, mit fünff Stimmen* (Nuremberg: Conrad Bauer, 1601)

Hassler, Hans Leo: *Lustgarten neuer teutscher Gesäng, Balletti, Galliarden und Intraden* (Nuremberg: Paul Kauffmann, 1601, 2/1605, 3/1610)

Haussmann, Valentin: *Venusgarten, darinnen hundert ausserlesene gantz liebliche mehrerntheils polnische Täntze* (Nuremberg: Paul Kauffmann, 1602)

Franck, Melchior: *Newer Pavanen, Galliarden, unnd Intraden* (Coburg: Justus Hauck, 1603)

Groh, Johann: *Sechsunddreissig neue liebliche und zierliche Intraden ... mit fünff Stimmen gesetzet* (Nuremberg: Paul Kauffmann, 1603, 2/1611)

Haussmann, Valentin: *Rest von polnischen und andern Täntzen nach Art wie im Venusgarten zu finden colligirt und zum Theil gemacht auch mit weltlichen amorosischen Texten untergelegt* (Nuremberg: Paul Kauffmann, 1603)

Franck, Melchior: *Deutsche weltliche Gesäng unnd Täntze* (Coburg: Justus Hauck, 1604) [incomplete]

Groh, Johann: *Dreissig neue ausserlesene Padouane und Galliard* (Nuremberg: Paul Kauffmann, 1604, 2/1612)

Haussmann, Valentin: *Neue fünffstimmige Paduane und Galliarde auff Instrumenten fürnemlich auff Fiolen lieblich zugebrauchen* (Nuremberg: Paul Kauffmann, 1604)

Haussmann, Valentin: *Neue Intrade, mit sechs und fünff Stimmen auff Instrumenten fürnemlich auff Fiolen lieblich zugebrauchen. Nach disen sind etliche Englische Paduan und Galliarde anderer Composition zu finden* (Nuremberg: Paul Kauffmann, 1604)

Colerus, Valentin: *Neue lustige liebliche und artige Intraden, Täntze und Gagliarde mit vier und fünff Stimmen auff allerley Seitenspiel ... (wie auch etliche auff vier Zincken) ... zugebrauchen* (Jena: Johann Weidner, 1605) [incomplete]

Franck, Melchior: *Der ander Theil deutscher Gesäng unnd Täntze mil vier Stimmen sampt beygesetzten Quodlibeten* (Coburg: Justus Mauck, 1605) [incomplete]

Fritsch, Balthasar: *Primitiae musicales, paduanas et galiardas* (Frankfurt: Nikolaus Stein, 1606)

Staden, Johann: *Neue teutsche Lieder* (Nuremberg: Paul Kauffmann, 1606). Includes 6 balletts, 3 courantes and 6 galliards, all *a* 4 , and 1 galliard and 2 pavans *a* 5

Demantius (Johannes) Christoph: *Conviviorum deliciae, das ist: Neue liebliche Intraden und Aufzüge, neben künstlichen Galliarden, und frölichen polnischen Täntzen, mit sechs Stimmen* (Nuremberg: David Kauffmann, 1608)

Frank, Melchior: *Neue musikalische Intraden ... mit 6. Stimmen componirt* (Nuremberg: David Kauffmann, 1608) [incomplete]

Brade, William: *Newe ausserlesene Paduanen, Galliarden, Cantzonen, Allmand und Coranten* (Hamburg: Michael Hering, 1609)

Haussmann, Valentin: *Ausszug auss ... zweyen unterschiedlichen Wercken* (Nuremberg: Paul Kauffmann, 1609 [single copy of A in *D-Tu* dated 1608]). Part repr. of 1598 and 1602 publications

Mercker, Matthias: *20 neue ausserlesene Padouane und Galliard ... mit 5 Stimmen* (Helmstedt: Giacomo Luzio, 1609) [lost]. 8 of the compositions, along with fugas and almains *a* 4, are found, apparently in Mercker's hand, in *Kl* 4° mus.96, a MS entitled *Harmonia musica quatuor et quinis vocibus* (Kassel, 1609)

Schein, Johann Hermann: *Venus Kräntzlein ... oder Newe weltliche Lieder mit 5. Stimmen neben etzlichen Intraden, Gagliarden und Canzonen* (Wittenberg: Thomas Schürer, 1609)

Staden, Johann: *Neue teutsche Lieder ... samt etlichen Galliarden und Couranten ... mit 4. Stimmen componirt* (Nuremberg: Paul Kauffmann, 1609)

Thesselius, Johann: *Neue liebliche Paduanen, Intraden und Galliarden ... mit fünff Stimmen componirt* (Nuremberg: Paul Kauffmann, 1609)

Franck, Melchior: *Musikalische Fröligkeit von etlichen neuen lustigen deutschen Gesängen, Täntzen, Galliarden und Concerten, sampt einem dialogo mit vier, fünff sechs unnd acht Stimmen* (Coburg: Justus Hauck, 1610) [incomplete]

Hagius, Konrad: *Ander Theil neuer teutscher Tricinien* (Frankfurt, 1610) [lost]. Included fugas and canons *a* 2–6

Lyttich, Johann: *Sales venereae musicales, oder Newe deutsche politsche Gesänge ... auch lustige Intraden, Galliardae, und Paduanen mit 5 Stimmen* (Jena: Johann Weidner, 1610) [lost]

Lyttich, Johann: *Venus Glöcklein, oder Neue weltliche Gesänge mit anmuthigen Melodien und lustigen Texten auff vier und fünff Stimmen: item Intraden, Paduanen und Galliardae, auch mit fünff Stimmen componirt* (Jena: Johann Weidner, 1610)

Möller, Johann: *Neue Paduanen, unnd darauff gehörige Galliarden, von fünff Stimmen: sampt einem neuen Quodlibet* (Frankfurt: Nikolaus Stein, 1610)

Staden, Johann: *Venus Kräntzlein: newer musicalischer Gesäng und Lieder so wol auch etliche (ohne Text) Galliarden, Couranten, Auffzüg und Pavanen ... mit 4. und 5. Stimmen componirt* (Nuremberg: Paul Kauffmann, 1610)

Otto, Valerius: *Newe Paduanen, Galliarden, Intraden und Currenten, nach englischer und frantzösischer Art ... mit fünff Stimmen componirt* (Leipzig: Abraham Lamberg, 1611) [incomplete]

Peuerl, Paul: *Newe Padouan, Intrada, Däntz unnd Galliarda mit vier Stimmen* (Nuremberg: Abraham Wagenmann, 1611) [incomplete]. According to Bukofzer (*Music in the Baroque Era*, New York, 1947, 113), includes the earliest known examples of variation suite

Krombhorn, Tobias: *Newe Paduanen, Corranten und Täntz mit 4 Stimmen* (Liegnitz, 1612) [lost]

Möller, Johann: *Andere noch mehr neue Paduanen und darauff gehörige Galliarden, mit 5. Stimmen, sampt eins von 3. Stimmen* (Darmstadt: Balthasar Hoffmann, 1612) [incomplete]

Copenhagen, Kongelige Bibliotek, Gl.Kgl.Sml.1875n-4° (Rostock, 1612). Tenor partbook. Antonius Mors: *Etliche schone und liebliche Fantasien so mit V Stimmen welche 23 bei einander, und auch Galliarda so man auff allerhandt Instrumentenn zu gebrauchen, in Sonderheit uff Violeen gesetzt und componirt.* Autograph

Praetorius, Michael: *Terpsichore musarum aoniarum quinta darinnen allerley französische Däntze und Lieder als 21. Branslen, 13. andere Däntze mit sonderbaren Namen, 162. Couranten, 48. Volten, 37. Balletten, 3. Passameze, 23. Gaillarden, und 4. Reprinsen mit 4. 5. und 6. Stimmen* (Wolfenbüttel: Michael Praetorius, 1612)

Demantius, (Johannes) Christoph: *Fasciculus chorodiarum: neue liebliche und zierliche, polnischer und teutscher Art, Täntze und Galliarden, mit und ohne Texten, zu 4. und 5. Stimmen* (Nuremberg: David Kauffmann, 1613) [incomplete]

Getzmann, Wolfgang: *Phantasiae sive cantiones mutae ad duodecim modos figurales* (Frankfurt: Nikolaus Stein, 1613 [? earlier edns in 1610 and 1612]) [incomplete]

Rivander, Paul: *Prati musici ander Theil, darinnen newe weltliche Gesäng, von 3. 4. 5. und 8. Stimmen ... benebens etlichen Paduanen, Intraden, Currenten und Täntzen, nach allerhandt Instrumenten* (Ansbach: Paul Böhem, 1613)

Völckel, Samuel: *Newe teutsche weltliche Gesänglein, mit vier und fünff Stimmen, auff Galliarden, Täntz, unnd musicalische Art, benebenst Cuorranten und Galliarden ohne Text* (Nuremberg: Georg Leopold Fuhrmann, 1613)

Widmann, Erasmus: *Musicalischer Tugendtspiegel: gantz newer Gesäng ... mit fünff Stimmen ... darbey auch newe Däntz und Galliarden mit vier Stimmen gestellt* (Nuremberg: Abraham Wagenmann, 1613)

Brade, William: *Newe ausserlesene Paduanen und Galliarden mit 6. Stimmen* (Hamburg: Michael Hering, 1614)

Büchner, Johann Heinrich: *Series von schönen Villanellen, Tänzen, Galliarden und Couranten mit 4 Stimmen* (Nuremberg, 1614) [lost]

Franck, Melchior: *Recreationes musicae, lustige anmutige teutsche Gesäng mit schönen Texten neben etlichen Galliarden, Couranten und Auffzügen ... mit 4. und 5. Stimmen* (Nuremberg: Georg Leopold Fuhrmann, 1614) [incomplete]

Mercker, Matthias: *Neue künstliche musikalische Fugen, Pavanen, Galliarden unnd Intraden auff allerley Instrumenten zu gebrauchen mit II. III. IV. V. und VI. Stimmen componirt* (Frankfurt: Nikolaus Stein 1614) [incomplete]

Mercker, Matthias: *Allen Liebhabern der edlen Musica ... publiziret* (n.d.). Includes 3 instrumental fugas and a pavan, all *a 5*

Rivander, Paul: *Neue lustige Couranten ... mit 4 Stimmen* (Onoltzbach, 1614) [lost]

Selich, Daniel: *Prodromus cantilenarum harmonicarum ... exhibens paduanas, intradas, galliardas, & courantes* (Wittenberg, 1614) [lost]

Hassler, Hans Leo, and Haussmann, Valentin: *Venusgarten, oder Neue lustige liebliche Täntz teutscher und polnischer Art, auch Galliarden und Intraden mit 4. 5. 6. Stimmen mit und ohne Text* (Nuremberg: Paul Kauffmann, 1615) [incomplete]. 13 compositions by Hassler and 41 by Haussmann, repr. from various previous edns listed in *EitnerQ*

Selich, Daniel: *Prodromus exercitationum musicanum exhibens Paduanas, Galliardas, Intradas, & Courantes, 4. 5. & 6. voc* (Wittenberg, 1615) [lost]

Eichhorn, Adolarius: *Schöne ausserlesene ganz neue Intraden, Galliarden und Couranten ohne Text mit 4. Stimmen* (Nuremberg, 1616) [lost]

Engelmann, Georg (i); *Fasciculus quinque vocum concentuum, cujusmodi paduanas & galliardes vulgo vocare solent* (Leipzig: heirs of Thomas Schürer, 1616)

Franck, Melchior: *Lilia musicalia: schöne, liebliche, fröliche, neue Liedlein, mit lustigen kurtzweiligen Texten unterlegt, sampt etlicher anmutiger Pavanen, Galliarden und Curranten ... mit vier Stimmen componiret* (Nuremberg: Georg Leopold Fuhrmann, 1616) [incomplete]

Gross, Peter: *Paduanen und Intraden a 5* (Zeitz, 1616) [lost]

Praetorius, Bartholomaeus: *Newe liebliche Paduanen und Galliarden mit fünff Stimmen* (Berlin: Georg Runge, 1616) [incomplete]

Brade, William: *Newe ausserlesene liebliche Branden, Intraden Mascharaden, Balletten, All'manden, Couranten, Volten ... mit fünff Stimmen* (Hamburg: Michael Hering, 1617) [incomplete]. Includes 3 compositions by Robert Bateman

Engelmann, Georg (i): *Fasciculus sive missus secundus quinque vocum concentuum, cujusmodi paduanas & galliardos vulgo vocant* (Leipzig: heirs of Thomas Schürer, 1617)

Schein, Johann Hermann: *Banchetto musicale: newer anmutiger Padouanen, Gagliarden, Courenten, und Allemanden à 5* (Leipzig: Abraham Lamberg, 1617). Includes a pavan for 4 crumhorns

Schultz, Johannes: *Viertzig neuwe ausserlesene schöne liebliche Paduanen, Intraden, und Galliard mit vier Stimmen, benebenst zwo chorigen Passametzen mit 8. Stimmen* (Hamburg: Heinrich Carstens, 1617)

Simpson, Thomas: *Opus newer Paduanen, Galliarden, Intraden, Canzonen, Ricercaren, Fantasien, Balleten, Allmanden, Couranten, Volten unnd Passamezen* (Hamburg: Michael Hering, 1617)

Posch, Isaac: *Musicalische Ehrenfreudt, das ist, Allerley neuer Balleten, Gagliarden, Couranten und Täntzen teutscher Art mit 4. Stimmen ... erster Theil* (Regensburg: Isaac Posch, 1618). For a later edn see below, 1626

Schaeffer, Paul: *12 intradae & courants super modos 12 consuetos, cum una canzon 6 voc* (Breslau, 1618) [lost]

Staden, Johann: *Neue Pavanen, Galliarden, Curranten, Balletten, Intraden und Canzonen mit vier and fünff Stimmen* (Nuremberg: David Kauffmann, 1618) [incomplete]

Widmann, Erasmus: *Gantz neue Cantzon, Intraden, Balletten, und Courranten ... mit 5. und 4. Stimmen componirt* (Nuremberg: Abraham Wagenmann, 1618)

Christenius, Johann: *Omnigeni: mancherley Manier neuer weltlicher Lieder, Paduanen, Intraden, teutscher und polnischer Täntze, mit Texten und ohne Texte ... in fünff Stimmen gesetzet* (Erfurt: Johann Birckner, 1619)

Praetorius, Michael: *Musa Aonia Thalia, darinnen etliche Toccaten oder Canzonen mit B. Stimmen* (Nuremberg, 1619) [lost]

Altenburg, Michael: *Erster Theil newer lieblicher und zierlicher Intraden mit sechs Stimmen* (Erfurt: Johann Röhbock, 1620)

Peuerl, Paul: *Etliche lustige Padouanen, Intraden, Galliarden, Couranten und Däntz sampt zweyen Canzon mit vier Stimmen* (Nuremberg, Abraham Wagenmann, 1620) [incomplete]

Praetorius, Michael: *Filia: ander Theil Terpsichore* (Leipzig, 1620) [lost]

Brade, William: *Newe lustige Volten, Couranten, Balletten, Padouanen, Galliarden, Masqueraden, auch allerley Arth newer frantzösischer Täntz* (Berlin: Martin Guth, 1621)

Cesare, Giovanni Martino: *Musicali melodie, per voci et instrumenti, a una, due, tre, quattro, cinque, e sei* (Munich: Nicolaus Heinrich, 1621)

Posch, Isaac: *Musicalische Tafelfreudt, das ist, allerley neuer Paduanen and Gagliarden mit 5. dessgleichen Intraden und Couranten mit 4. Stimmen* (Nuremberg: Abraham Wagenmann, 1621). For a later edn see below, 1626

Scheidt, Samuel: *Paduna, galliarda, couranta, alemande, intrada, canzonetto, ut vocant, quaternis & quinis vocibus* (Hamburg: Michael Hering, 1621)

Engelmann, Georg (i): *Fasciculus tertius quinque vocum concentuum, cujusmodi paduanas & galliardas vulgo vocare solent* (Leipzig: heirs of Thomas Schürer, 1622)

Jocolot, Claudius: *Allerley Art französischer, teutscher, hispanischer and welscher Tänze mit 5. & 6. Stimmen* (Jena, 1622) [lost]

Schaeffer, Paul: *Pratum musicale: padouan, canzon, intrad, galiard, courant, ballet, volt, bransl, & choreas quas vocant polonicas, quam plurimas 4 voc. continens, inventiae, & cum basso generali editae* (Leipzig: Caspar Klosmann, 1622) [incomplete]

Scheidt, Samuel: *Ludorum musicorum secunda pars, continens paduan galliard, alemand, canzon, et intrad: IV. V. & VII. voc* (Hamburg: Michael Hering, 1622) [incomplete]

Schultz, Johannes: *Musicalischer Lüstgarte darinnen neun und funfftzig schone newe Moteten, Madrigalien, Fugen, Phantasien, Cantzonen, Paduanen, Intraden, Galliard, Passametz, Täntze, etc. ... mit 2. 3. 4. 5. 6. 7. 8. Stimmen* (Lüneburg: Johannes Schultz, 1622)

Franck, Melchior: *Viertzig neue deutzsche lustige musicalische Täntze, deren eins Theils mit schönen amorosischen Texten, die andern aber ohne Text uff allerley Instrumenten mit 4. Stimmen lieblich zugebrauchen* (Coburg: Salomon Gruner, 1623) [incomplete]

Roth, Christian: *Couranten Lustgärtlein, in welchem vier und siebentzig Couranten ... mit 4. und 5. Stimmen* (Dresden: Wolfgang Seyffert, 1624 [incomplete], 2/1625)

Utrecht, Heinrich: *Parnassi musici Terpsichore: hoc est, paduana, galliarda, alemanda, intrada, mascharada, aria, couranta, volta, quinque vocum, cum basso generali* (Wolfenbüttel: Heinrich Utrecht, 1624)

Franck, Melchior: *Neues musicalisches Opusculum, in welchem etliche gantz neue lustige Intraden und Auffzüg ... mit 5. Stimmen componiret* (Coburg: Salomon Gruner, 1625) [incomplete]

Peuerl, Paul: *Gantz neue Padouanen, auffzüg Balleten, Couranten, Intraden und Däntz ... mit dreyen Stimmen gesetzt und in zweyen Partibus und unterschiedlichen Tabulaturen zum Druck verfertiget* (Nuremberg: Abraham Wagenmann, 1625) [lost]

Scheidt, Samuel: *Tertia pars [Ludorum musicorum], continens paduan, courant, canzon, à 3. 4. 7. 8. voc cum basso continuo* (Hamburg: Michael Hering, 1625) [incomplete]

Staden, Johann: *Opusculum novum, von Pavanen, Galliarden ... mit vier Stimmen* (Nuremberg: Simon Halbmayer, 1625) [lost]

Farina, Carlo: *Libro primo delle pavane, gagliarde, brand, mascharata, aria franzesa, volte, balletti, sonate, canzone, a 2. 3. 4. voce, con il basso per sonare* (Dresden: Wolfgang Seyffert, 1626)

Hetz, Adam: *Choro musico ... 50 auserlesene Stück von den allerneusten und besten Pavanen, Allemanden, Couranten und Balleten ... mit 4. Stimmen* (Strasbourg, 1626) [lost]

Posch, Isaac: *Musicalische Ehrn- und Tafelfreudt* (Nuremberg: Abraham Wagenmann, 1626) [incomplete]. New edition of the 1618 and 1621 publications (see above)

Schaeffer, Paul: *Promulsis epuli musicalis, continens modulationes aliquot, vulgo dictas canzon, padovan, intrad, ballet, courant, galliard, volt, bransl, alamand, et choreae polonicae* (Leipzig, 1626) [lost]

Farina, Carlo: *Ander Theil neuer Paduanen, Gagliarden, Couranten, französischen Arien, benebenst einem kurtzweiligen Quodlibet ... sampt etlichen teutschen Täntzen ... mit vier Stimmen* (Dresden: Gimel Bergen, 1627)

Farina, Carlo: *Il terzo libro delle pavane, gagliarde, brand, mascherata, arie franzese, volte, corrente, sinfonie, a 3. 4. voci, con il basso per sonare* (Dresden: Gimel Bergen, 1627)

Franck, Melchior: *Deliciae convivales, das ist, Neue musicalische anmutige Intraden ... mit 4. 5. und 6. Stimmen neben General-Bass componiret* (Coburg: Friedrich Gruner, 1627) [incomplete]

Michael, Samuel: *Neue Paduanen, Intraden, Balletten, Alemanden, Auffzüge, Galliarden, Volten, Couranten und Schertzi, mit 5. 4. und 3. Stimmen sampt dem Basso pro organis* (Leipzig: Michael Wassmann, 1627) [incomplete]

Scheidt, Samuel: *Quarta pars [Ludorum musicorum], continens paduan, galliard, courant, canzon, a 3. & 4. voc* (Hamburg: Michael Hering, 1627) [incomplete]

Bleyer, Nicolaus: *Erster Theil newer Paduanen, Galliarden, Balletten, Mascaraden und Couranten, mit 5. Stimmen neben einem General Bass* (Hamburg: Michael Hering, 1628) [incomplete]

Farina, Carlo: *Il quarto libro delle pavane, gagliarde balletti, volte, passamezi, sonate, canzon, a 2. 3. & 4. voci, con il basso per sonare* (Dresden: Johann Gonkeritz, 1628)

Farina, Carlo: *Fünffter Theil neuer Pavanen, Gagliarden, Brand, Mascharaden, Balletten, Sonaten, mit 2. 3. und 4. Stimmen auff Violen anmutig zugebrauchen* (Dresden: Gimel Bergen, 1628)

Vintz, Georg: *Intraden, Couranten, Galliarden, Balletten, Alamanden und etliche Täntze auff polnische Arth ... mit vier und fünff Stimmen nebenst den Basso continuo* (Erfurt: Johann Birckner, 1629)

Avenarius, Thomas: *Convivium musicale, in welchen etzliche neue Tractamenta, als gar schöne und fröliche Paduanen, Galliarden, Couranden, Intraden, und Balletten sonderlicher Art offeriret werden ... mit 4. und 5. Stimmen* (Hamburg: Michael Hering, 1630)

Michael, Samuel: *Erster und ander Theil newer Paduanen, Balletten, Couranten, Allemanden, Intraden, Galliarden, a 3. 4. und 5 Stimmen* (Leipzig, 1630) [lost]

Kassel, Landesbibliothek, 4° mus.23 (1st half of 17th century). 14 fugas by Moritz, Landgrave of Hessen-Kassel

The former library of Landgraf Philipp von Butzbach [lost MS]. According to Meyer, contained intradas, galliards etc. *a* 4 by C. Textor (*MeyerMS*, 251)

A few printed German treatises contain significant quantities of instrumental ensemble music.

Gerle, Hans: *Musica teusch, auf die Instrument der grossen unnd kleinen Geygen, auch Lautten* (Nuremberg: Hieronymus Formschneider, 1532, 2/1537, rev. 3/1546). Instruction book whose earlier editions include 15 vocal pieces intabulated for 4 *Grossgeigen* (2 are also printed in staff notation) and 2 vocal pieces intabulated for 4 *Kleingeigen* (fig.3). Some of the compositions are reprinted in the 1546 edition, which includes 21 pieces for 4 *Grossgeigen* and 2 for 4 *Kleingeigen*. Editions: *L. Senfl: Sämtliche Werke*, ed. A. Geering and W. Altwegg, vii (Basle, 1960); *H. Gerle: Spielstücke*, ed. H. Mönkemeyer (1964). Literature: A. Einstein: *Zur deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert* (Leipzig, 1905/R1972)

Agricola, Martin: *Duo libri musices, continentes compendium artis, & illustria exempla* (Wittenberg: Georg Rhau, 1561). 'An introduction to music theory written for classroom use. On ff.E8 to the end are 54 textless pieces (mostly *a* 3 and some *a* 4) for use in connection with instrumental instruction' (*BrownI*). Edition: H. Funck, ed.: *Instrumentalische Gesänge um 1545* (Wolfenbüttel, 1933)

Gumpelzhaimer, Adam: *Compendium musicae, pro illius artis tironibus* (Augsburg: Valentin Schönig, 1591, rev. 2/1595, rev. 3/1600, 4–13/1605–81). Elementary introduction to the rudiments of music; a revision, expansion and translation of Heinrich Faber's *Compendiolum musicae pro incipientibus* (Brunswick, 1548). The 1591 edition includes as musical examples canons *a* 2–8, with Italian, Latin or German words, and without words. Some of these are included, along with new canons, in the expanded edition of 1595, which also includes 12 wordless compositions *a* 4 , each illustrating the properties of a mode, and 6 ricercares *a* 2 by various composers listed in *BrownI*. Edition: *A. Gumpelzhaimer: Zwölf kleine Fantasien*, ed. F.J. Giesbert (Mainz, 1950)

Walliser, Christoph Thomas: *Musicae figuralis praecepta brevia ... quibus praeter exempla, praeceptorum usum demonstrantia, accessit centuria exemplorum fugarumque, ut vocant, 2. 3. 4. 5. 6. et plurium vocum, in tres classes distributa* (Strasbourg: Paul Ledertz, 1611)

Caus, Salomon de: *Institution harmonique* (Frankfurt: J. Norton, 1615). Treatise on intervals and composition; it includes 3 fantasias *a* 3, one of which is by Peter Philips. Facsimile: (New York, 1969)

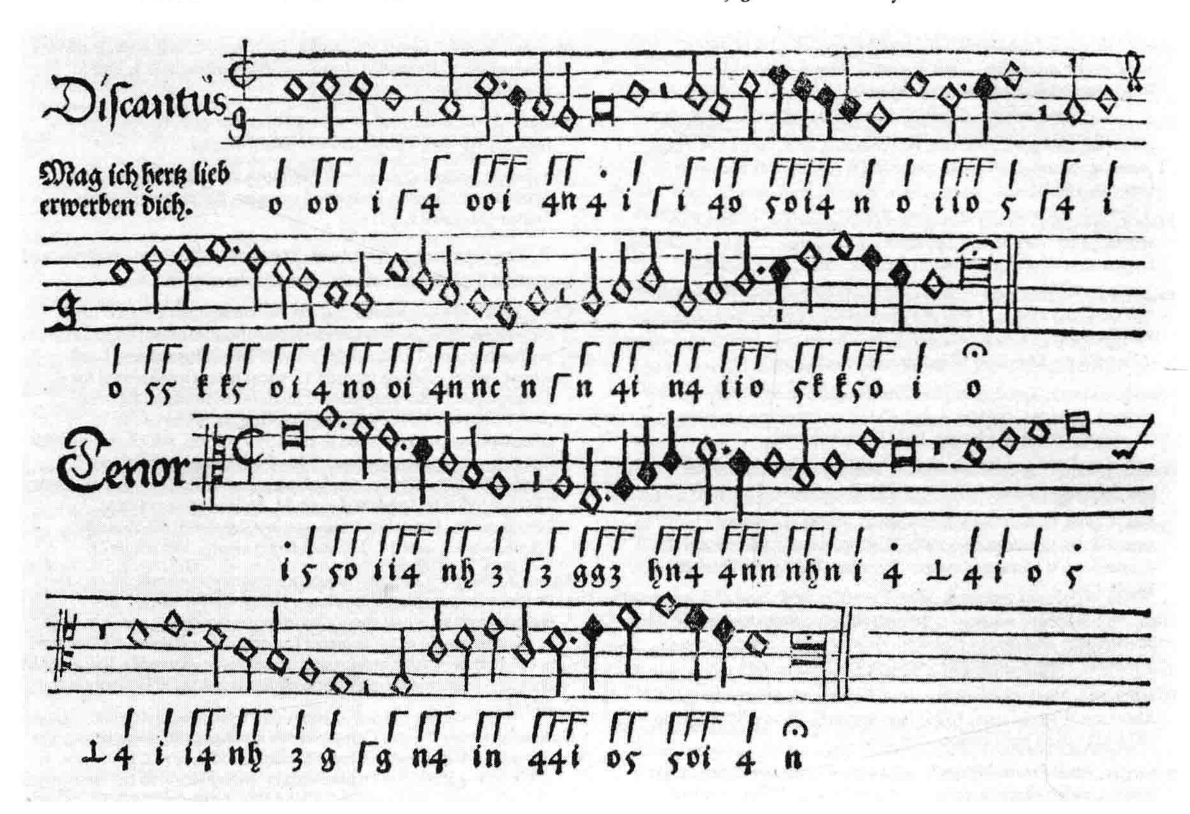
As with Italian sources, bicinia and canons have pedagogic implications, and form a distinct category.

Munich, Bayerische Staatsbiblithek, Mus.ms.260 (*c*1550). 100 bicinia, of which 30 are wordless except for incipits. According to Bellingham and Evans, 5 compositions appear to be instrumental in conception. Edition: B. Bellingham and E.G. Evans jr, eds.: *Sixteenth-century Bicinia*, RRMR, xvi–xvii (1974)

Lassus, Orlande de: *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae omnibus musicis summè utiles* (Munich: Adam Berg, 1577, 2/1590 [lost]). 2 partbooks. 12 duos with Latin words, and 12 without words or title. For further editions see §§2, 3, 5 and 7. Editions: *Orlande de Lassus: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger, i (Leipzig, 1904); HM, xviii–xix (1949)

Paix, Jakob: *Selectae, artificiosae et elegantes fugae duarum, trium, quatuor, et plurium vocum* (Lauingen: Leonhard Reinmichel, 1587 [lost], 2/1590, 3/1594). 41 canons, mostly without words. Some are reprinted from Glarean, *Dodecachordon* (1547). In the 1594 edition 3 compositions are dropped and one new one substituted

Lindner, Friedrich, ed.: *Bicinia sacra* (Nuremberg: Catharina Gerlach, 1591) [upper part lost]. 80 duos by various composers listed in *BrownI*, 12 of which are wordless



3. Discantus and tenor parts of Senfl's 'Mag ich herzlieb erwerben dich' (in staff notation and tablature) for four Grossgeigen from Gerle's 'Musica teusch' (Nuremberg, 1532)

Mancinus, Thomas: *Duum vocum cantiuncularum* (Helmstedt: Giacomo Luzio, 1597). 10 duos with words, and 16 without words or title

The following printed sources, all publications devoted primarily to vocal music, contain relatively few instrumental ensemble pieces (for further details see *BrownI* and *MeyerMS*):

T. Mancinus (1588), F. Lindner (1589), *Fiori del giardino* (P. Kauffmann, 1597), O. Vecchi (1600–01), F. Friederich (1601), H.L. Hassler (1601, rev. 2/1612 [incomplete]), H. Steuccius (1602 [2 publications]), K. Hagius (1604), H. Steuccius (1604), G. Aichinger (1606, 2/1609), G. Aichinger (1609 [incomplete]), A. Berger (1609 [incomplete]), H.L. Hassler (1609 [incomplete]), M. Franck (1610 [incomplete]), G. Hasz (1610 [incomplete]), M. Franck (1611), P. Peuerl (1613), P. Luetkeman (1615 [lost]), J.H. Schein (1615), J. Christenius: *Gülden Venus Pfeil* (1619 [incomplete]), V. Dretzel (1620), M. Altenburg (1620–21) [incomplete]), Giulio Belli (1621) [contents = G. Belli (1613) in §2], P. Lappi (1621 [incomplete]) [contents = P. Lappi (1614) in §2], V. Jelich (1622), M. Franck (1623 [incomplete]), G. Victorinus (1624), G. Aichinger (1626)

5. Netherlands. At least four early 16th-century Flemish sources contain substantial quantities of wordless pieces.

Florence, Biblioteca del Conservatorio di Musica, Basevi 2439 (? copied by Martin Bourgeois for an Italian recipient, *c*1508). Choirbook. Includes several wordless pieces *a* 3–4, some of which are of instrumental origin. Facsimile: *Basevi Codex* (Peer, 1990). Edition: P.G. Newton: *Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini, Manuscript 2439: Critical Edition and Commentary* (diss., North Texas U., 1968). Literature: L. de Burbure: 'Etude sur un manuscrit du XVIe siècle, contenant des chants à quatre et a trois voix', *Mémoires ... par l'Académie royale des sciences, des lettres, et des beaux-arts de Belgique*, xxxiii/6 (1882), 1–44; H. Meconi: 'The Manuscript Basevi 2439 and Chanson Transmission in Italy', *IMSCR XIV: Bologna 1987*, 163–74; H. Meconi: 'Sacred Tricinia and Basevi 2439', *I Tatti Studies*, iv (1991), 151–99

Vienna, Österreichische Nationalbibliothek, 18746 (signed and partly copied by Pierre Alamire, 1523, sent to R. Fugger the elder). 5 partbooks. Over 50 wordless compositions *a* 5, a few of which are possibly of instrumental origin, especially among the concluding section of 6 *Fors seulement* settings.

Vienna, Österreichische Nationalbibliothek, 18832 (copied by Pierre Alamire, *c*1523, sent to R. Fugger the elder). 2 partbooks. 89 bicinia, without words or attribution. Literature: L. Nowak: 'Eine Bicinienhandschrift der Wiener Nationalbibliothek', *ZMw*, xiv (1931–2), 99–102; D. Kämper: 'Das Lehr- und Instrumentalduo um 1500 in Italien', *Mf*, xviii (1965), 242–53

The later Dutch repertory, contained entirely in printed sets of partbooks, is small and not very significant. Like the French, it is built round collections of dances, with only a few volumes of music in polyphonic style. Several volumes from the late 16th century onwards are reprints of Venetian titles.

Het derde musyck boexken (Antwerp: Tylman Susato, 1551). 57 dances *a* 4. Facsimile: (Peer, 1987). Edition: F.J. Giesbert (Mainz, 1936)

Liber primus leviorum carminum ... Premier livre de danseries (Leuven: Pierre Phalèse & Jean Bellère, 1571). 103 compositions *a* 4, all dances except for 2 fantasias at the beginning. Editions [all selections]: F. Blume: *Studien zur Vorgeschichte der Orchestersuite im 15. und 16. Jahrhundert* (Leipzig, 1925); E.F. Schmid, ed.: *Tänze des 16. Jahrhunderts für vier Instrumenten* (1926); E. Mohr: *Die Allemande* (Zürich, 1932); *P. Phalèse: 'Löwener Tanzbuch'*, ed. H. Mönkemeyer (Wilhelmshaven, 1962); W. Twittenhoff, ed.: *Tanzsätze des 16. Jahrhunderts* (n.p., n.d.), ii–iii.

Literature: R. Oppel: 'Einige Feststellungen zu den französischen Tänzen des 16. Jahrhunderts', *ZIMG*, xii (1910–11), 213–22

Petit trésor des danses et branles à quatre et cinq parties (Leuven: Pierre Phalèse, 1573) [lost]. Literature: *FétisB*, i, 241

Lassus, Orlande de: *Novae aliquot suavissimae cantiones 2 vocum* (Leuven: Pierre Phalèse, 1577) [lost]. Same contents as Munich edition of 1577 (see §4)

Chorearum molliorum collectanea (Antwerp: Pierre Phalèse & Jean Bellère, 1583). 104 instrumental dances or dance suites *a* 4. Facsimile: (Peer, 1991). Editions [all selections]: D. van Reysschoot, ed.: 'Danses du XVIe siècle d'après le recueil "Chorearum molliorum collectanea" (1583) conservé à la Bibliothèque I. et R. de Berlin', *RHCM*, vi–viii (1906–8), suppls.; F. Blume: *Studien zur Vorgeschichte der Orchestersuite im 15. und 16. Jahrhundert* (Leipzig, 1925); E. Mohr: *Die Allemande* (Zürich, 1932); *P. Phalèse: 'Antwerpener Tanzbuch'*, ed. H. Mönkemeyer (Wilhelmshaven, 1962)

Bicinia, sive cantiones suavissimae duarum vocum ... nec non & quibusvis instrumentis accommodae (Antwerp: Pierre Phalèse & Jean Bellère, 1590, 2/1609). 29 duos with French, Italian or Latin words, followed by 18 without words including several reprinted from the collections of Lassus (1577, see §4), and Lupacchino and Tasso (1559, see §2). Facsimile: *Bicinia* (Peer, 1987) [1609 edn]

Schuyt, Cornelis: *Dodeci padoane et altretante gagliarde, composte nelle dodici modi, con due canzone fatte alla francese per sonare a sei* (Leiden: C. Rafelengius, 1611)

Guami, Gioseffo: *Canzonette francese a quattro, cinque et otto voci, per concertare con più sorte strumenti, con un madrigale passegiato* (Antwerp: Pierre Phalèse, 1612) [incomplete]. Same contents as Venice edition of 1601 (see §2)

Moro, Giacomo: *Concerti ecclesiastici* (Antwerp: Pierre Phalèse, 1613, 2/1621) [both editions incomplete]. Same contents as Venice edition of 1604 (see §2)

Brade, William: *Melodieuses paduanes, chansons, galliardes* (Antwerp: Pierre Phalèse, 1619) [lost]. 45 dances *a* 5 (part reprint of earlier Brade volumes)

Lappi, Pietro: *Sacrae melodiae* (Antwerp: Pierre Phalèse, 1622). Same contents as Venice edition of 1614 (see §2)

6. Spain and Portugal. There are no Iberian prints containing instrumental ensemble music, and no manuscripts devoted to the genre. Indeed, very few such pieces survive at all, and some of them appear in Italian sources (such as Ortiz's 1553 treatise; see §2). The following three manuscripts do include some such music:

Segovia, Archivo de la Catedral [without shelf-mark] (Toledo, *c*1501–3). Over 200 compositions *a* 2–5, mainly wordless except for text incipits, by Franco-Flemish and Spanish composers. Some pieces are of instrumental origin. Literature: H. Anglès: 'Un manuscrit inconnu avec polyphonie du XVe siècle conserve à la cathédrale de Ségovie', *AcM*, viii (1936), 6–17; MME, i (1941); N.K. Baker: *An Unnumbered Manuscript of Polyphony in the Archives of the Cathedral of Segovia*, (diss., U. of Maryland, 1978); C. Martinez Gil: 'De tous biens plaine: un tema favorito en el cancionero de la Catedral de Segovia', *Nassarre: Revista aragonesa de musicologia*, viii (1992), 71–154; J. Banks: 'A Piece of Fifteenth-Century Lute Music in the Segovia Codex', *The Lute*, xxxiv (1994), 3–10

Madrid, Biblioteca del Palacio Real, 2-I-5 (Cancionero Musical de Palacio, *c*1525). Includes 2 wordless compositions: on f.223, *Alta* by Francisco de la Torre, a dance *a* 3 with the *La Spagna* tune as cantus firmus, and on f.244, *O voy*, a 4-part composition by Román. Editions: F. Asenjo Barbieri, ed.: *Cancionero musical de los siglos XV y XVI* (Madrid, 1890); MME, v, x (1947–51); HAM, i (1946), no.102*a* [*Alta*]. Literature: MME, i (1941); *StevensonSM*

Coimbra, Biblioteca Geral da Universidade, 48 (*c*1560). Principally a keyboard MS (*see* Sources of keyboard music to 1660, §2, V), but includes the 10 ensemble sonatas of Buus published at Venice, 1547 (see §2).

7. British Isles. Most of the British sources are discussed in detail in Edwards (1974). Principal editions, other than those detailed below and under individual composers, are as follows: MB, ix (1955, 2/1966) (Jacobean consort music); xv (1957, 3/1975) (Scottish); xl (1977) (mixed consort); xliv–xlv (1979–88) (Elizabethan). In the vast majority of sources, instrumental ensemble music is in polyphonic style (e.g. cantus-firmus settings, fantasias and similar pieces), usually in company with vocal works (e.g. motets, anthems, consort songs, chansons, Italian madrigals). Manuscripts considerably outnumber prints.

London, British Library, Add.31922 ('Henry VIII's Book', *c*1510–20). Includes a substantial number of apparently instrumental pieces *a* 3 and 4 by William Cornysh (ii), Henry VIII, Isaac and others. Edition: MB, xviii (1962, 2/1969). Literature: J. Stevens: 'Rounds and Canons from an Early Tudor Songbook', *ML*, xxxii (1951), 29–37; J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961); W. Edwards: 'The Instrumental Music of *Henry VIII's Manuscript*', *The Consort*, xxxiv (1978), 274–82; D. Fallows: 'Henry VIII as a Composer', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 27–39

XX. Songes (London, 1530). 4 partbooks [only f.1 of triplex, ff.1 and 45 of medius, and the complete bassus extant]. Includes 3 apparently instrumental pieces, 1 *a* 3 (Cornysh), and 2 *a* 4 (Fayrfax and Cowper). Literature: H.M. Nixon: 'The Book of XX Songs', *British Museum Quarterly*, xvi (1951–2), 33–6; C. Saunders: *A Study of the Book of XX Songes (1530)* (M.Mus. diss., U. of London, 1985); J. Milsom: 'Songs and Society in Early Tudor London', *EMH*, xvi (1997), 235–93

Edinburgh, University Library, La.III.483 and Dk.5.14–15; London, British Library, Add.33933; Dublin, Trinity College, F.5.13; Washington, Georgetown University Library. ('The Thomas Wode Partbooks', compiled by Thomas Wode of St Andrews, 1562–*c*1590). 2 sets of partbooks, 1 complete [S, T, B (*GB-Eu* La.III.483), A (*Lbl*) and 5 (*IRL-Dtc*)], the other incomplete [S, B (*GB-Eu* Dk.5.14–15) and A (*US-Wgu*) alone]. Includes an instrumental piece *a* 3 by Cowper, Tallis's 2 In Nomines *a* 4 , and 3 dances *a* 4 . The 2nd set of partbooks is a partial copy of the 1st. Literature: Elliott; J.C. Hirst: 'An Unnoticed Thomas Wood MS of the St Andrews Psalter, 1586', *Notes and Queries*, new ser., xviii (1971), 209–10; K. Elliott: 'Another One of Thomas Wood's Missing Parts', *Innes Review*, xxxix (1988), 151–5

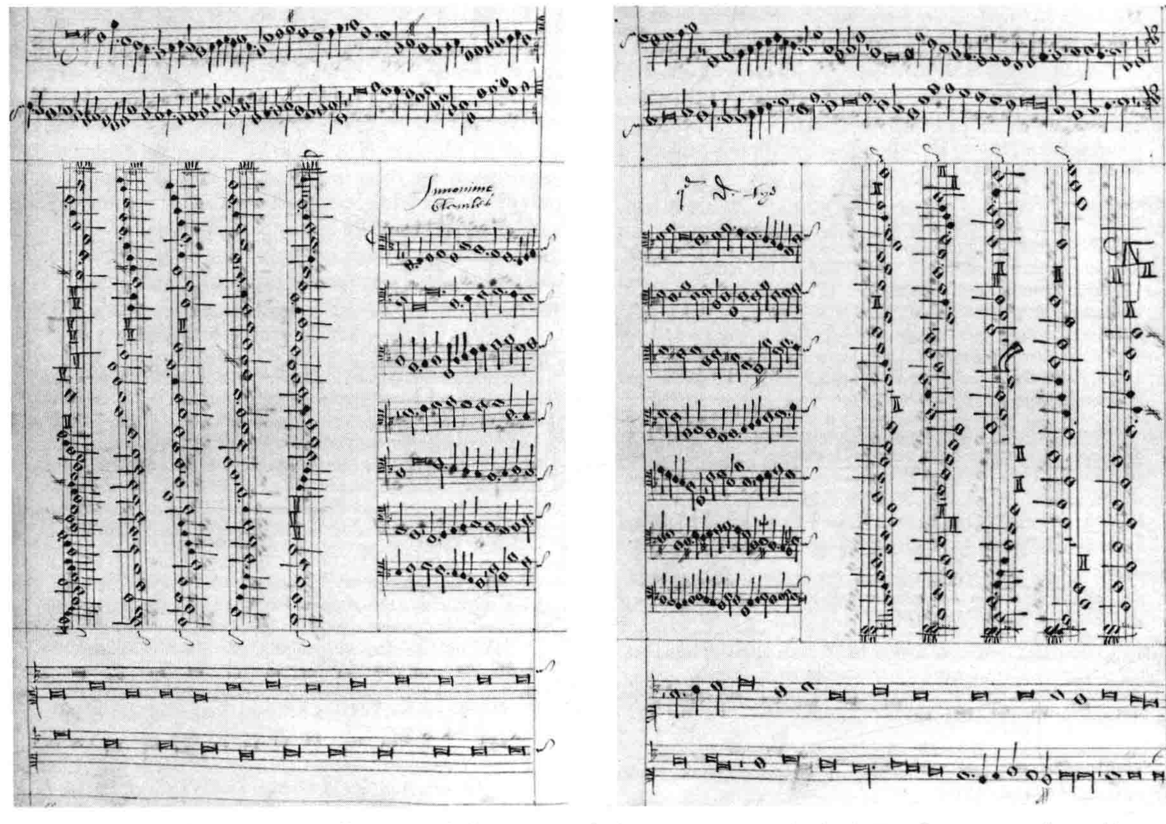
London, British Library, Add.30480–4 (*c*1565–*c*1600). 5 partbooks. English anthems *a* 4 , followed by vocal and instrumental music *a* 4 and *a* 5 by Byrd, Parsley, Parsons, Weelkes and others

Oxford, Bodleian Library, Tenbury, 1464 (?Norfolk, *c*1570–75). Bassus partbook. Ff.1–15*v* contain In Nomines and other instrumental music *a* 5 by Byrd, Parsley, Tye and White, interspersed with Latin motets without the words. Literature: TCM, appx (1948), 8

London, British Library, Add.31390 (Chichester, 1578; fig.4). 'A booke of In nomines & other solfainge songes of v: vj: vij: & viij: pts for voyces or Instrumentes' (f.1). Contains instrumental music *a* 5–7 by Byrd, Parsons, Strogers, Tye, White and other English composers, alongside wordless motets, chansons and anthems by English and continental composers. Literature: J. Noble: 'Le répertoire instrumental anglais: 1550–1585', *La musique instrumentale de la Renaissance: Paris 1954*, 91–114; R. Ford: 'Clement Woodcock's Appointment at Canterbury Cathedral', *Chelys*, xvi (1987), 36–43; R. Rastall: 'Spatial Effects in English Instrumental Consort Music, c.1560–1605', *EMc*, xxv (1997), 269–88

London, British Library, Add.47844 (1581). Contratenor partbook. Includes 3 instrumental pieces *a* 5 and *a* 6 by Parsons, Strogers and Tye. The fly-leaves contain additional unidentified wordless fragments

Oxford, Christ Church, Mus.984–8 ('Dow partbooks' compiled by Robert Dow, Oxford, 1581–8). 5 partbooks. Includes sections of instrumental music *a* 5 by Byrd, Parsons, Strogers and other English composers. At the end is an instrumental *La gamba* and a



4. London, British Library, Add.31390, ff.46v–47r (Chichester, 1578): the five-part In nomine 'Blamles' by Tye; this instrumental ensemble music source is unique in its use of the table-book layout characteristic of English lute-song publications

canon, both *a* 3 and apparently copied from Vincenzo Ruffo's Milan print of 1564 (see §2). Literature: D. Mateer: 'Oxford, Christ Church Music MSS 984–8; an Index and Commentary', *RMARC*, no.20 (1986–7), 1–18

London, British Library, Add. 32377 (?Dorset, *c*1584). Cantus partbook. Includes instrumental music (mainly In Nomines) by Brewster, Byrd, Alfonso Ferrabosco (i), William Mundy, Parsley, Parsons, Strogers, Tallis, Tye, White and others

London, British Library, Add.22597 (*c*1585). Tenor partbook. Includes instrumental music (In Nomines, etc.) *a* 4 and 5 by Byrd, Parsons, Pointz, Tallis, Tye, White and others

Oxford, Bodleian Library, Mus.Sch.E.423 (copied by John Bentley, personal servant of Byrd's friend and patron, John Petre, *c*1580–90). Contratenor partbook. Includes a few instrumental pieces *a* 5 by Byrd, Parsons, Tye and others; also, at the end, 2 fantasias *a* 6 by Byrd. Literature: D. Mateer: 'William Byrd, John Petre and Oxford, Bodleian MS Mus.Sch. E. 423', *RMARC*, no.29 (1996), 21–46

MS owned by David McGhie, and Oxford, Bodleian Library, Tenbury 389 (*c*1590). Upper 2 of a set of ?5 partbooks. Includes sections of instrumental music, mainly *a* 5, by Blankes, Byrd, Alfonso Ferrabosco (i), Johnson, Parsons, Strogers, Tallis, Tye and others. Microfilms of both partbooks are at *GB-Cpl*

Oxford, Christ Church, Mus.979–83 (copied by John Baldwin, *c*1580–*c*1600). 5 out of 6 partbooks [T lost]. Includes a few instrumental pieces *a* 3 and 6 by Baldwin, Bevin, Byrd and Parsons; also *Hugh Ashtons maske a* 3 with a 4th part apparently added by Whytbroke. Literature: R. Bray: 'The Part-books Oxford, Christ Church, MSS 979–83: an Index and Commentary', *MD*, xxv (1971), 179–97

London, British Library, R.M.24.D.2 (copied by John Baldwin, 1588–1606). Ff.1–89 contain, in open score, sacred and secular vocal music without the words, and 7 instrumental In Nomines *a* 4–6 by Baldwin, Robert Golder, John Mundy and Taverner. Ff.89*v*–188*v* are in choir-book format and contain vocal music, and instrumental music *a* 2–4, including fancies, Brownings and plainsong settings, by Baldwin, Bevin, Bull, Alfonso Ferrabosco (i), Giles and others. Facsimile: RMF, viii (1987). Literature: R. Bray: 'British Library, R.M. 24 d 2 (John Baldwin's Commonplace Book): an Index and Commentary', *RMARC*, no.12 (1974), 13–51

London, Public Record Office, SP 46/126, f.248; 46/162, f.244–6. Autograph fragment of 5-part consort piece by Bull.

Washington, Folger Shakespeare Library, V.a.408 (*c*1600). Cantus partbook. Ff.1–26 contain wordless treble parts for songs and motets by continental composers, and for instrumental In Nomines, fantasias etc., *a* 5, by Blankes, Byrd, Matthew Jeffries, Mallorie and others

Dublin, Trinity College, Press B.1.32. 6 partbooks. Copy of Tallis's and Byrd's *Cantiones sacrae* (1575) with MS additions (*c*1600), including fragments of instrumental ensemble music by Bradley, Dowland, Parsons, Philips, Woodcock and anon. Literature: R. Charteris: 'Manuscript Additions of Music by John Dowland and his Contemporaries in Two Sixteenth-Century Prints', *The Consort*, xxxvii (1981), 399–401

New Haven, Yale University, School of Music Library, Filmer 2 (*c*1600). 21 dances, together with untexted Italian vocal music; includes five 4-part fantasias by Thomas Lupo. Literature: R. Ford: 'The Filmer Manuscripts, a Handlist', *Notes*, xxxiv (1977–8), 814–25; Holman

London, British Library, Add.34800A–C (*c*1600–50). 3 partbooks. The earliest section contains wordless canzonets *a* 3 from Morley's 1593 print, and 6 wordless compositions by Blankes which may also be vocal in origin. A slightly later section includes a fantasia *a* 3 by Byrd, and a still later section includes a copy of Gibbons's printed fantasias of *c*1620 (see below)

London, British Library, Add.36484 (compiled by David Melvill, Aberdeen, 1604). Bassus partbook. Includes some instrumental

music *a* 4 and 5 by Black, Lauder and others. Treble parts to some pieces are in *GB-Cfm* 31.H.27 (see below). Edition: C. Foster, ed.: *Sixteenth-Century Scottish Fantasies and Dances: for Four Instruments* (London, 1995). Literature: Elliott

'The Paston Manuscripts'. A family of sources compiled *c*1590–*c*1620, probably all for Edward Paston; they include motets, mass movements and songs by English and continental composers. The following also contain a little instrumental ensemble music by Byrd and his predecessors: *GB-CF* D/DP Z 6/1–2 (2 bassus partbooks); *Lbl* Add.29246 (lacking top part; lower parts arranged for lute in Italian tablature), Add.29401–5 (5 partbooks), Add.34049 (cantus partbook), Add.41156–8 (3 out of 4 partbooks); *Lcm* 2036 (3 partbooks); *Ob* Tenbury 341–4 (4 out of 5 partbooks), 354–8 (5 partbooks), 369–73 (5 partbooks), 379–84 (6 partbooks); *US-Ws* V.a.405–7 (3 out of 4 partbooks). Literature: P. Brett: 'Edward Paston (1550–1630): a Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society*, iv (1964–8), 51–69; P. Brett: Pitch and Transposition in the Paston Manuscripts', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 89–118

London, British Library, Add.18936–9 (related to the 'Paston Manuscripts', early 17th century). 4 out of 5 partbooks. Includes instrumental pieces (mostly cantus-firmus settings) *a* 3–6 by Byrd, Cobbold, Stevenson, White and anon. Literature: P. Brett, ibid.

London, British Library, Add.17786–91 (? compiled by or associated with William Wigthorpe, Oxford, early 17th century). 6 out of 7 partbooks [missing book probably contained vocal parts only]. Includes instrumental fantasias and dances *a* 5 and 6 by Byrd, Dering, Leetherland, Martin Peerson, Okeover, Parsons, Ward, Weelkes and anon. Edition: E.H. Fellowes, ed.: *Eight Short Elizabethan Dance Tunes* (London, 1924). Literature: Monson

London, British Library, Add.29366–8 (early 17th century). 3 out of 5 partbooks [A and T lost]. Includes fantasias *a* 5 by Coprario, Dering, Alfonso Ferrabosco (ii) and Lupo. Literature: Monson

London, Royal College of Music, 2049 (early 17th century). 4 out of ?6 partbooks [? S and A lost]. Includes instrumental music (including fantasias, In Nomines and pavans) *a* 5 by Byrd, Alfonso Ferrabosco (i), Johnson, Parsons, Pointz, Weelkes and others. Literature: P. Brett: *The Songs of William Byrd* (diss., U. of Cambridge, 1965)

East, Michael: The *Third Set of Bookes: wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigales* (London: Thomas Snodham, 1610). 6 partbooks. Includes 8 instrumental fancies *a* 5

London, British Library, Add.37402–6 (*c*1605–15). 5 partbooks. Italian madrigals *a* 5, lacking words and probably intended for instrumental use. They are followed by a rather disorganized mixture of vocal music by English composers, sometimes with words, more often without, and instrumental pieces (mostly fantasias) *a* 5 and 6 by Byrd, Lupo, Mundy, Parsons, Peerson, Tye and others. Literature: Monson

Oxford, Bodleian Library, Mus.Sch.D.212–16. 5 partbooks. The main section of *c*1610 is devoted entirely to In Nomines *a* 4 and 5 from Taverner to Gibbons. The later layer of *c*1625 contains In Nomines *a* 5 by Alfonso Ferrabosco (i) and (ii), Gibbons, Ives and Ward, followed by anthems with English words. Literature: Monson; R. Thompson: 'A Further Look at the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Chelys*, xxiv (1995), 3–18

Cambridge, Fitzwilliam Museum, Mu 687 (formerly *31.H.27*) (belonged to Alexander Forbes, heir of Tolquhon, Aberdeenshire, 1611). Cantus partbook (bass parts, in the same hand, in *GB-Lbl* Add.36484; see above). Includes some instrumental music *a* 4 and 5 by Black. Literature: H.M. Shire and P.M. Giles: 'Court Song in Scotland after 1603: Aberdeenshire, I. The Tolquhon Cantus Part Book', *Edinburgh Bibliographical Society Transactions*, iii (1948–55), 161–5; H.M. Shire: 'Scottish Song-book, 1611', *Saltire Review*, i/2 (1954), 46–52

London, British Library, Add.29427 (before 1616). Altus partbook. A collection of MSS in various hands brought together and foliated in a single sequence by Thomas Myriell, apparently as a source for his MS anthology of 1616, *Tristitiae remedium* (*Lbl* Add.29372–7; contains no instrumental music). The partbook includes 10 anon. fantasias *a* 3, fantasias *a* 4 by Byrd, Alfonso Ferrabosco (ii) and Wilbye, In Nomines *a* 5 by Alfonso Ferrabosco (i) and (ii) and 2 canzonas *a* 4 by Guami. Literature: P.J. Willetts: 'Musical Connections of Thomas Myriell', *ML*, xlix (1968), 36–42; C. Monson: 'Thomas Myriell's Manuscript Collection: One View of Musical Taste in Jacobean London', *JAMS*, xxx (1977), 419–66; Monson

Oxford, Christ Church, Mus.61–6, and 67 (*c*1613–18). 5 partbooks and an organbook. Includes instrumental fantasias *a* 3, 5 and 6 by Colman, Coprario, Alfonso Ferrabosco (ii), Gibbons, Ives and William White. The organbook contains parts for some of these compositions, as well as for other vocal and instrumental music from partbooks now lost. The set was probably compiled for use in the household of Sir Henry Fanshawe. Literature: J. Aplin: 'Sir Henry Fanshawe and Two Sets of Early Seventeenth-century Part-books at Christ Church, Oxford', *ML*, lvii (1976), 11–24; Monson

Oxford, Christ Church, Mus.423–8 (*c*1615). 6 partbooks. Fantasias, In Nomines, pavans and almains by Coprario, Alfonso Ferrabosco (i) and (ii), Lupo, Ward and others

London, British Library, Add.29996 (*c*1548–*c*1650). Primarily a keyboard MS, but contains some consort music in open score (*see* SOURCES OF KEYBOARD MUSIC TO 1660, §2, vi)

London, British Library, Eg.3665 (? copied by Francis Tregian the younger *c*1609–19). Score. Includes fantasias *a* 4 by Philip van Wilder, Alfonso Ferrabosco (ii) and Eustache du Caurroy; also In Nomines and fantasias *a* 5 by Byrd, Coprario, Dering, Du Caurroy, East, Alfonso Ferrabosco (i) and (ii), Lupo, William Mundy, Parsons, Strogers and Ward. A final section includes several dances *a* 5 by Augustine Bassano, Alfonso Ferrabosco (i), Joseph Lupo, Philips and others. Facsimile: RMF, vii (1988). Edition: *Augustine Bassano: Pavans and Galliards in Five Parts*, ed. P. Holman (London, 1981). Literature: B. Schofield and T. Dart: 'Tregian's Anthology', *ML*, xxxii (1951), 205–16; correspondence in *ML*, xxxiii (1952), 98; E. Cole: 'L'anthologie de madrigaux et de musique instrumentale pour ensembles de Francis Tregian', *La musique instrumentale de la Renaissance: Paris 1954*, 115–26; R.R. Thompson: 'The "Tregian" Manuscripts: a Study of their Compilation', *British Library Journal*, xviii (1992), 202–4; Holman; A. Cuneo: 'Francis Tregian the Younger: Musician, Collector and Humanist?', *ML*, lxxvi (1995), 398–404; R.R. Thompson: 'Francis Tregian the Younger as Music Copyist: the Growth of a Legend', *ML* (forthcoming)

New York, Public Library, Drexel 4302 ('The Francis Sambrooke Book', named after an early owner; ? copied by Francis Tregian the younger *c*1609–19). Score. The sequel to the previous MS, including a pair of compositions for 6 basses and for 6 trebles by Alfonso Ferrabosco (i) and William Daman respectively, which may be instrumental, and a passamezzo pavan *a* 6 by Philips (printed in MB, ix, 1955, rev. 2/1962). Literature: H. Botstiber: 'Musicalia in der New York Public Library', *SIMG*, iv (1902–3), 738–50; see also previous entry

East, Michael: *The Fift Set of Bookes, wherein are Songs full of Spirit and Delight, so composed in 3. Parts, that they are as apt for Vyols as Voyces* (London: Matthew Lownes & John Browne, 1618). 3 partbooks. 20 compositions *a* 3, wordless except for text incipits. They may have originated as vocal canzonets *a* 5

Gibbons, Orlando: *Fantazies of III. parts* (London, *c*1620), reissued with the title *Fantasies of Three Parts ... cut in Copper, the Like not Heretofore Extant* (London, *c*1620). 3 partbooks. The 9 fantasias were reprinted in Paul Matthysz's Amsterdam edition of 1648

New York, Public Library, Drexel 4180–85 (copied by John Merro, Gloucester, *c*1620). 6 partbooks. Vocal and instrumental music *a* 3–6 by Byrd, Bull, Alfonso Ferrabosco (i) and (ii), Gibbons, Ives, Jenkins, Parsons and others. Edition: S. Beck, ed.: *Nine Fantasias in Four Parts* (New York, 1947). Literature: P.J. Willetts: 'Music from the Circle of Anthony Wood at Oxford', *British Museum Quarterly*, xxiv (1961), 71–5; A. Ashbee: 'Lowe, Jenkins and Merro', *ML*, xlviii (1967), 310–11; Monson

London, British Library, Add.17792–6 (copied by John Merro, Gloucester, *c*1620). 5 out of 6 partbooks. Vocal and instrumental music *a* 3–6 by Byrd, Coprario, Dering, Alfonso Ferrabosco (ii), Gibbons, Holborne, Ives, Lupo, William Mundy, Okeover,

Tomkins, Ward, William White and others. Add.17795 also contains duets for treble and bass instruments, and lyra viol pieces *a* 2 and 3. Literature: P.J. Willetts, op. cit.; A. Ashbee, op. cit.; Monson

Oxford, Bodleian Library, Mus.Sch.D.245–7 (copied by John Merro, Gloucester, *c*1620). 3 partbooks. Consort music, mainly *a* 3, and music for lyra viols, by Byrd, Alfonso Ferrabosco (ii), Gibbons, Hume, Ives, Jenkins, Okeover, Tomkins and others. Literature: A. Ashbee, op. cit.

Edinburgh, University Library, La.III.488 (owned and possibly compiled by Sir William Mure of Rowallan, *c*1627–37). Cantus partbook. Includes several instrumental pieces. Literature: Elliott

Oxford, Bodleian Library, Mus.Sch.E.437–42 (*c*1630). 6 partbooks. Includes instrumental music *a* 3–6 by Coprario, Lupo, Philips and Ward. Edition: MB, ix (1955, rev. 2/1962) [selection]

Oxford, Bodleian Library, Tenbury 302 (2nd quarter of 17th century). Score. Fantasias and other instrumental pieces *a* 3–5 by Coprario, Cranford, East, Ives, Gibbons, Jenkins and Lupo. There is also some vocal music, without the words, by Marenzio and Morley

Washington, Library of Congress, M990.C66F4 (formerly ML96.C7895) (2nd quarter of 17th century). 2 sets of 5 partbooks (the 2nd set was formerly in the library of Arnold Dolmetsch). Fantasias *a* 5 by Coprario, East and Lupo. Literature: G. Dodd: 'The Coperario–Lupo Five-part Books at Washington', *Chelys*, i (1969), 36–40

As with Italian sources, bicinia and canons have pedagogic implications. Significantly, all but one of the main sources are printed.

Bathe, William: *A Briefe Introduction to the Skill of Song* (London: Thomas East, 1580s). Includes '10. sundry waies of 2. parts in one upon the plain song'

Whythorne, Thomas: *Duos, or Songs for Two Voices* (London: Thomas East, 1590)

Farmer, John: [*Divers and Sundry Waies of Two Parts in One, to the number of Fortie, uppon one Playn Song* (London: Thomas East, 1591)]. The first and last leaves are missing from the unique copy in *GB-Ob*; the last 2 canons, contained on the final leaf, survive in *Lbl* R.M.24.D.7.(1.), a MS copy of the whole print made in 1748

Morley, Thomas: *The First Booke of Canzonets to Two Voyces* (London: Thomas East, 1595, 2/Matthew Lownes & John Browne, 1619). Includes 9 instrumental fantasias *a* 2. An Italian edition was evidently printed by East, also in 1595, but no copies survive

Lassus, Orlande de: *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (London: Thomas East, 1598). Same contents as Munich edition of 1577 (see §4)

Byrd, William, and Ferrabosco, Alfonso: *Medulla Musicke ... 40tie Severall Waies ... 2 Partes in One upon the Playne Songe 'Miserere' ... sett in Severall Distinct Partes to be songe ... by Master Thomas Robinson, and ... transposed to the Lute by the said Master Thomas Robinson* (London: Thomas East, 1603) [lost, if ever printed]. Listed in E. Arber, ed.: *A Transcript of the Registers of the Company of Stationers of London; 1554–1640* (London, 1875–94), iii, 102

London, British Library, R.M.24.C.14 (hand of Elway Bevin, *c*1611). Over 300 short canons by Bevin in score, mainly on plainsong cantus firmi, ranging from 3 to 20 parts

The earlier sources of ensemble dance music tend to form a distinct category. Towards the end of the period, however, dances more commonly occur side by side with ensemble music in polyphonic style (e.g. in *GBL-Lbl* Add.17786–91, *Och* Mus.423–8 and *Lbl* Eg.3665; see above).

London, British Library, Roy.App.58 (*c*1530). Includes 7 anon. dances *a* 3 in keyboard score, and some fragmentary compositions which may be for instrumental ensemble. *See also* SOURCES OF KEYBOARD MUSIC TO 1660, §2 (vi). Edition: EKM, i (1955)

London, British Library, Roy.App.74–6 (formerly in the Arundel–Lumley library). 3 out of 4 partbooks primarily devoted to English church music *c*1548. At the end of each book various later hands (before 1580) have added instrumental music, mainly dances *a* 4 and 5 in rough open score. Edition: MB, xliv [incl. inventory]. Literature: Holman; J. Milsom: 'The Nonesuch Music Library', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 146–82

Holborne, Antony: *Pavans , Galliards, Almains, and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musicall Winde Instruments* (London: William Barley, 1599). 5 partbooks.

Dowland, John: *Lachrimae, or Seaven Teares figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in Five Parts* (London: John Windet, *c*1604).

Cambridge, Fitzwilliam Museum, Mu 734 (formerly *24.E.13–17*). 5 out of 6 partbooks [T lost] bearing the arms of King James I, and containing, in Thurston Dart's view, the repertory of the royal wind musicians between about 1603 and 1665. The 2 earlier sections are devoted to wordless compositions *a* 6: the 1st section Italian madrigals, continental motets, and a fantasia by G. Bassano; the 2nd mainly almains by A. and G. Bassano, Alfonso Ferrabosco (ii), Guy, Harding, Robert Johnson (ii), Lupo and others connected with the court. Edition: T. Dart, ed.: *Suite from the Royal Brass Music of King James I* (London, 1959) [selection]. Literature: T. Dart: 'The Repertory of the Royal Wind Music', *GSJ*, xi (1958), 70–7; R. Charteris: 'A Rediscovered Source of English Consort Music', *Chelys*, v (1973–4), 3–6; Holman

London, British Library, Add.30826–8 (early 17th century). 3 out of 5 partbooks apparently associated with Trinity College, Cambridge, and possibly copied *c*1614 by Thomas Staresmore while a lay clerk there. Pavans and galliards *a* 5 by Amner, Dethick, Gibbons, Mason, Tomkins, Weelkes and others. Literature: I. Payne: 'British Library Add. MS 30826–28: a Set of Part-Books from Trinity College, Cambridge?', *Chelys*, xvii (1988), 3–15

Adson, John: *Courtly Masquing Ayres, composed to 5. and 6. Parts, for Violins, Consorts and Cornets* (London: John Browne, 1621). 6 partbooks

The peculiarly English mixed consort, consisting of specific instruments from different families, also has a repertory mainly of dance music.

MSS owned by Lord Hotham and deposited at *Hull, Brynmor Jones Library, DDHO/20/1–3; Oakland, CA, Mills College Library, MS cittern partbook* ('The Walsingham Consort Books', 1588). Partbooks for treble viol, flute, bass viol (Hull) and cittern (Oakland) [lute and bandora lost]. Music for mixed consort by Alison, Daniel Bacheler and others, probably compiled by a close associate of Bacheler for use in the household of Sir Francis Walsingham. Edition: MB, xl (1977) [selection]. Literature: W. Edwards: 'The Walsingham Consort Books', *ML*, lv (1974), 209–14

Cambridge, University Library, Dd.3.18, Dd.14.24, Dd.5.20–21 (copied by Matthew Holmes, Oxford, *c*1595). Partbooks for lute, cittern, bass viol and recorder respectively [treble violin and bandora lost]. Music for mixed consort by Alison, John Johnson, Nicholson, Reade and others. The bass viol part is bound with a separate MS (possibly copied by Alfonso Ferrabosco (ii), *c*1630) containing music for solo bass viol, and solos and duets for lyra viol. Edition: MB, xl (1977) [selection]. Literature: I. Harwood: 'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32–48, vi (1964), 29 only; L. Nordstrom: 'The Cambridge Consort Books', *JLSA*, v (1972), 70–103

Morley, Thomas: *The First Booke of Consort Lessons, made by Divers Exquisite Authors, for Six Instruments to play together, the Treble Lute, the Pandora, the Citttern* [sic], *the Base-violl, the Flute & the Treble-violl* (London: William Barley, 1599, rev. 2/ John Browne, 1611). 6 partbooks [treble viol and lute of 1st edn lost; lute, cittern and bass viol of 2nd edn lost]. 23 compositions (with a further 2 in the 1611 edition), all without attribution although some settings may be attributed to Alison. Editions: T. Dart, ed.: *Two Consort Lessons* (London, 1957); S. Beck (New

York, 1959). Literature: T. Dart: 'Morley's Consort Lessons of 1599', *PRMA*, lxxiv (1947–8), 1–9

London, Royal Academy of Music, Robert Spencer Collection. 'The Browne (formerly Braye) bandora and lyra viol manuscript' (*c*1600). 35 consort bandora parts, probably copied by or for Thomas Browne, whose son John added several compositions for lyra viol, *c*1630–40. Literature: N. Fortune and I. Fenlon: 'Music Manuscripts of John Browne (1608–91) and from Stanford Hall, Leicestershire', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart* (London, 1981)

Rosseter, Philip: *Lessons for Consort* (London: John Browne, 1609). 6 partbooks [only flute, part of cittern and fragments of lute extant]. 25 compositions by Alison, Baxter, Campion, Farmer, Holborne, Kete, Lupo, Morley and Rosseter, arranged for lute, treble viol, bass viol, bandora, cittern and flute. Edition: MB, xl (1977) [selection]. Literature: I. Harwood: 'Rosseter's *Lessons for Consort* of 1609', *LSJ*, vii (1965), 15–23

There are two principal sources containing music for a chordal instrument accompanied by a bass instrument:

Holborne, Antony: *The Cittharn Schoole* (London: Peter Short, 1597). Includes 23 dances for cittern and a bass instrument (in staff notation), and 2 fantasias *a* 3 with cittern.

Hole, Robert, ed.: *Parthenia In-violata, or Mayden-musicke for the Virginalls and Bass-viol* (London: J. Pyper, ?1625)

A number of 17th-century lyra viol sources include ensemble music with at least one part notated in viol tablature.

Hume, Tobias: *The First Part of Ayres, French, Pollish, and Others together* (London: John Windet, 1605)

Ford, Thomas: *Musicke of Sundrie Kindes* (London: John Browne, 1607). Includes duets for lyra viols

Hume, Tobias: *Captaine Humes Poeticall Musicke* (London: John Windet, 1607)

Ferrabosco, Alfonso (ii): *Lessons for 1. 2. and 3. Viols* (London: John Browne, 1609)

Maynard, John: *The XII. Wonders of the World* (London: John Browne, 1611). Includes 6 dances for lute and viol, and 7 pavans for lyra viol with optional bass viol

See also *GB-Cu* Dd.5.20, *Lbl* Add.17792–6 and *Ob* Mus.Sch.D.245–7 above

The following printed sources contain only one or two instrumental ensemble pieces in publications devoted primarily to other kinds of music: John Dowland (1600), Francis Pilkington (1605), William Byrd (1611).

WARWICK EDWARDS

Sources of keyboard music to 1660.

1. General. 2. Principal individual sources: (i) Italy (ii) France (iii) Germany, Eastern Europe and Scandinavia (iv) The Netherlands (v) Spain and Portugal (vi) British Isles.

1. GENERAL. The following lists include sources up to about 1660, divided into broad geographical areas, and further divided within those areas into manuscript and printed sources arranged chronologically. The geographical divisions are somewhat unequal, section (iii) in particular covering a very wide area; but to separate even Poland from this division would have caused difficulties in connection with sources from such places as Breslau (Wrocław), Danzig (Gdańsk) or Thorn (Toruń), especially with a manuscript actually carrying a German inscription. By and large this division represents the sphere of influence of German organ tablature (old and new), though not all the sources cited make use of it, and there are some exceptional instances of letter notation outside the Germanic sphere. At the other end of the scale is the very small list of sources from the Low Countries, where it was nevertheless felt that this area had to be distinguished from the Germanic on the one hand and from the French on the other. Sources are listed under their area of origin, and not according to their contents nor even by the nationality of their scribe; thus the Netherlands section includes *GB-Och* 89, which may have been written by Richard Dering, and the third section has autographs of the Belgian composer Samuel Mareschall, which were written in German tablature in Basle.

The choice of terminal date was fairly obvious in the case of England, where the restoration of the monarchy introduced a new cultural epoch. There were advantages in choosing the same date for all countries, in view of the frequent copying of works from one country into manuscripts of another; and in fact the extension of the limits of these lists to 1660 has permitted the inclusion of a number of sources of a broadly retrospective character from about that date. But because of the difficulty of applying a rigid cut-off date, a selection of later manuscripts carrying a mainly earlier repertory has been given in the appendix to the appropriate list.

Sources not primarily intended for keyboard players are enclosed within square brackets. They include most (but not all) of the listed publications in separate partbooks, and are included if performance on a keyboard instrument is mentioned as a possibility on the title-page or if they are of particular importance in the history of keyboard music. Most works published in open score were intended primarily for keyboard, even though this was not always made clear on the title-page; but this was not always the case, and a few such works are therefore enclosed in square brackets. Many works intended originally for vocal or instrumental ensemble could be performed on a keyboard instrument, but they would normally have been embellished, sometimes heavily. A number of works survive in both forms.

Manuscripts are denoted by their present location, followed by the provenance and scribe if known, and a date, approximate or exact. However, manuscripts once belonging to the Musikabteilung of the Deutsche Staatsbibliothek in Berlin, but currently in Kraków, Biblioteka Jagiellońska, are marked *. While every effort has been made to verify the locations and pressmarks of eastern European sources, some of these may now be obsolete. Printed collections are preceded by the name of the publisher, who for the present purpose is regarded as editor of the collection. There follows a brief characterization of the source and its contents.

Separate partbooks are indicated by a series of separate foliations, e.g. 16, 14, 14, 13 ff., or 4 x 16 ff. The sign '+' connects different sections of the same volume. Keyboard sources are on two staves ('keyboard score') unless otherwise noted. Further subdivisions of this category are not noted. Other methods of notation are described as follows: open score (sometimes called 'keyboard partitura'); OGT is old German tablature (upper part in staff notation, lower part or parts in letters); NGT is new German tablature (entirely in letters); ST is Spanish tablature (in figures: the various systems are not distinguished here). A film of the source in the collection of the Deutsches Musikgeschichtliches Archiv, Kassel, is indicated 'DMA'. Modern editions are then cited. The entry is completed by references to literature other than published library catalogues.

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B. Brzezińska: *Repertuar polskich tabulatur organowych z pierwszej połowy xvi wieku* (Kraków, 1987)

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For further bibliography *see also* KEYBOARD MUSIC, §I.

2. PRINCIPAL INDIVIDUAL SOURCES.

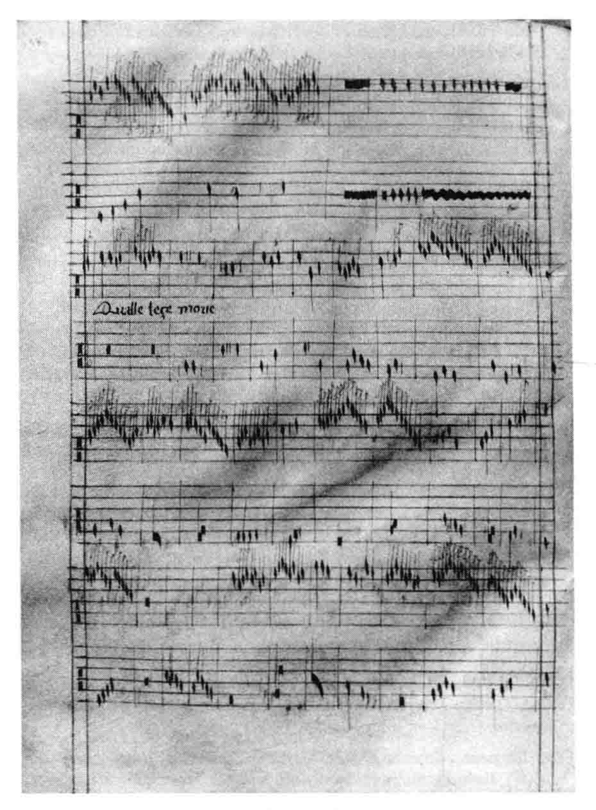
(i) Italy.

MANUSCRIPT SOURCES

Padua, Archivio di Stato, S. Giustina 553 (14th century). Fragmentary Gloria. Edition: PMFC, xiii (1987), 229 only. Literature: G. Cattin: 'Ricerche sulla musica a S. Giustina di Padova ...', *AnnM*, vii (1964–77), 17–41

[*Assisi, Biblioteca Comunale, 87, f.108* (*c*1400). Edition: PMFC, xiii (1987), 228 only. Literature: A. Ziino: 'Un antico "kyrie" a due voci per strumento a tastiera', *NRMI*, xv (1981), 628–31. Not certainly instrumental]

Faenza, Biblioteca Comunale, 117 ['Faenza Codex'] (*c*1420). 79 ff., of which 52 contain intabulations of vocal works and liturgical cantus firmus settings (fig.1). Editions: MSD, x. (1961) [facs.]; CMM, lvii (1972); Literature: *MGG1* ('Faenza, Codex 117'; D. Plamenac) D. Plamenac: 'Keyboard Music of the 14th Century in Codex Faenza 117', *JAMS*, iv (1951), 179–201; D. Plamenac: 'New Light on the Codex Faenza', *IMSCR V: Utrecht 1952*, 310–26; N. Pirrotta: 'Note su un codice di antiche musiche per tastiere', *RMI*, lvi (1954), 333–9; D. Plamenac: 'Faventina', *Liber amicorum Charles van den Borren* (Antwerp, 1964), 145–64; M. Kugler: *Die Tastenmusik im Codex Faenza* (Tutzing, 1972); A. Cavicchi: 'Sacro e profano: Documenti e note su Bartolomeo da Bologna e gli organisti della cattedrale di Ferrara nel primo Quattrocento', *RIM*, x (1975), 46–71; O. Mischiati: 'Indice descrittivo del manoscritto 117 della Biblioteca Comunale di Faenza', *L'organo*, xx (1982), 3–35; T. McGee: 'Instruments and the Faenza Codex', *EMc*, xiv (1986), 480–90; J. Caldwell: 'Two Polyphonic *istampite* from the 14th Century', *EMc*, xviii (1990), 371–80



1. Faenza, Biblioteca Comunale, 117, f.69v (formerly 68v): a keyboard intabulation of Bartolino da Padova's madrigal 'Qual lege move', using the top part and tenor only

Paris, Bibliothèque Nationale, nouv.acq.fr.6771 ['Reina Codex'] (French or Italian, 15th century). 2 pieces on ff.85–85*v*. Edition: C. Parrish: *The Notation of Medieval Music* (New York, 1957) [part facs.]. Literature: Y. Rokseth: 'The Instrumental Music of the Middle Ages and Early Sixteenth Century', *NOHM*, iii (1960), 405–65 (*see also*SOURCES, MS, §VIII, 2)

Groningen, University Library, Incunabulum no.70, Flyleaf fragment I.2 (early 15th century). Italian mensural notation, but possibly of northern origin. Literature: M. van Daalen and F. Harrison: 'Two Keyboard Intabulations of the Late Fourteenth Century on a Manuscript Leaf now in the Netherlands', *TVMN*, xxxiv (1984), 97–108 [with facs. and transcr.]

Bologna, Biblioteca Universitaria, 596.HH.2⁴ (*c*1480). OGT

Venice, Biblioteca Nazionale Marciana, ital.iv.1227 (*c*1530). 21 ff. 40 dances (1 now lost and 2 inc.) and 2 liturgical pieces, all anon. Edition: *Balli antichi veneziani per cembalo*, ed. K. Jeppesen (Copenhagen, 1962). Literature: K. Jeppesen: 'Ein altvenezianisches Tanzbuch', *Festschrift Karl Gustav Fellerer zum sechzigsten Geburtstag*, ed. H. Hüschen (Regensburg, 1962/*R*), 245–63; Silbiger, 1980

Castell'Arquato, Archivio della Chiesa Collegiata, collection of keyboard MSS (early 16th–early 17th century). Sacred and secular music by Giacomo Fogliano, Segni, Jacques Brunel, Veggio and later composers. Editions: CMI, i (1941) [part edn]; K. Jeppesen: *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960) [part edn]; CEKM, xxxvii

(1975). Literature: K. Jeppesen: 'Eine frühe Orgelmesse aus Castell'Arquato', *AMw*, xii (1955), 187–205; H.C. Slim: 'Keyboard Music at Castell'Arquato by an Early Madrigalist', *JAMS*, xv (1962), 35–47; Silbiger, 1980

Munich, Bayerische Staatsbibliothek, Mus.ms.9437 (*c*1550). Edition: *Eine neue Quelle zur italienischen Orgelmusik des Cinquecento*, ed. M.L. Göllner (Tutzing, 1982). Literature: Göllner, 1979

Florence, Biblioteca Medicea-Laurenziana, Acquisti e Doni 641 (*c*1565–1600). 62 ff. 'Intavolatura di M. Alemanno Aiolli'. Literature: F. D'Accone: 'The "Intavolatura di M. Alemanno Aiolli"', *MD*, xx (1966), 151–74; Silbiger, 1980

[*Brussels, Conservatoire Royal de Musique, 26660* (1582). Transcription into open score of Maschera's *Libro primo de canzoni da sonare*, evidently from the now lost 1st edition of ?1582]

London, Royal College of Music, 2088 (1586). 22 ff. 11 pieces, of which the 1st at least may be from Facoli's lost 1st book of keyboard music. Literature: *BrownI*, 343; Silbiger, 1980

[*Brussels, Conservatoire Royal de Musique, 26661* (?1588). Transcription into open score of Padovano's *Il primo libro de ricercari*, evidently from the 2nd edition of 1588]

Washington, Library of Congress, holds a volume of 26 ff. entitled *Canzoni di Florientio Maschera a 4 voci novamente ristampate per i professori d'organo libro primo* (Venice: Giacomo Vincenti, 1590). Open score. This was evidently the copy prepared for the printer. The contents are those of Maschera's 1st book of ensemble canzonas in a lost keyboard edition of 1590

[*Florence, Biblioteca Nazionale Centrale, Magl.XIX.107* (*II.I.295*) (2nd half of 16th century). 50 ff. Open score. 3 anon. ricercares, 10 by J. Buus and 10 by C. Malvezzi transcribed from his *Il primo libro de recercari a quattro voci* (1577). Literature: Becherini, 1959]

[*Florence, Biblioteca Nazionale Centrale, Magl.XIX.106bis* (*c*1600–20). 42ff. Open score. Anon. romanesca, canzona and ricercare; 12 ricercares by Macque; 8 madrigals by P. Nenna. Literature: Becherini, 1959; Silbiger, 1980]

Naples, Biblioteca del Conservatorio di Musica, Mus.str.48 (olim 61.4.11) (*c*1600 and early 17th century). 65 ff. Music by Macque, Merulo, E. Pasquini, etc. Literature: Silbiger, 1980

Spello, Archivio di Santa Maria Maggiore [unnumbered MS] (*c*1600). 38ff. Literature: Silbiger, 1980

Florence, Biblioteca Nazionale Centrale, Magl.XIX.115 (*c*1600–20). 15 ff. 24 pieces: transcriptions of arias and dances. Literature: Becherini, 1959; Silbiger, 1980

Florence, Biblioteca Nazionale Centrale, Magl.XIX.138 (*c*1600–20). 48 ff. 23 pieces: transcriptions of *laudi*, arias and dances. Literature: Becherini, 1959; Silbiger, 1980

Bagnacavallo, Biblioteca Comunale, C.M.B.1 (early 17th century). 96 ff. Diruta, Merulo, Fabri. Literature: Silbiger, 1980; Judd, 1988

London, British Library, Add.40080 (early 17th century). 49 + 2 ff. (38 with music). 'Fioretti', attributed to Frescobaldi. Edition: SCKM, ii (1987) [facs.]. Literature: Silbiger, 1980

[*Florence, Biblioteca Nazionale Centrale, Ant. di Galileo 9* (early 17th century, believed to have belonged to V. Galilei). 45 ff. Open score. Transcriptions of 77 madrigals by C. Porta, P. Vinci, P. Animuccia and A. Padovano. Literature: Becherini, 1959]

London, British Library, Add.30491 (written by Luigi Rossi, *c*1610–20). 51 ff. Mostly in open score. Keyboard works by Macque, Trabaci and others. Editions: CEKM, xxiv (1967); SCKM, xi (1987) [facs.]. Literature: Silbiger, 1980

[*Bologna, Civico Museo Bibliografico-Musicale, Q34* (1613). 161 ff. Open score. Intabulations of works by Palestrina and others. Literature: Silbiger, 1980]

Rome, Biblioteca Vaticana, Barb.lat.4181, 4182, 4288 (early 17th century). 1, 5, 27 written ff. Literature: Silbiger, 1980

Los Angeles, University of California Music Library 51/1 (*c*1620–60). 32 ff. Literature: Silbiger, 1980

Rome, Biblioteca Doria-Pamphilij, 250A, 250B (*c*1630–50). 48, 50 ff. Literature: Silbiger, 1980

Assisi, Archivio di San Francesco [unnumbered MS] (*c*1640). 24 ff. Open score. Selections from Frescobaldi, *Fiori musicali* (1635), and 1 piece by Merula. Edition: MMI, i/1 (1976) [the Merula piece]. Literature: A. Curtis: 'L'opera cembalo-organistica di T. Merula', *L'organo*, i (1960), 141–51

Ravenna, Biblioteca Comunale Classense, 545 ['Libro di fra Gioseffo da Ravenna: opere di diversi autori'] (*c*1640). 116 ff. Pieces by Frescobaldi, E. Pasquini, Cifra, Cesare Argentino, Merula and anon. composers. Edition: SCKM, xii (1987) [facs.]. Literature: A. Curtis: 'L'opera cembalo-organistica di T. Merula', *L'organo*, i (1960), 141–51; Apel, Eng. trans., 1972; Silbiger, 1980

Nürnberg, Germanisches Nationalmuseum, 33748-V (olim 271-V) (*c*1640–60). 12 ff. Literature: Silbiger, 1980

Naples, Biblioteca del Conservatorio di Musica, 73 (olim 34.5.28) ['Cemino MS'] (written by Donato Cemino, *c*1650; an inscription on f.112*v* contains the date 1675, but this may have been added later). 142 ff. Works by Boerio, Salvatore, Frescobaldi, Macque, G. Anzalone, E. Pasquini. Editions: CEKM, iii (1964) [Salvatore], xii (1966) [Pasquini], xxx (1968) [Frescobaldi]. Literature: Apel, Eng. trans., 1972; Silbiger, 1980

Trent, Museo Provinciale d'Arte, Biblioteca Musicale L. Feininger [unnumbered MS] (*c*1650). 97 ff. 47 pieces including 9 by E. Pasquini. Editions: CEKM, xii (1966) [part edn]; SCKM, xvi (1987) [facs.]. Literature: Apel, Eng. trans., 1972

Rome, Biblioteca Vaticana, Chigi Q IV 24 (*c*1650). 56 ff. Editions: CEKM, xxxii (1968); SCKM, xv/1 (1989) [facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans, 1972; Silbiger, 1980

Rome, Biblioteca Vaticana, Chigi Q IV 25 (*c*1650). 69 ff. 14 pieces by Frescobaldi. Editions: P.A. Santini (1965); CEKM, xxx (1968); SCKM, i (1988). Literature: Lincoln, 1964–7; Apel, Eng. trans., 1972; Silbiger, 1980

Rome, Biblioteca Vaticana, Chigi Q IV 26 (*c*1650). 28 ff. Editions: CEKM, xxxii (1968); SCKM, xv/1 (1989) [facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans., 1972; Silbiger, 1980

Rome, Biblioteca Vaticana, Chigi Q IV 27 (*c*1650). 107 ff. Editions: CEKM, xii (1966), xxx (1968), xxxii (1968); SCKM, xv/2 (1989) [facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans., 1972; Silbiger, 1980

Rome, Biblioteca Vaticana, Chigi Q IV 28 (*c*1650). 72 ff. Editions: CEKM, xxxii (1968); SCKM, xv/2 (1989) [facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans., 1972; Silbiger, 1980

Rome, Biblioteca Vaticana, Chigi Q IV 29 (*c*1650). 101 ff. (music on 46 ff. only). Editions: CEKM, xxxii (1968); SCKM, xv/2 (1989) [facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans./ 1972; Silbiger, 1980

Rome, Biblioteca Vaticana, Chigi VIII 205–6 (*c*1650). 234 single sheets and booklets in 2 large envelopes. Editions: CEKM, xii (1966), xxx (1968), xxxii (1968); SCKM, xv/3 (1989) [facs.]. Literature: Lincoln, 1964–7; Apel, Eng. trans., 1972; Silbiger, 1980

Cologny-Geneva, Biblioteca Bodmeriana, Musik T.II.1 (*c*1650–70). 94 ff. Music by, and attributed to, Frescobaldi. Literature: Silbiger, 1980

Rome, Biblioteca Vallicelliana, Z.121 (c1650–60). 47ff. Literature: Silbiger, 1980

APPENDIX

A number of Italian keyboard sources of the middle to later 17th century are catalogued by Silbiger, in addition to those listed above. As precise dates are mostly uncertain, they are given here, in the order in which he lists them, with his estimate of date but without further information: *London, British Library, Add.14246* (*c*1664–85); *Assisi, Archivio musicale del Sacro Convento [unnumbered MS]* (2nd half of 17th century); *Bologna, Civico Museo Bibliografico-Musicale, AA/360* (*c*1640–80), *BB/258* (*c*1700), *DD/53* (2nd decade of 18th century or later; other estimates *c*1700; facs. in SCKM, x, 1987), *Z.270* (?18th century: copies of Frescobaldi's *Ricercari* (1615) and *Fiori musicali* (1635)); *Como, Archivio Musicale del Duomo, 820/40 and 820/55* (late 17th century); *Florence, Biblioteca del Conservatorio, D.2358* (late 17th century); *Modena, Biblioteca Estense, App. Campori 491* (olim γ.K.7.8.) (*c*1650–70); *Rome, Biblioteca del Pontificio*

Ataneo Antoniano [unnumbered MS] (*c*1650); *Rome, Biblioteca Vaticana, Vat.Mus.569* ('Mutius MS', *c*1660–65; facs. in SCKM, xiv, 1987); *Rome, Biblioteca del Conservatorio di Musica S Cecilia, A/400* (1st half of 18th century; other estimates *c*1700; facs. in SCKM, xiii, 1988); *Venice, Biblioteca Marciana, It.IV-1727* (2nd half of 17th, or 18th century); *Verona, Biblioteca Capitolare, MCXXIX* (1703); *Vicenza, Biblioteca Civica Bertoliana, Mus.ms. FF 2.7.17* (probably 18th century); *New York ['Garofalo MS']* (late 17th or early 18th century; present whereabouts unknown).

In addition the following MSS are represented in SCKM: *Berlin, Deutsche Staatsbibliothek, L.215* (B. Pasquini autograph), vol.vii (1988); *London, British Library, Add.31501* (B. Pasquini, partial autograph), vol.viii (1988).

PRINTED SOURCES

Antico, Andrea, ed.: *Frottole intabulate da sonare organi libro primo* (Rome, 1517). 40 ff. Transcriptions of 26 frottolas. The copy in *Rome, Biblioteca Polesini* contains MS additions (trivial). Editions: K. Jeppesen: *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960) [part edn]; G. Radole (Bologna, 1970) [facs.]; C. Hogwood (Tokyo, 1984). Literature: Judd, 1988

Cavazzoni, Marco Antonio: *Recerchari motetti canzoni composti per Marcoantonio di Bologna, libro primo* (Venice, 1523; for illustration seeLEGER LINE). 38 ff. 2 ricercares, 2 motets, 4 chansons. Editions: CMI, i (1941); K. Jeppesen: *Die italienische Orgelmusik am Anfang des Cinquecento* (Copenhagen, 1943, enlarged 2/1960). Literature: Slim, 1961; Apel, Eng. trans., 1972; Judd, 1988

[Arrivabene, Andrea, ed.: *Musica nova accommodata per cantar et sonar sopra organi, et altri strumenti, composta per diversi eccelentissimi musici* (Venice, 1540). 4 x 16 ff. 20 ricercares and 1 motet. Reprinted as *Musicque de joye* (Lyons: Jacques Moderne, [1540s]). Edition: MRM, i (1964). Literature: O. Mischiati: 'Tornano alla luce ricercari della "Musica nova" del 1540', *L'organo*, ii (1961), 73–9; Slim, 1961]

Cavazzoni, Girolamo: *Intavolatura cioe recercari canzoni himni magnificati composti per Hieronimo de Marcantonio da Bologna detto d'Urbino, libro primo* (Venice, 1543). 28 ff. 4 ricercares, 2 chansons, 4 hymns, 2 *Magnificat* settings. Edition: O. Mischiati (Mainz, 1959–61). Literature: Slim, 1961; Judd, 1988

[Buus, Jacques: *Recercari ... da cantare & sonare d'organo & altri stromenti ... libro primo a quattro voci* (Venice: Antonio Gardano, 1547). 13, 14, 14, 12 ff. 10 4-part ricercares. Edition: *Orgelwerke*, ii, ed. T.D. Schlee (Vienna, 1983). Literature: G. Sutherland: 'The Ricercari of Jacques Buus', *MQ*, xxxi (1945), 448–63; Slim, 1961]

Cavazzoni, Girolamo: *Intabulatura dorgano, cioe misse himni magnificat composti per Hieronimo de Marcantonio da Bologna detto d'Urbino* (Venice, before 1549). 40 ff. 3 masses, 8 hymns, 2 *Magnificat* settings. The 3 masses were reprinted in Venice, probably between 1557 and 1570. Editions: O. Mischiati (Mainz, 1959–61); L'organiste liturgique, xxxiv, xli, xlviii (Paris, n.d.). Literature: Judd, 1988

Buus, Jacques: *Intabolatura d'organo di recercari ... libro primo* (Venice: Antonio Gardano, 1549; seeNOTATION, fig.73). 32 ff. 4 ricercares. Editions: M.S. Kastner (Hilversum, 1957) [part edn]; *Orgelwerke*, i, ed. T.D. Schlee (Vienna, 1980). Literature: G. Sutherland: 'The Ricercari of Jacques Buus', *MQ*, xxxi (1945), 448–63; Slim, 1961; Judd, 1988

[Buus, Jacques: *Il secondo libro di recercari ... da cantare & sonare d'organo... a quattro voci* (Venice: Antonio Gardane, 1549). 16, 16, 16, 14 ff. 8 ricercares. Literature: G. Sutherland: 'The Ricercari of Jacques Buus', *MQ*, xxxi (1945), 448–63; Slim, 1961]

Segni, Julio: *Ricercari, intabulature da organi e da tocco* (1550) [lost]

[Gardano, Antonio, ed.: *Fantasie recercari contrapunti a tre voci* (Venice, 1551, repr. 1559, 1593). 3 x 20 ff. Settings of *Regina caeli* by Willaert and Rore; 15 ricercares by Willaert, Barges, G. Cavazzoni and anon. composers. Literature: Slim, 1961]

Gardano, Antonio, ed.: *Intabolatura nova di varie sorte de balli da sonare per arpichordi, claviciembali, spinette, & manachordi ... libro primo* (Venice, 1551 see NOTATION, fig.97). 23 ff. Anon. dances. Editions: CEKM, viii (1965); Stainer & Bell, Keyboard Series, xxiii (1965); (Bologna, 1971) [facs.]; F. Cerha (Vienna and Munich, 1975). Literature: Judd, 1988

[Ortiz, Diego: *Tratado de glosas sopra clausulas* (Rome: Valerio Dorico, 1553; simultaneously pubd in Italian). 62ff. Keyboard material, all accompanimental, in open score (without barlines). Edition: ed. M. Schneider (Berlin, 1913, 3/1961/*R*). Literature: Judd, 1988]

[Padovano, Annibale: *Il primo libro de ricercari a quattro voci* (Venice: Antonio Gardane, 1556, 2/1588). 14, 15, 13, 11 ff. 13 ricercares. Transcribed into open score in *Brussels, Conservatoire Royal de Musique, 26661*. Edition: *Ricercari*, ed. N. Pierront and J.P. Hennebains (Paris, 1934)]

[Conforti, Giovanni Battista: *Il primo libro de ricercari a quattro voci* (Rome: Valerio Dorico, 1558). 4 x 17 ff. 15 ricercares]

Merulo, Claudio: *Ricercari d'intavolatura d'organo ... libro primo* (Venice, 1567, 2/1605). 42 ff. 8 ricercares

Merulo, Claudio: *Messe d'intavolatura d'organo ... libro quarto* (Venice, 1568). 74 ff. 3 masses and 3 Credos. Editions: J.B. Labat (Paris, 1865); CEKM, xlvii/5 (1991)

[Merulo, Claudio: *Il primo libro de ricercari da cantare, a quattro voci ... libro primo* (Venice: sons of Antonio Gardane, 1574). 4 x 16 ff. 19 ricercares]

Rodio, Rocco: *Libro di ricercate a quattro voci ... con alcune fantasie sopra varii canti fermi* (Naples: Gioseppe Cacchio dall'Aquila, 1575). 49 ff. Open score. 5 ricercares, 2 hymns, *Salve regina* and *La mi re fa mi re*. Editions: *Salve regina* in A. Valente: *Intavolatura de cimbalo* (1576), ed. C. Jacobs (Oxford, 1973); 5 ricercares and *La mi re fa mi re*, ed. M.S. Kastner (Padua, 1958). Literature: Judd, 1988

Valente, Antonio: *Intavolatura de cimbalo: ricercate fantasie et canzoni francese desminuite con alcuni tenori balli et varie sorte de contraponti libro primo* (Naples: Gioseppe Cacchio dall'Aquila, 1576). 46 ff. ST. 1 fantasia, 6 ricercares, etc. Edition: C. Jacobs (Oxford, 1973). Literature: Judd, 1988

Gardano, Angelo, ed.: *Musica de diversi autori: la bataglia francese et canzon delli ucelli, insieme alcune canzoni francese* (Venice, 1577). 27 ff. Open score. Chansons by Janequin, Crecquillon, Clemens non Papa, J. Courtois and Lassus. Literature: Judd, 1988

[Malvezzi, Cristofano: *Il primo libro de recercari a quattro voci* (Perugia: Pietroiacomo Petrucci, 1577). 4 x 10 ff. 10 ricercares. Complete transcription into open score in *Florence, Biblioteca Nazionale Centrale, Magl.XIX.107*]

Rore, Cipriano de: *Tutti i madrigali ... a quattro voci, spartiti et accommodati per sonar d'ogni sorte d'instrumento perfetto* (Venice: Angelo Gardane, 1577). 32 ff. Open score. 36 madrigals without texts. Literature: Judd, 1988

Valente, Antonio: *Versi spirituali sopra tutte le note, con diversi canoni spartiti per sonar negli organi, messe, vespere, et altri officii divini* (Naples: heirs of Mattio Cancer, 1580). 56 ff. Open score. 43 verses on C, D, E, F, G, A, B♭, E♭. Edition: I. Fuser (Padua, 1958). Literature: Judd, 1988

[Maschera, Florentio: *Libro primo de canzoni da sonare, a quattro voci* (Brescia, ?1582 [lost], 2/1584, 3/1588, 4/1590 [lost], 5/1593, 6/1596, 7/1604, 8/1607, 9/1621). 4 x 12 ff. in 1584 edition. Copied into open score in *Brussels, Conservatoire Royal de Musique, 26660*; MS printers' copy for an edition in open score, 1590, in *Washington, Library of Congress* (see above). 21 canzonas. Edition and literature: W.E. McKee: *The Music of Florentio Maschera (1540–1584)* (diss., North Texas State College, 1958)]

Bariolla, Ottavio: *Ricercate per suonar l'organo* (Milan, 1585) [lost, but reproduced in *Turin, Biblioteca Nazionale Universitaria, Dono Renzo Giordano 8 (VIII)*, ff.67*v*–94. Edition: CEKM, xlvi (1986)]

Facoli, Marco: *Il primo libro d'intavolatura d'arpicordo* [lost]. ?1 piece in *London, Royal College of Music, 2088* (1586)

Verovio, Simone, ed.: *Diletto spirituale: canzonette a tre et a quattro voci composte da diversi ecc.mi musici ... con l'intavolatura del cimbalo et liuto* (Rome, 1586, repr. 1590 [lost], 1592). 24 ff. Includes keyboard score (for illustration seeVEROVIO, SIMONE). An edition for voices only was also first published in 1586. 7 canons

and 22 other works, all originally for voices. Literature: Judd, 1988

Facoli, Marco: *Il secondo libro d'intavolatura di balli d'arpicordo, pass'e mezzi, saltarelli, paduoane, & alcuni aeri novi dilettevoli da cantar ogni sorte de rima* (Venice: Angelo Gardane, 1588). 34 ff. 22 dances, etc. Editions: CEKM, ii (1963); F. Cerha: *Intabulatura nova* (Vienna and Munich, 1975) [part edn]. Literature: W. Apel: 'Tänze und Arien für Klavier aus dem Jahre 1588', *AMw*, xvii (1960), 51–60; Judd, 1988

Verovio, Simone, ed.: *Ghirlanda di fioretti musicali, composta da diversi ecc[ti] musici a 3. voci, con lintavolatura del cimbalo, et liuto* (Rome, 1589, repr. in 3 vols., 1591). 27 ff. in 1589 edition. 25 works, originally for voices, by various composers listed in RISM 1589[11]. Literature: Judd, 1988

Maschera, Florentio: *Canzoni ... a 4* (Venice: Giacomo Vincenti, 1590) [lost]. Evidently an open-score edition of the ensemble canzonas of 1582 (see above, *Washington, Library of Congress*)

Bertoldo, Sperindio: *Canzoni francese intavolate per sonar d'organo* (Venice: Giacomo Vincenti, 1591). 16 ff. Transcriptions of 4 chansons, 2 by Crecquillon and 1 each by Janequin and Clemens non Papa. Edition: CEKM, xxxiv (1969). Literature: J.R. Carruth: *The Organ Works of Sperindio Bertoldo* (diss., Cornell U., 1948); Judd, 1988

Bertoldo, Sperindio: *Tocate ricercari et canzoni francese intavolate per sonar d'organo* (Venice: Giacomo Vincenti, 1591). 16 ff. 2 toccatas, 3 ricercares and 1 *canzon francese*. Edition: CEKM, xxxiv (1969). Literature: J.R. Carruth: *The Organ Works of Sperindio Bertoldo* (diss., Cornell U., 1948); Judd, 1988

Verovio, Simone, ed.: *Canzonette a quattro voci, composte da diversi ecc[ti] musici, con l'intavolatura del cimbalo et del liuto* (Rome, 1591; repr. without intabulations, 1597). 22 ff. 20 works originally for voices. Edition: *Chansons italiennes* (Leipzig, n.d.). Literature: Judd, 1988

Asola, Giammateo, ed.: *Canto fermo sopra messe, hinni, et altre cose ecclesiastiche* (Venice: Giacomo Vincenti, 1592; 2/1596, 3/1603, 4/1616). 32 ff. 4 masses, 3 Credos, hymns, *Magnificat* settings, antiphons, *Te Deum*. Literature: Judd, 1988

Merulo, Claudio: *Canzoni d'intavolatura d'organo ... a quattro voci, fatte alla francese ... libro primo* (Venice: Angelo Gardane, 1592). 43 ff. 9 canzonas. Edition: P. Pidoux (Kassel, 1941). Literature: Judd, 1988

Radino, Giovanni Maria: *Il primo libro d'intavolatura di balli d'arpicordo* (Venice: Giacomo Vincenti, 1592). 26 ff. 7 dances. Editions: R.E. Harding (Cambridge, 1949); CEKM, xxxiii (1968). Literature: Judd, 1988

Diruta, Girolamo, ed.: *Il transilvano: dialogo sopra il vero modo di sonar organi, et istromenti da penna* (Venice: Giacomo Vincenti, 1593, repr. 1597, 1612, 1625). 40 ff. in 1st edition. Manual of instruction with 13 pieces by various composers including 4 by Diruta. Edition: L. Cervelli (Bologna, 1969) [facs.]. Literature: Judd, 1988

Gabrieli, Andrea and Giovanni: *Intonationi d'organo ... composte sopra tutti li dodeci toni della musica* (Venice: Angelo Gardane, 1593). 44 ff. 22 intonations by Giovanni, 8 intonations and 4 toccatas. Editions: P. Pidoux (Kassel, 1952), i [Andrea]; S. dalla Libera (Milan, 1957–9), i [Giovanni]; (Bologna, 1972) [facs.]; MSD, xxviii (1972) [complete]. Literature: Judd, 1988. References to an earlier edn of A. Gabrieli's kbd works rest on doubtful authority.

Gabrieli, Andrea and Giovanni: *Ricercari di Andrea Gabrieli ... composti & tabulati per ogni sorte di stromenti da tasti ... libro secondo* (Venice: Angelo Gardane, 1595). 44 ff. 13 ricercares, 11 by Andrea and 2 by Giovanni. Editions: P. Pidoux (Kassel, 1952), ii–iii [Andrea]; S. dalla Libera (Milan, 1957–9), i [Giovanni]. Literature: Judd, 1988

Verovio, Simone, ed.: *Lodi della musica a.3. voci, composte da diversi ecc[ti] musici con l'intavolat[a] del cimbalo e liuto* (Rome, 1595). 20 ff. 18 works by various composers, originally for voices. Literature: Judd, 1988

Gabrieli, Andrea: *Il terzo libro de ricercari ... insieme uno motetto, dui madrigaletti, & uno capricio sopra il pass'è mezo antico* (Venice: Angelo Gardane, 1596). 44 ff. 6 ricercares, *Fantasia allegra*, *Cantate Domino*, 2 madrigals, *Passamezzo antico*. Edition: P. Pidoux (Kassel, 1952), i, iii, iv. Literature: Judd, 1988

[Raval, Sebastián: *Il primo libro di ricercari a quatro voci cantabili per liuti, cimbali, et viole d'arco* (Palermo: Giovan Antonio de' Franceschi, 1596). 4 x 12 ff. 17 ricercares, *Viderunt te atque Deus per organum*, 4 canons]

Merulo, Claudio: *Toccate d'intavolatura d'organo ... libro primo* (Rome: Simone Verovio, 1598). 43 ff. 9 toccatas. Edition: S. dalla Libera (Milan, 1959), i. Literature: Judd, 1988

Vincenti, Giacomo, ed.: *Intavolatura d'organo facilissima, accommodata in versetti sopra gli otto tuoni ecclesiastici* (Venice, 1598). 17 ff. 16 versetti. Edition: *Altitalienische Versetten*, ed. M.S. Kastner (Mainz and new York, 1957). Literature: M.S. Kastner: 'Una intavolatura d'organo italiana del 1598', *CHM*, ii (1957), 237–43; Judd, 1988

[Borgo, Cesare: for an intabulation of his *Canzoni per sonare* (Venice, 1599), see *Turin, Biblioteca Nazionale Universitaria, Raccolta Mauro Foà 1 (X)*; also, in part, in *Pelplin, Biblioteka Seminarium, 308a*. Edition: G. Gentili Verona (Padua, 1985)]

Pellegrini, Vincenzo: *Canzoni de intavolatura d'organo fatte alla francese ... libro primo* (Venice: Giacomo Vincenti, 1599). 61 ff. 13 canzonas. Edition: CEKM, xxxv (1972). Literature: Judd, 1988

[Rovigo, Francesco, and Trofeo, Ruggier: *Partitura della canzoni da suonare a quattro, & a otto* (Milan: Filippo Lomazzo, ?1600). 103 pp. Open score. 17 4-part, 2 8-part canzonas. Literature: Judd, 1988 (?1613)]

[Mortaro, Antonio: *Primo libro de canzoni da sonare* (Venice: Amadino, 1600). Edition (based also on *Turin, Biblioteca Nazionale Universitaria, Raccolta Mauro Foà 1 (X)*): CEKM, xxii (1995)

Anerio, Giovanni Francesco: *Gagliarde a quattro voci intavolate per sonare sul cimbalo et sul liuto ... libro primo* ([Rome: Simone Verovio], *c*1600). 10ff. 16 galliards. Literature: Judd, 1988

[Guami, Gioseffo: *Partidura per sonare delle canzonette alla francese* (Venice: Giacomo Vincenti, 1601). 41 ff. Open score. 20 compositions. Literature: Judd, 1988]

[Banchieri, Adriano: *Fantasie overo canzoni alla francese per suonare nell'organo et altri stromenti musicali, a quattro voci* (Venice: Ricciardo Amadino, 1603). 4 x 22 pp. 21 fantasias]

Mayone, Ascanio: *Primo libro di diversi capricci per sonare* (Naples: Constantino Vitale, 1603). 100 pp. 4 ricercares, 4 canzonas, 1 madrigal, 5 toccatas, 21 partite on Ruggiero, 10 partite on *Fidele*. Edition: C. Stembridge (Padua, 1981). Literature: Judd, 1988

Trabaci, Giovanni Maria: *Ricercate, canzone franzese, capricci, canti fermi, gagliarde, partite diverse, toccate, durezze, ligature, consonanze stravaganti, et un madrigale passegiato nel fine ... primo libro* (Naples: Constantino Vitale, 1603). 122 pp. 12 ricercares, 7 canzonas, etc, as title-page. Edition: AMI, iii (1959) [part edn]. Literature: Judd, 1988

[Beretta, Lodovico: *Partitura del primo libro delle canzoni* (Milan: Agostino Tradate, 1604). 42 pp. Open score. 17 canzonas *a 4*, 2 *a 8*. Literature: Judd, 1988

Merulo, Claudio: *Toccate d'intavolatura d'organo ... libro secondo* (Rome: Simone Verovio, 1604). 49 pp. 10 toccatas. Edition: S. dalla Libera (Milan, 1959), ii. Literature: Judd, 1988

Padovano, Annibale: *Toccate et ricercari d'organo* (Venice: Angelo Gardane, 1604). 39 ff. 3 toccatas, 2 ricercares, and 5 toccatas 'd'Incerto' (i.e. anon.). Editions: F. Benetti (Padua, 1962); CEKM, xxxiv (1969). Literature: Judd, 1988

Banchieri, Adriano: *L'organo suonarino ... opera terza decima* (Venice: Ricciardo Amadino, 1605; 2/1611, repr. 1620, 'opera ventesima quinta'; 3/1622, repr. 1627, 1638, 'opera xxxxiii ... appresso Alessandro Vincenti'). 125, 105 and 159 pp. in the 3 editions respectively. Many liturgical and other pieces divided into 5 'registri' (6 in the 3rd edn). Editions: AMI, iii (1959) [part edn]; G. Cattin (Amsterdam, n.d.) [facs.]. Literature: H.-J. Wilbert: 'Le messe organistiche sul canto fermo di Adriano Banchieri', *L'organo*, x (1972), 213–22; Judd, 1988

Gabrieli, Andrea: *Canzoni alla francese et ricercari ariosi, tabulati per sonar sopra istromenti da tasti ... libro quinto* (Venice: Angelo

Gardane, 1605). 44 ff. 5 canzonas and 7 ricercares. Edition: P. Pidoux (Kassel, 1952), iv. Literature: Judd, 1988. No copy of the 4th Book in this series has survived.

Gabrieli, Andrea: *Canzoni alla francese per sonar sopra stromenti da tasti ... libro sesto et ultimo* (Venice: Angelo Gardane, 1605). 43 ff. 9 pieces. Edition: P. Pidoux (Kassel, 1952), v. Literature: Judd, 1988

[Taegio, Domenico Rognoni: *Canzoni à 4 & 8 voci* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1605). 4 partbooks and open score. 4 x 21 pp., 121 pp. 17 canzonas *a 4*, 4 *a 8*. Literature: Judd, 1988

[Balbi, Aloisio: *Partitura delli concerti ecclesiastici ... per sonare nell'organo ò altri instrumenti, con una canzone a quattro* (Venice: Alessandro Raverii, 1606). 60 pp. Open score. 89 motets with text incipits only, 1 canzona]

Cima, Giovanni Paolo: *Partito de ricercari & canzoni alla francese* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1606). 95 pp. Open score. 7 ricercares, 16 canzonas, etc. Edition: CEKM, xx (1969). Literature: Judd, 1988

Merulo, Claudio: *Libro secondo di canzoni d'intavolatura d'organo ... a quattro voci, fatte alla francese* (Venice: Angelo Gardane and brothers, 1606). 19 ff. 11 canzonas. Literature: Judd, 1988

[Banchieri, Adriano: *Eclesiastiche sinfonie dette canzoni in aria francese, a quattro voci ... opera sedicesima* (Venice: Ricciardo Amadino, 1607). 4 x 20, 21 ff. (*basso seguente*). 14 sinfonias and 6 concertos; the preface makes it clear that these works may be intabulated for keyboard alone. Literature: Judd, 1988]

[Merulo, Claudio: *Ricercari de cantare a quattro voci ... libro secondo* (Venice: Angelo Gardane and brothers, 1607). 4 x 33 ff. 21 ricercares]

Antegnati, Costanzo: *L'Antegnata: intavolatura de ricercari d'organo ... opera decimasesta* (Venice: Angelo Gardane and brothers, 1608). 15 pp. 12 ricercares, 1 in each tone, and short treatise. Edition: CEKM, ix (1965). Literature: Judd, 1988

Frescobaldi, Girolamo: *Il primo libro delle fantasie a quattro* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1608). 75 pp. Open score. 12 fantasias. Edition: P. Pidoux (Kassel, 1948–54), i. Literature: Judd, 1988

[Lucino, Francesco, ed.: *Partitura delli concerti de diversi eccell. auttori* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1608; rev. 2/1612 with *Aggiunta nuova*, repr. 1616). 119 pp. in the 1st edition., 112 + 37 pp. in the 2nd. Open score. Numerous works originally for voices (for the *Seconda aggiunta* see the publication of F. Lomazzo, 1617)]

[Merulo, Claudio: *Ricercari da cantare a quattro voci ... libro terzo* (Venice: Angelo Gardane and brothers, 1608). 4 x 29 ff. 20 ricercares]

[Banchieri, Adriano: *Conclusioni del suono dell'organo* (Bologna: heirs of Giovanni Rossi, 1609 etc.). Editions: (Milan, 1934; Bologna, 1968; New York, 1975) [facss.]. Literature: *FétisB*, i. 233 (refers to an earlier edition, *Conclusioni per organo*, Lucca: Silvestre Marchetti, 1591); Judd, 1988. This theoretical work contains no musical examples but is an important source for contemporary practice.]

Mayone, Ascanio: *Secondo libro di diversi capricci per sonare* (Naples: Gio. Battista Gargano and Lucretio Nucci, 1609). 152 ff. 5 ricercares, 4 canzonas, 5 toccatas, 3 sets of variations. Editions: Orgue et liturgie, lxiii (1964), lxv (1965); C. Stembridge (Padua, 1984). Literature: Judd, 1988

[Cima, Giovanni Paolo: *Partitura delli concerti ecclesiastici* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1610). 66 ff. Numerous vocal and some instrumental works, none originally for keyboard solo]

Diruta, Girolamo: *Seconda parte del Transilvano, dialogo divisi in quattro libri* (Venice: Giacomo Vincenti, 1610, repr. 1622). 21 + 36 + 12 + 26 pp. Numerous compositions, all by Diruta, including 3 masses. Editions: AMI, iii (1959) [part edn]; L. Cervelli (Bologna, 1969) [facs.]. Literature: Judd, 1988. Although the title-page of the 1st edn bears the date 1609, the preface is dated 25 March 1610

[Bargnani, Ottavio: *Secondo libro delle canzoni* (Milan: heirs of Simon Tini, and Filippo Lomazzo, 1611). 5 partbooks and open score. 5 x 21 ff., 97 ff. 15 canzonas *a 4*, 3 *a 5*, 2 *a 8*. The 1st book of the series is lost. Literature: Judd, 1988]

Merulo, Claudio: *Terzo libro de canzoni d'intavolatura d'organo ... a cinque voci fatte alla francese* (Venice: Angelo Gardane, 1611). 29 pp. 3 canzonas. Literature: Judd, 1988

Banchieri, Adriano: *Moderna armonia di canzoni alla francese, opera vigesima sesta* (Venice: Ricciardo Amadino, 1612). 19 ff. Open score. 15 canzonas, 2 fantasias for ensemble and *Magnificat in concerto* for organ and voices. Literature: Judd, 1988

[Franzoni, Amante: *Apparato musicale* (Venice: Ricciardo Amadino, 1613). 8 partbooks and a 'partitura de bassi'. Sacred music, for which solo organ performance was apparently a possibility. Literature: Judd, 1988]

Bottazzi, Bernardino: *Choro et organo libro primo* (Venice: Giacomo Vincenti, 1614). 136 pp. An instruction book for organists with examples of cantus firmus treatment for *alternatim* use. Literature: Judd, 1988

[Cangiasi, Giovanni Antonio: *Scherzi forastiere per suonare a quattro voci ... con la partitura per l'organo ... opera ottava* (Milan: Filippo Lomazzo, 1614). 21 x 5 ff. Open score. 21 pieces]

Frescobaldi, Girolamo: *Toccate e partite d'intavolatura di cimbalo ... libro primo* (Rome: Nicolò Borboni, 1615; the dedication is dated 22 Dec 1614; with addns, 2/1615, but with new title-page, and engraver's signature dated 1616; repr., n.d., but with engraver's signature and preface dated 1616; repr. 1628; 3/1637 with *Aggiunta*). 4 + 58 pp. (1st edn), 4 + 68 pp. (2nd edn), 2 + 94 + 1 pp. (3rd edn.). 12 toccatas and 3 sets of variations; 2nd edition enlarges the 3 sets of variations and adds a 4th (folia) and 4 correntes; 3rd edition contains numerous additional pieces. Editions: P. Pidoux (Kassel, 1948–54), iii [follows 3rd edn]; CEKM, xxx (1968) [variant versions from earlier edns]. Literature: Judd, 1988

Corradini, Nicolò: *Ricercari a quattro voci* ([? Venice: B. Magni], 1615). Open score. 12 ricercares. Literature: L.F. Tagliavini: 'Un musicista cremonese dimenticato', *CHM*, ii (1957), 413–19; Judd, 1988

Frescobaldi, Girolamo: *Ricercari, et canzoni franzese fatte sopra diverse oblighi in partitura ... libro primo* (Rome: Bartolomeo Zannetti, 1615, repr. 1618 and, with the *Capricci* of 1624, in 1626, 1628 and 1642). 59 pp. Open score. 10 ricercares and 5 canzonas. Editions: P. Pidoux (Kassel, 1948–54), ii; facs. of 1615 edn (Farnborough, 1967). Literature: Judd, 1988

Trabaci, Giovanni Maria: *Il secondo libro de ricercate, e altri varii capricci, con cento versi sopra li otto finali ecclesiastici* (Naples: Giovanni Giacomo Carlino, 1615). 132 pp. Numerous *fughe* and *versi*. Edition: L'organiste liturgique, liv (1965–6), lvii (1965–6). Literature: Judd, 1988

[Lomazzo, Filippo, ed.: *Seconda aggiunta alli concerti raccolti dal molto reverendo Don Francesco Lucino ... con la partitura per l'organo* (Milan, 1617). 59 x 4, 163 pp. Numerous works originally for voices; the successor to the publication of Lucino (1608). Literature: Judd, 1988 ('Lucino')]

[Cifra, Antonio: *Ricercari e canzoni franzese ... libro primo* (Rome: Luca Antonio Soldi, 1619). 4 x 24, 56 pp. 5th book in open score. 10 ricercares and 6 canzonas. Literature: Judd, 1988]

[Cifra, Antonio: *Ricercari et canzoni franzese ... libro secondo* (Rome: Luca Antonio Soldi, 1619). 60 pp. Open score. 8 ricercares, 8 canzonas. Literature: Judd, 1988]

Pesenti, Martino: the volume of *correnti* repr. in 1635 appeared in a catalogue of 1621. See O. Mischiati: *Indici, cataloghi e avvisi* (Florence, 1984), 138; Judd, 1988, ii, p.146

Picchi, Giovanni: *Intavolatura di balli d'arpicordo ... novamente corrette, & ristampate* (Venice: Alessandro Vincenti, 1621). 58 + 2 pp. 12 dances. Editions: O. Chilesotti (Milan, ?1884: Biblioteca di rarità musicali, ii); CEKM, xxxviii (1977); ed. H. Ferguson (Tokyo, 1979). Literature: Judd, 1988. The original date of pubn is unknown

[Zuffi, Giovanni Ambrosio: *Concerti ... con partitura* (Milan, 1621; repr. with a 2nd book, 1624); both lost]

[Angleria, Camillo: *La regola del contraponto e della musical compositione* (Milan: Giorgio Rolla, 1622). VIII + 124 pp. Open

score. A treatise with musical compositions on pp.111–21: 1 ricercare for organ or ensemble, and a *Cantilena* by Angleria and a ricercare and 3 canons by G.P. Cima 'da cantarsi in vari modi'. Literature: Judd, 1988]

[Grancini, Michel'Angelo: *Partitura dell'armonia ecclesiastica* (Milan: Giorgio Rolla, 1622). 113 pp. Open score. Vocal works by Grancini and others and 2 canzonas. Literature: Judd, 1988]

[Corradini, Nicolò: *Partitura del primo libro de canzoni francese a 4. & alcune suonate* (Venice: Bartolomeo Magni, 1624). 72 pp. Open score. 10 canzonas and 4 sonatas; the sonatas are not suitable for solo keyboard. Literature: Judd, 1988]

Frescobaldi, Girolamo: *Il primo libro di capricci fatti sopra diversi soggetti, et arie in partitura* (Rome: Luca Antonio Soldi, 1624; 2/ Venice: Alessandro Vincenti, 1626, repr. 1628, 1642). 96 + 1 pp. (1st edn), 169 + 1 pp. (2nd edn). Open score. In the 1st edn, 12 capriccios; the 2nd edn adds the *Ricercari, et canzoni franzese* of 1615, but omits 1 capriccio ('sopra Or che noi rimena'). Edition: P. Pidoux (Kassel, 1948–54), ii [follows the 2nd edn but retains 'Or che noi rimena']. Literature: Judd, 1988

Cavaccio, Giovanni: *Sudori musicali ... accomodati in partitura & divisi in tre parti* (Venice: Bartolomeo Magni, 1626). 68 pp. Open score. 4 toccatas, 8 ricercares, 20 canzonas. Literature: Judd, 1988

[Biumi, Giacomo Filippo: *Fantaisie à 4. voci* (before 1627); lost]

Biumi, Giacomo Filippo: *Partito delle canzoni alla francese à 4. et à 8. con alcune arie de correnti à 4 ... libro primo, opera seconda* (Milan: Gratiadio Ferioli, [1627]). 133 pp. Open score. 18 canzonas and 4 *arie di corrente*. Literature: Judd, 1988

Frescobaldi, Girolamo: *Il secondo libro di toccate canzone versi d'hinni magnificat gagliarde correnti et altre partite d'intavolatura di cimbalo et organo* ([Rome, 1627]; repr. Rome: Nicolò Borboni, 1637, without the *ciaccona* and *passacagli*). 2 + 90 pp. (2 + 86 pp. in the repr.). 12 toccatas, 6 canzonas, 4 hymns, 3 *Magnificat* settings, *Aria del balletto*, 5 galliards, *Aria detta la frescobalda*, 5 correntes, 15 *partite sopra ciaccona*, 30 *partite sopra passacagli*. Editions: P. Pidoux (Kassel, 1948–54), iv [contents of repr. only]; CEKM, xxx (1968) [*ciaccona* and *passacagli*]. Literature: Judd, 1988

[Grancini, Michel'Angelo: *Partitura delle messe, motetti et canzoni a otto voci ... opera quarta* (Milan: Filippo Lomazzo, 1627). 39 pp. Open score. This volume of the 9 partbooks contains 3 canzonas and 1 ensemble sonata]

[Frescobaldi, Girolamo: *Il primo libro delle canzoni ad una, due, tre e quattro voci, accomodate, per sonare ogni sorte de stromenti* (Rome: Giovanni Battista Robletti [partbooks] and Paolo Masotti [score], 1628; rev. 2/Venice: Alessandro Vincenti, 1634 [dedication dated 10 Jan 1635], with addl pieces). 150 pp in 1st edition. Open score. 37 canzonas with a toccata for 'spinettina' and violin, and a toccata and canzona for 'spinettina sola', all with basso continuo. Edition: CEKM, xxx (1968; pieces with 'spinettina'). Literature: Judd, 1988]

[Sabbatini, Galeazzo: *Regola facile e breve per sonare sopra il basso continuo nell'organo, manacordo, ò altro simile stromento* (Venice: Il Salvadore, 1628, repr. Venice: Alessandro Vincenti, 1644). 30 + 1 pp. Literature: Judd, 1988]

Pesenti, Martino: *Il secondo libro delle correnti alla francese per sonar nel clavicembalo, et altri stromenti, con alcune correnti spezzate a tre* (Venice: Alessandro Vincenti, 1630, repr. 1644). 33 pp. Open score. 22 correntes, 2 with *volte*. The only surviving copy of book 1 is dated 1635. Literature: Judd, 1988

Rossi, Michelangelo: *Toccate e corente d'intavolatura d'organo e cimbalo* (Rome: Nicolò Borbone, ?1633/4). 44 pp. 10 toccatas, 10 *correnti*. Repr. (?) before 1638, 1657 (Carlo Ricarii), and after 1658 (Caifabri). Edition: CEKM, xv. Literature: Judd, 1988

Frescobaldi, Girolamo: *Fiori musicali di diverse compositioni: toccate, kirie, canzoni, capricci e recercari in partitura a quattro utili per sonatori ... opera duodecima* (Venice: Alessandro Vincenti, 1635; fig.2). 2 + 103 pp. Open score. 3 masses. Edition: P. Pidoux (Kassel, 1948–54), v. Literature: Judd, 1988

Pesenti, Martino: *Il primo libro delle correnti alla francese per sonar nel clavicembalo, et altri stromenti ... nuovamente ristampate con una agionta di alcune correnti et un baletto a tre* (Venice: Alessandro Vincenti, 1635; book 2 1st pubd in 1630). 26 pp. Open score. 22 correntes, 3 with *volte*, with 4 additional correntes and 1 balletto *a 3*. Literature: Judd, 1988



2. *Girolamo Frescobaldi's 'Fiori musicali' (1635): the 'Toccata avanti la Messa della Madonna', in open score*

[Della Porta, Francesco: *Ricercate à 4* (lost). Probably a set of partbooks containing the 5 ricercares and 5 canzonas intabulated in *Turin, Biblioteca Nazionale Universitaria, Dono Renzo Giordano 8* [=VIII], and hence pubd before 1639. Edition: CEKM, xli (1977; wrongly attrib. on the title-page to Costanzo Porta). Literature: Judd, 1988]

[Pesenti, Martino: *Correnti alla francese, gagliarde, e balletti da cantarsi à voce sola, e suonarsi nel clauicembalo, & altri instromenti ... con un brando d'incerto dall'istesso sig. Pesenti diminuito in più modi, libro primo opera decima* (Venice: Alessandro Vincenti, 1639). Literature: Judd, 1988]

Del Buono, Gioanpietro: *Canoni oblighi et sonate in varie maniere sopra l'Ave maris stella* (Palermo: Antonio Martarello and Santo d'Angelo, [1641]). 72 ff. Numerous canons and 14 *sonate di cimbalo*. Literature: W.S. Newman: 'The XIII Sonate di Cimbalo by Giovanni Pietro del Buono, 'Palermitano' (1641)', *CHM*, ii (1957), 297–310; Judd, 1988

Pesenti, Martino: *Correnti alla francese, balletti, gagliarde, pass'e mezzi a due, et a tre da suonarsi nel clavicembalo, et altri instromenti ... libro terzo, opera duodecima* (Venice: Alessandro Vincenti, 1641). 26 pp. 6 correntes, 5 ballettos, 4 galliards, 2 passamezzos. Literature: Judd, 1988

Salvatore, Giovanni: *Ricercari a quattro voci, canzoni francesi, toccate, et versi per rispondere nelle messe con l'organo al choro* (Naples: Ottavio Beltrano, 1641). 119 pp. Open score. 8 ricercares, 4 canzonas, 2 toccatas, 3 masses. Edition: CEKM, iii (1964). Literature: Judd, 1988

Croci, Antonio: *Frutti musicali di messe tre ecclesiastiche ... opera quarta* (Venice: Alessandro Vincenti, 1642). 1 + 98 + 1 pp. Miscellaneous pieces divided into 3 masses. Literature: Judd, 1988

Frescobaldi, Girolamo: *Canzoni alla francese in partitura ... libro quarto* (Venice: Alessandro Vincenti, 1645). 55 + 1 pp. Open score. 11 canzonas. The 2nd and 3rd volumes of this series are lost; the 1st is probably that listed here as Frescobaldi, 1628. Edition: P. Pidoux (Kassel, 1948–54), i. Literature: Judd, 1988

Fasolo, Giovanni Battista: *Annuale, che contiene tutto quello, che deve far un organista, per risponder al choro tutto l'anno ... opera ottava* (Venice: Alessandro Vincenti, 1645). 264 pp. *Te Deum*, 18 hymns, 3 masses, 8 *Magnificat* settings, *Salve regina*, 8 ricercares, 8 canzonas, 4 fugues. Edition: R. Walter (Altötting, 1959). Literature: Judd, 1988

Pesenti, Martino: *Correnti, gagliarde, e balletti diatonici ... libro quarto, opera decimaquinta* (Venice: Alessandro Vincenti, 1645). 75 pp. 37 dances. Literature: Judd, 1988

Cecchino, Tomaso: *Note musicali per risponder con facilità e al choro per tutto le feste dell'anno* (Venice: Alessandro Vincenti, before 1649) [lost]. Literature: Judd, 1988

Milanuzzi, Carlo: *Corenti, baletti* (Venice: Alessandro Vincenti, before 1649) [lost]

Piazza, Giovanni Battista: *Correnti et baletti alla francese* (Venice: Alessandro Vincenti, before 1649) [lost]

Scipione, Giovanni: *Intavolatura di cembalo, et organo: toccate, capricci, hinni sopra il canto fermo, corrente, balletti, ciaccone, e passacagli diversi, libro primo* (Perugia: heirs of Bartoli, and Angelo Laurenti, 1650) [lost], MS copy of title and preface survives in *Bologna, Civico Museo Bibliografico-Musicale, 31*, p.124. Literature: Judd, 1988 ('Giovanni')

Scipione, Giovanni: *Partitura di cembalo et organo ... libro secondo opera terza* (Venice: Alessandro Vincenti, 1652) [lost]. MS copy of title and preface in *Bologna, Civico Museo Bibliografico-Musicale, 31*, p.124. Literature: Judd, 1988 ('Giovanni')

Boccella, Francesco: *Primavera di vaghi fiori musicali* (Ancona: Ottavio Beltrano, 1653). 44 + 20 pp. [lost]

(ii) France.

MANUSCRIPT SOURCES

Munich, Bayerische Staatsbibliothek, Mus.ms.2987 (*c*1550). Includes 6 ff. in OGT. In spite of the notation the source is considered to be of French origin. 9 transcriptions of chansons by Sandrin, Janequin, Gombert and others. Edition: Le pupitre, v (1968). Literature: W. Apel: 'Du nouveau sur musique française pour orgue au XVIe siècle', *ReM*, nos.171–4 (1937), 96–108

Aberdeen, King's College Library, printed book π 7841 Arc (late 16th century). Among MS additions to an edition of Arcadelt's 1st book of madrigals dated 1561 are 14 pages of keyboard music: 11 anon. dances, etc., including a 'Fantasie sur l'air de ma bergere'

Paris, Bibliothèque Nationale, f.fr.9152 (*c*1600). Includes Costeley's *Fantasie sus orgue ou espinette*. Edition: *MGG1*, ii, 1707 [part facs.]

Paris, Bibliothèque des Arts et Métiers, holds Mersenne's own annotated copy of *Harmonie universelle* (1636–7). In the 'Traité des instrumens a chordes', book 6 ('Des orgues'), between pp.392 and 393, are 3 leaves containing an organ piece by Charles Racquet. Editions: Les maîtres français de l'orgue, ii (1925)C. *Racquet: Fantasie*, ed. A. Tessier (Paris, 1939); *M. Mersenne: Harmonie universelle (Paris, 1636)*, iii, ed. F. Lesure (Paris, 1965) [facs.]

Paris, Bibliothèque Ste Geneviève, 2348 (*c*1650). 24 ff. C50 pieces by Chambonnières (all but 1 anon.), Louis Couperin (anon.) and anon. composers. Edition: *Les préclassiques*, nos.25–9 and suppl. [anon. composers]

Paris, Bibliothèque Ste Geneviève, 2353 (?*c*1650). 3 ff. Includes anon. *Pange lingua*. Edition: *Les préclassiques*, no.30 and suppl.

Tours, Bibliothèque Municipale, 825 (*c*1650) [lost]. Versets and fantasias in the 8 modes, versets for Office chants, anon. Literature: A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374

London, MS owned by G. Oldham (*c*1660; partly autograph of L. Couperin, whose pieces are dated 1650–59). 83 ff. C100 pieces by Chambonnières, L. Couperin, D'Anglebert, Frescobaldi and anon. composers. Literature: G. Oldham: 'Louis Couperin: a New Source of French Keyboard Music of the Mid 17th Century', *RMFC*, i (1960), 51–9

APPENDIX

There are a number of retrospective French sources of the later 17th century. *Paris, Bibliothèque Nationale, Vm⁷674–5*, the 'Bauyn MS', is sometimes dated *c*1660 but is probably a little later: it includes music by Froberger, L. Couperin, Chambonnières and many others (facs. edn by F. Lesure, Geneva, 1977). Others include *Paris, Bibliothèque Nationale, Vm⁷1817bis* ('Thomelin MS', *c*1680); *Paris, Bibliothèque Nationale, fonds du Conservatoire Rés.89ter* (autograph of D'Anglebert); *Paris, Bibliothèque Ste Geneviève, 2350, 2354, 2356, 2357*; and *Munich, Bayerische Staatsbibliothek, 1503*. A number of later 17th-century sources are discussed by A. Curtis: 'Musique classique française à Berkeley', *RdM*, lvi (1970), 123–64; these include the 'Parville MS' (Berkeley, California, *US-LAum*, MS778, not before 1689 but including numerous works by L. Couperin)

PRINTED SOURCES

Attaingnant, Pierre, ed.: *Magnificat sur les huit tons avec Te deum laudamus et deux preludes* (Paris, 1530), 40 ff. 2 preludes, 8 *Magnificat* settings, *Te Deum*. Edition: PSFM, i (1925). Literature: Rokseth, 1930; Heartz, 1969

Attaingnant, Pierre, ed.: *Dixneuf chãsons musicales reduictes en la tabulature des orgues espinettes manicordions, et telz semblables instrumentz musicaulx* (Paris, 1531; *see* NOTATION, fig.110). 40 ff. 19 chanson transcriptions. Editions: *Chansons und Tänze*, i: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaingnant*, ed. E. Bernoulli (Munich, 1914) [facs.]; CMM, xx (1961). Literature: Rokseth, 1930; Heartz, 1969

Attaingnant, Pierre, ed.: *Vingt et cinq chãsons musicales reduictes en la tabulature des orgues espinettes manicordions & telz sẽblables instrumẽtz musicaulx* (Paris, 1531). 40 ff. 25 chanson transcriptions. Editions: *Chansons und Tänze*, ii: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaingnant*, ed. E. Bernoulli (Munich, 1914) [facs.]; CMM, xx (1961). Literature: Rokseth, 1930; Heartz, 1969

Attaingnant, Pierre, ed.: *Vingt et six chansons musicales reduictes en la tabulature des orgues espinettes manicordions & telz sẽblables instrumẽtz musicaulx* (Paris, 1531). 40 ff. 26 chansons transcriptions. Editions: *Chansons und Tänze*, iii: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaingnant*, ed. E. Bernoulli (Munich, 1914) [facs.]; CMM, xx (1961). Literature: Rokseth, 1930; Heartz, 1969

Attaingnant, Pierre, ed.: *Quatorze gaillardes neuf pauennes sept branles et deux basses dances le tout reduict de musique en la tabulature du ieu dorgues espinettes manicordions & telz semblables instrumentz musicaulx* (Paris, [1531]). 40 ff. 32 dances. Editions: *Chansons und Tänze*, iv: *Pariser Tabulaturdrucke für Tasteninstrumente aus dem Jahr 1530 von Pierre Attaingnant*, ed. E. Bernoulli (Munich, 1914); CEKM, viii (1965). Literature: Rokseth, 1930; Heartz, 1969

Attaingnant, Pierre, ed.: *Tablature pour le jeu dorgues ... sur le plain chant de Cunctipotens et Kyrie fons, avec leurs Et in terra, Patrem, Sanctus et Agnus Dei* (Paris, [1531]). 40 ff. 2 masses. Edition: PSFM, i (1925). Literature: Rokseth, 1930; Heartz, 1969

Attaingnant, Pierre, ed.: *Treze motetz musicaulx avec ung prelude, le tout reduict en la tabulature* (Paris, 1531). 40 ff. 13 motet transcriptions. 1 prelude. Edition: PSFM, v (1930). Literature: Rokseth, 1930; Heartz, 1969

Brayssingar, Guillaume de: *Tablature d'epinette* (Lyons: Jacques Moderne, 1536) [lost]. Contains ricercares, fantasias and variations

[Moderne, Jacques, ed.: *Musicque de joye*. See §2(i): Arrivabene (1540)]

Gorlier, Simon, ed.: *Premier livre de tabulature d'espinette, contenant motets, fantasies, chansons, madrigales & gaillardes* (Lyons, [1560]) [lost]

Titelouze, Jehan: *Hymnes de l'église pour toucher sur l'orgue, avec les fugues et recherches sur leur plain-chant* (Paris: Pierre Ballard, 1623; *BUCEM* cites an edn of 1624; fig.3). 48 ff. 12 hymns. Editions: Archives des maîtres de l'orgue, i (1898); N. Dufourcq (Paris, 1965)

Titelouze, Jehan: *Le Magnificat, ou cantique de la vierge pour toucher sur l'orgue, suivant les huit tons de l'église* (Paris: Pierre Ballard, 1626). 60 ff. 8 *Magnificat* settings. Edition: Archives des maîtres de l'orgue, i (1898)

Mersenne, Marin: *Harmonie universelle* (Paris: Sebastien Cramoisy, 1636–7). In the 'Traité des instrumens a chordes', bk 6 ('Des orgues'), p.391 is a 'Chanson composée par le Roy, & mise en tablature par le Sieur de la Barre', the keyboard part of which is complete in itself. On pp.394–5 follow the first 2 bars of 8 variations that demonstrate techniques of diminution, for keyboard alone. Editions: Orgue et liturgie, xxxi (1956); F. Lesure (Paris, 1965), iii [facs.]

Denis, Jean: *Traité de l'accord de l'espinette* (Paris: Robert Ballard, 1650). This is a 2nd, augmented edn of a work of which 1st is not extant. On pp.16f, *Prelude pour souder si l'accord est bon par tout*

Du Mont, Henry: *Cantica sacra II.III.IV. cum vocibus tum et instrumentis modulata ... liber primus* (Paris: Robert Ballard, 1652, repr. 1662). 5 partbooks, of which the 5th, *bassus continuus*, has on ff.24*v*–25*r* an 'Allemanda gravis' in keyboard score. Also vocal verses designated 'pro organo'. Edition: L'organiste liturgique, xiii (1956). The optional nature of the viol parts in this work is confirmed by a MS source for keyboard solo

Du Mont, Henry: *Meslanges a II.III.IV. et V. parties, avec la basse-continuë, contenant plusieurs chansons, motets, magnificats, preludes, & allemandes pour l'orgue & pour les violes ... livre second* (Paris: Robert Ballard, 1657). 6 partbooks, of which the *basse-continuë* has on ff.29*v*–30*r* an 'Allemande', and on ff.30*v*–32*r* an 'Allemande grave', both in keyboard score. In addition, 4 of the preludes for 2 viols are said to be 'propres pour l'orgue'. The viol parts of the allemandes are stated to be optional. Edition: L'organiste liturgique, xiii (1956). [Note: the set of 6 books in *London, British Library*, D 980, lacks the *basse-continuë*. Its 6th book, a *Troisième partie* (i.e. a 3rd instrumental part) *adjoustée aux préludes des Meslanges ... avec la basse continue des motets* (1661), does not include any keyboard music]

Roberday, François: *Fugues et caprices à quatre parties, mises en partition pour l'orgue* (Paris: Sanlecque, 1660). [10] + 100 + [2] pp. Open score. 12 pieces, 3 by Frescobaldi, Ebner and Froberger. Editions: Archives des maîtres de l'orgue, iii (1901); Le pupitre, xliv (1972)

(iii) Germany, Eastern Europe and Scandinavia.

MANUSCRIPT SOURCES

A number of sources in alphabetical notation, though apparently for the use of keyboard players, do not amount to 'keyboard music' and are not included here.

Vienna, Österreichische Nationalbibliothek, 3617, f.10*v* (early 15th century). OGT. Kyrie (Vatican edn no.V). Edition: CEKM, i (1963), 10–11. Literature: T. Göllner: *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters* (Tutzing, 1961)

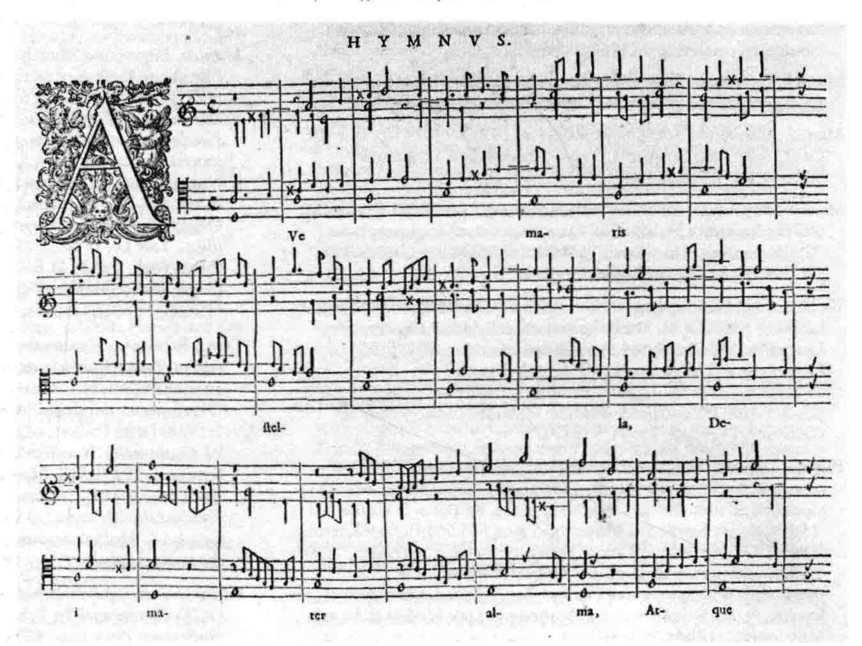
Wrocław, Biblioteka Uniwersytecka, I Q 438 ['Sagan Keyboard MS'] (Sagan, Silesia; early 15th century). OGT. A single leaf containing a Gloria fragment (Vatican edn ad lib, I). Edition: CEKM, i (1963), 11–12. Literature: F. Feldman: 'Mittelalterliche Musik und Musikpflege in Schlesien', *Deutsches Archiv für Landes- und Volksforschung*, ii (1937) [transcr., suppl.ii, 1–3]

Wrocław, Biblioteka Uniwersytecka, I Q 42 (Breslau, Dominican friary, early 15th century). OGT. A short cantus firmus setting followed by a fragmentary *Fundamentum*. Edition: CEKM, i (1963), 12–13. Literature: F. Feldman: 'Mittelalterliche Musik und Musikpflege in Schlesien', *Deutsches Archiv für Landes- und Volksforschung*, ii (1937) [transcr., suppl.ii, 4]

Munich, Bayerische Staatsbibliothek, Clm 7755, ff.276*r*–280*r* (early 15th century). OGT. A short treatise on composition and organ playing with 1 complete piece. Editions: T. Göllner: *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters* (Tutzing, 1961), 157–97 [facs. and transcr. of treatise and piece]; CEKM, i (1963), 14–15 [piece only]

Munich, Bayerische Staatsbibliothek, Clm 5963, f.248*r* (early 15th century). OGT. A short *Magnificat*. Edition: CEKM, i (1963), 15. Literature: L. Schrade: *Die ältesten Denkmäler der Orgelmusik als Beitrag zu einer Geschichte, der Toccata* (Münster, 1928); L. Schrade: *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Lahr, 1931/*R*), 91–3

Berlin, Staatsbibliothek, theol.q.290, ff.56*v*–58*r* ['Winsem [Windsheim] Fragment'] (from a collection of sermons, some marked 'in Wynsem' [?Windsheim] and dated 1431). OGT. Editions: J. Wolf: *Musikalische Schrifttafeln* (Bückeburg, 1930), nos.32–3 [2 facs.]; CEKM, i (1963), 15–18. Literature: L. Schrade: *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Lahr, 1931/*R*), 87; L. Schrade: 'Die Messe in der Orgelmusik des 15. Jahrhunderts', *AMf*, i (1936), 129–75 [with transcr.]; L. Schrade: 'The Organ in the Mass of the 15th Century', *MQ*, xxviii (1942), 329–36, 467–87



3. Jehan Titelouze's 'Hymnes de l'église' (1623): a keyboard setting of the hymn 'Ave maris stella', with the chant in the lowest part

Wrocław, Biblioteka Uniwersytecka, I F 687 (Breslau, Dominican friary, early 15th century). OGT. A fragment containing 4 short pieces and examples of cadential formulae. Edition: CEKM, i (1963), 18–22. Literature: F. Feldman: 'Ein Tabulaturfragment des Breslauer Dominikaner Klosters aus der Zeit Paumanns', *ZMw*, xv (1932–3), 241–58 [with transcr.]

Hamburg, Staatsarchiv, ND VI 3225 (early 15th century). OGT. Contains 4 pieces in black notation and 5 in white notation. Editions: J. Wolf: *Musikalische Schrifttafeln* (Bückeburg, 1930), no.8 [1. facs.]; CEKM, i (1963), 22–7. Literature: L. Schrade: *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Lahr, 1931/*R*), 94–6

Erlangen, Universitätsbibliothek 554 (olim 729) (early 15th century). Ff.127r–134. OGT. 4 preludes, 2 short fragments and Paumann's *Fundamentum*. Edition: CEKM, i (1963), 51–2. Literature: A. Reichling: 'Die Präambeln der Hs. Erlangen 554 und ihre Beziehungen zur Sammlung Ileborghs', *GfMKB: Kassel 1962*, 109–11

[*Regensburg, Bischöfliche Ordinariatsbibliothek, MS. Th. 98* (early 15th century). Includes, pp. 411–13, a counterpoint treatise specifically for keyboard players. Literature and edition: C. Meyer: 'Ein deutcher Orgeltraktat vom Anfang des 15. Jahrhunderts', *Musik in Bayern*, xxix (Tutzing, 1984), 43–60.]

Paris, private collection ['Ileborgh Tablature'] (Adam Ileborgh, 1448). 7 ff. OGT. Preludes etc. by ?Ileborgh. Edition: CEKM, i (1963), 28–32. Literature: *MGG1* ('Ileborgh von Stendhal M. Reimann); W. Apel: 'Die Tabulatur des Adam Ileborgh', *ZMw*, xvi (1934), 193–212; G. Knoche: 'Der Organist Adam Ileborgh von Stendal', *Franziskanische Studien*, xxviii/1 (1941), 53–62; W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, Mass., 1942, 5/1953/*R*; Ger. trans., 1962); G. Most: 'Die Orgeltabulatur von 1448 des Adam Ileborgh aus Stendal', *Altmärkisches Museum Stendal*, viii (1954), 43–80; A. Reichling: 'Die Präambeln der Hs. Erlangen 554 und ihre Beziehungen zur Sammlung Ileborghs', *GfMKB: Kassel 1962*, 109–11 (*see* ILEBORGH, ADAM)

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40613 (olim Wernigerode, Fürstlich Stolbergsche Bibliothek, Zb 14) ['Lochamer Liederbuch'] (1452–6). 92 pp. + 1 f. at each end (fig.4). Pp.45–92: *Fundamentum organisandi* by Conrad Paumann with miscellaneous organ pieces. OGT. The *Fundamentum* itself is dated 1452. Editions: K. Ameln: *Locheimer Liederbuch und Fundamentum organisandi des Conrad Paumann* (Berlin, 1925) [facs.]; W. Arnold and H. Bellermann: *Das Locheimer Liederbuch nebst der Ars Organisandi von Conrad Paumann* (Leipzig, 1926/*R*) [orig. pubd in *Jb für musikalische Wissenschaft*, ii (1867), 1–234]; CEKM, i (1963) 32–51. Literature: C. Wolff: 'Conrad Paumanns Fundamentum organisandi und seine verschiedenen Fassungen', *AMw*, xxv (1968), 196–222

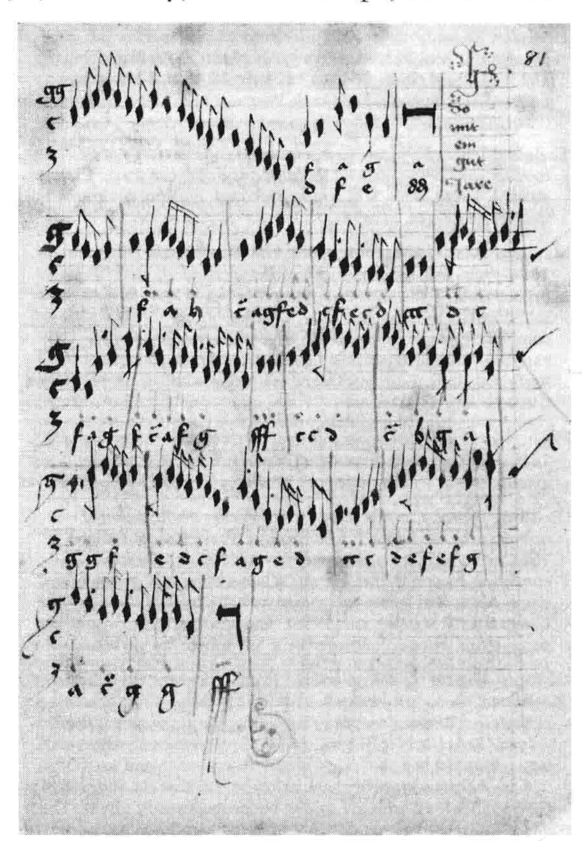
Munich, Bayerische Staatsbibliothek, clm 29775/6 (*c*1450), ff i*r*–2*v*. OGT. Fragments of 3 pieces. Literature: Staehelin, 1988 [incl. facs.]

Munich, Bayerische Staatsbibliothek, clm 29775/7 (*c*1450), ff.i*r*–2*v*. OGT. 6 or 7 secular pieces, 3 (or 4) incomplete. Literature: Staehelin, 1988 [incl. facs.]

Munich, Bayerische Staatsbibliothek, clm 14311 (*c*1450). Fragment, OGT. Literature: H. Schmid: 'Ein unbekanntes Fragment eines "fundamentum organisandi"', *Mitteilungsblatt der Gesellschaft für Bayerische Musikgeschichte*, vii (1973), 135–43

Wolfenbüttel, Herzog August Bibliothek, 19.26.3 Aug. 4° (*c*1450), f.259*v*. Facsimile: M. Staehelin and others: *Musikalischer Lustgarten* (Wolfenbüttel Exhibition Catalogue, 1985), 85. Literature: K. Hortschansky: 'Eine unbekannte Tabulaturaufzeichnung für Tasteninstrumente aus dem 15. Jahrhundert', *Renaissance-Studien: Helmuth Osthoff zum 80. Geburstag* (Tutzing, 1979), 91–101.

Vienna, Österreichische Nationalbibliothek, 5094 (mid-15th century). Pieces on ff.148bis*v*, 155*v* and 158*r*–*v*. OGT, alphabetical notation and keyboard score. Editions: F. Crane: '15th-Century Keyboard Music in Vienna MS 5094', *JAMS*, xviii (1965), 237–43 [edn of 1 piece and some facs.]; T. Göllner: 'Notationsfragmente aus einer Organistenwerkstatt des 15. Jahrhunderts', *AMw*, xxiv (1967), 170–77 [facs.]. Literature: R. Strohm: 'Native and Foreign Polyphony in Late Medieval Austria', *MD*, xxxviii (1984), 205–30



4. Berlin, Staatsbibliothek, Mus.ms.40613, p.81r: Conrad Paumann's 'Domit ein gut jare' (from his 'Fundamentum organisandi', 1452) where the top voice is written on a staff and the lower voices are written in alphabetic notation with rhythmic indications above

Melk, Benediktinerstift, 689 (olim 775). Fragment, 1460s, OGT. Edition: R. Flotzinger and G. Gruber: *Musikgeschichte Österreichs* (Graz, 1977), 103–4. Literature: J. Angerer: 'Die Begriffe "Discantus", "Organa" und "Scholares" . . .', *Anzeiger der Österreichischen Akademie der Wissenschaften, Phil.-Hist. Klasse*, cix (1972), 146–70.

Munich, Bayerische Staatsbibliothek, Mus.3725 (also *Cim.352b*) ['Buxheim Keyboard Manuscript', 'Buxheimer Orgelbuch'] (*c*1470; *see* NOTATION, fig.108). V + 169 ff. OGT. An extensive collection of intabulations, liturgical compositions, and Paumann's *Fundamentum*. Editions: DM, 2nd ser., i (1955) [facs.]; EDM, xxxvii–xxxix (1958–9). Literature: W. Schrammek: 'Zur Numerierung im Buxheimer Orgelbuch', *Mf*, ix (1956), 298–302; R.S. Lord: *The Buxheim Organ Book: a Study in the History of Organ Music in Southern Germany during the Fifteenth Century* (diss., Yale U., 1960); E. Southern: *The Buxheim Organ Book* (New York, 1963); H.R. Zöbeley: *Die Musik des Buxheimer Orgelbuchs: Spielvorgang, Niederschrift, Herkunft, Faktur* (Tutzing, 1964); Göllner, 1979

Trent, Biblioteca Comunale, 1947 (*c*1500). 37 pp. OGT. *Salve regina, Preambulum in re, Salve regina, Magnificat octavi toni*, all anon. Editions: H.J. Moser: *Paul Hofhaimer: ein Lied- und Orgelmeister des deutschen Humanismus* (Stuttgart, 1929, 2/1966) [with transcr. of Hofhaimer's complete works repr. from *91 gesammelte Tonsätze Paul Hofhaimers und seines Kreises*, Stuttgart, 1929]; H.J. Moser: 'Eine Trienter Orgeltabulatur aus Hofhaimers Zeit', *Studien zur Musikgeschichte: Festschrift für Guido Adler* (Vienna, 1930/*R*), 84–6 [edn of *Preambulum*]; O. Gombosi: 'Hofhaimeriana', *ZMw*, xv (1932–3), 127–38 [edn of the second *Salve*]

Basle, Universitätsbibliothek, F.IX.57 (early 16th century). 10 pp. OGT. *Tandernack* by P. Hofhaimer. Edition: H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, enlarged 2/1965). Literature: J.

Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892)

St Gall, Stiftsbibliothek, 530 (F. Sicher, *c*1503–31). OGT. Intabulations and cantus firmus settings (including Hofhaimer, *Salve regina*). Edition: *SMd*, viii (1992). Literature: W.R. Nef: 'Der St. Galler Organist Fridolin Sicher und seine Orgeltabulatur', *Schweizerisches Jb für Musikwissenschaft*, vii (1938), 3–215; Johnson, 1986

Basle, Universitätsbibliothek, F.IX.22 (copied by Hans Kotter and others, 1513–32). 133 ff. OGT. 55 pieces by Kotter, Buchner, Weck and others, including intabulations of works by Isaac, Hofhaimer, Agricola, Josquin, Barbireau and others. Edition: SMd, vi (1967). Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*); W. Merian: *Die Tabulaturen des Organisten Hans Kotter* (Leipzig, 1916); Merian, 1927; H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, 2/1965); W. Apel: *The Notation of Polyphonic Music*, 900–1600 (Cambridge, MA, 1942, 5/1953/*R*; Ger. trans., 1962); H.J. Marx: 'Der Tabulatur-Codex des Basler Humanisten Bonifacius Amerbach', *Musik und Geschichte/Music and History: Leo Schrade zum sechzigsten Geburtstag* (Cologne, 1963), 50–70; Johnson, 1986

Basle, Universitätsbibliothek, F.VI.26(c) (a *Fundamentum* written for Oswald Holzach, 1515). 8 ff. *Salve regina* by Kotter, *Fortuna d'un gran tempo* by Josquin and an anon. fragment. Edition: SMd, vi (1967) [without the *Fundamentum* itself]. Literature: J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*); J. Stenzl: 'Un'intavolatura tedesca sconosciuta della prima metà del Cinquecento', *L'organo*, x (1972), 51–82; Johnson, 1986

Trent, Archivio di Stato, Sez.ted., misc., cod.105 (1520). Mensural notation in separate parts. 10 settings of *Gaude Dei genitrix* and 2 settings of *Ascendo ad Patrem meum* by Arnolt Schlick, composed for the coronation of Charles V (1520). Editions: *Hommage à l'empereur Charles-Quint: dix versets pour orgue*, ed. M.S. Kastner and M. Querol Gavaldá (Barcelona, 1954); *A. Schlick: Orgelkompositionen*, ed. R. Walter (Mainz, 1970). Literature: R. Lunelli: 'Contributi trentini alle relazioni musicali fra l'Italia e la Germania nel Rinascimento', *AcM*, xxi (1949), 41–70

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40026 (olim Z 26) (L. Kleber, 1520–4). OGT. Intabulations, preludes, etc. Edition: *EDM*, xc–xci (1987). Literature: R. Eitner: 'Das Buxheimer Orgelbuch', *MMg*, xx (1888), suppl.2 [with exx. from this MS and Kleber's MS]; H.K. Loewenfeld: *Leonard Kleber und sein Orgeltabulaturbuch* (Berlin, 1897); H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, 2/1965); K. Kotterba: *Die Orgeltabulatur des Leonhard Kleber: ein Beitrag zur Orgelmusik der ersten Hälfte des 16. Jahrhunderts* (diss., U. of Freiburg, 1958); Johnson, 1986

Warsaw, Biblioteka Publiczna m. st. Warszawy, akc.3141 (1520). Fragments, 19 ff. OGT. Literature: Brzezińska, 1987

Zurich, Zentralbibliothek, 284b (H. Buchner, *Fundamentum*, *c*1520). OGT. Theoretical work on organ playing and composition with *c*20 liturgical pieces; MS 284*a* includes a German version of the treatise, *Fundament unnd gruntliche Anzeigung*. Edition: EDM, lv (1974). For literature see *Basle, Universitätsbibliothek F.I.8a* (1551) below

Basle, Universitätsbibliothek, F.IX.58 (copied by Hans Kotter, *c*1525). 13 ff. OGT. 11 pieces by Weck, Buchner, Kotter and others. Edition: SMd, vi (1967). Literature: J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*); W. Merian: *Die Tabulaturen des Organisten Hans Kotter* (Leipzig, 1916); Johnson, 1986

Warsaw, Biblioteka Narodowa, Mus.2081 (1528). 1 f., OGT. Literature: Brzezińska, 1987 (facs., pl.12)

Leipzig, Musikbibliothek der Stadt, printed book I.191 (copy of Agricola: *Ein kurz deudsche Musica*, 1528, with *Musica instrumentalis deudsch*, MS insertions *c*1530), 43 ff. of MS. OGT. Diagram explaining the tablature and 19 anon. pieces. Literature: *BrownI*; J. Stenzl: 'Un'intavolatura tedesca sconosciuta della prima metà del cinquecento', *L'organo*, x (1972), 51–82

Zurich, Zentralbibliothek, Z.XI.301 (tablature of Clemens Hör, *c*1535). 180 ff., 32 of which contain keyboard music. OGT. 47 pieces, mostly arrangements of works by Dietrich, Senfl, Hofhaimer, Josquin, Isaac, Greiter, Fritz, Zwingli, Adam von Fulda and anon. composers. Edition: SMd, vii (1970). Literature: J. Stenzl: 'Un'intavolatura tedesca sconosciuta della prima metà del cinquecento', *L'organo*, x (1972), 51–82

Kraków, Biblioteka Polskiej Akademii Nauk, 1716 (Jan z Lublina, 1537–48). 260 ff. OGT. Preludes, liturgical compositions, intabulations, dances, pedagogic examples; composers include Finck, Stoltzer and 'N.C.' (? Nicolaus Cracoviensis (Mikołaj z Krakowa)). Edition: CEKM, vi (1964–7). Literature: J.R. White: 'The Tablature of Johannes of Lublin', *MD*, xvii (1963), 137–62; Johnson, 1986; Brzezińska, 1987 (facs. pls.17–19, 21–3)

Aberdeen, King's College Library, π 0919:0949 Fra 8 (*c*1540). 4 ff. OGT. Fragments of didactic music

Warsaw, Biblioteka Narodowa, 564 (photocopy of lost MS from the Holy Spirit Monastery, Kraków, 1548). 362 pp. OGT. Many intabulations, some cantus firmus settings. Literature: Z. Jachimecki: 'Eine polnische Orgeltabulatur aus dem Jahre 1548', *ZMw*, ii (1919–20), 206–12; H.J. Moser: *Paul Hofhaimer* (Stuttgart, 1929, 2/1965); Johnson, 1986; Brezezińska, 1988 (facs. pls.20, 24–30)

Basle, Universitätsbibliothek, F.I.8a (1551). Copy of *Zurich Zentralbibliothek, 284b*, with a larger selection of pieces. OGT. All the compositions are for the liturgy. Edition: EDM, liv (1974). Literature: C. Päsler: 'Fundamentbuch von Hans von Constanz', *VMw*, v (1889), 1–192; W. Nagel: 'Fundamentum Authore Johanne Buchnero', *MMg*, xxiii (1891), 71–109; E. von Werra: 'Johann Buchner', *KJb*, x (1895), 88–92

MS formerly in the collection of Jules Labarte, Paris [lost] (*c*1560). 56 pp. OGT. 3 *alternatim* masses for organ, anon. Literature: A. de La Fage: *Essais de diphthérographie musicale* (Paris, 1864/*R*), 261

Klagenfurt, Landesregierungsarchiv, GV 4–3 (*c*1560–70). 25 ff. NGT. Senfl: *Preambulum a 6*; anon. *Exercitatio bona*; transcriptions of vocal works by Josquin, Senfl, Verdelot, La Rue and of 2 anon. works. Edition: MAM, ix (1958) [the 2 original works]. Literature: H. Federhofer: 'Eine Kärntner Orgeltabulatur', *Carinthia I*, cxlii (1952), 330–37; Johnson, 1986

Wrocław, Biblioteka Uniwersytecka (*c*1565) [lost]. ?NGT. Anon. *Magnificat* settings, psalm tones, *Te Deum*, *Wir glauben all an einem Gott*. Literature: F. Dietrich: *Geschichte des deutschen Orgelchorals im 17. Jahrhundert* (Kassel, 1932); Apel, Eng. trans., 1972, 97–8

Regensburg, Fürstlich Thurn und Taxissche Hofbibliothek, F.K.Mus.II 21 (*c*1575). NGT. Short *preambula*, etc. Edition: Cantantibus organis, ix (1962). Literature: E. Tscheuschner: *Die Neresheimer Orgeltabulaturen* (diss., U. of Erlangen-Nürnberg, 1963)

Warsaw, Biblioteka Warszawskiego Towarzystwa Muzycznego, I/200 (*c*1580). 98 ff. NGT. 75 liturgical pieces by Klabon, Leopolita, Marcin Warteki, and ? Jacob Sowa, etc. [photographic copy at *Harvard University, Isham Memorial Library*]. Editions: CEKM, x (1968); AMP, xv (1968); [part edn.]. Literature: J. Gołos: 'Zaginiona tabulatura organowa Warszawskiego Towarzystwa Muzycznego (ca. 1580)', *Muzyka kwartalnik*, v/5 (1960), 70–79, vi/4 (1961), 60–70; J. Gołos in *L'organo*, ii (1961), 129–46

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40034 (tablature of Christoph Löffelholtz, 1585). 39 ff. NGT. Dances and intabulations. Literature: Merian, 1927; Johnson, 1986

Basle, Universitätsbibliothek, F.IX.44 (*c*1585–88). 124 ff. numbered 141–264, following on from the copy of Rühling's *Tabulaturbuch* with which it is bound. Intabulations of *c*50 works by Lassus, Handl, Marenzio, Clemens non Papa, Johann Walter (i) and others. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Johnson, 1986

Brunswick, Stadtarchiv, G II 7:60 (*c*1585–1602 or later). NGT. Intabulations, etc. Literature: Johnson, 1986

Munich, Bayerische Staatsbibliothek, Clm 4748 (mid-1580s, 1601, Schweinfurt, assembled by Wilhelm Sixt). NGT. Intabulated chansons and motets. Literature: Göllner, 1979; Johnson, 1986

Gdańsk, Wojewódzkie Archiwum Państwowe, 300, R [Vv, 123] (1591). Fantasias etc. Edition: CEKM, x (1965–7) [part edn.]

Passau, Staatliche Bibliothek, 115 (1590s). 112 ff. NGT. Intabulations. Literature: Johnson, 1986

Regensburg, Proskesche Musikbibliothek, C119 (1590s). 185 ff. NGT. Intabulations. Literature: A. Scharnagl: 'Die Orgeltabulatur C 119 der Proske-Musikbibliothek Regensburg', *Festschrift Bruno Stäblein*, ed. M. Ruhnke (Kassel, 1967), 207–8; Johnson, 1986

**Berlin, Deutsche Staatsbibliothek, Mus.ms.40115* (anon. tablature, 1593–7). 63 ff. NGT. Dances and intabulations, etc. Literature: Merian, 1927

Regensburg, Fürstliche Thurn und Taxissche Hofbibliothek, F.K.Mus.II 24 (1590s). 164 ff. NGT. Intabulations. Literature: E. Tscheuschner: *Die Neresheimer Orgeltabulaturen* (diss., U. of Erlangen-Nürnberg, 1963); Johnson, 1986

Basle, Universitätsbibliothek, F.IX.43 (1593, 1594, same hand as F.IX.44). 233 ff. NGT. Numerous intabulations of works by Handl, O. Vecchi, Waelrant, H.L. Hassler, Croce, Lechner, Ferretti, A. Gabrieli, F. Anerio, Lassus, J. Regnart, Marenzio, Monte, G. Gabrieli, Wert and others. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Johnson, 1986

Toruń, Archiwum Wojewódzkie, XIV 13a (tablature of Johannes Fischer 1594–*c*1604). NGT. Motet intabulations and fantasias. Edition: CEKM, x (1965–7) [part edn]. Literature: A. Osostowicz: 'Nieznany motet Diomedesa Catoni i jego utwory organowe z toruńskiej tabulatury', *Muzyka kwartalnik*, iv/3 (1959), 45–9; Johnson, 1986

Munich, Bayerische Staatsbibliothek, Mus.ms.264 (1596). 41 ff. NGT. Motet transcriptions. Literature: Schierning, 1961; Göllner, 1979; Johnson, 1986

**Berlin, Deutsche Staatsbibliothek, Mus.ms.40089* (tablature of Augustus Nörmiger, 1598). NGT. 77 chorales for the church year, intabulations and dances. Literature: Merian, 1927

Munich, Bayerische Staatsbibliothek, Mus.ms.1641 (end of 16th century). 221 ff. NGT. Literature: Göllner, 1979; Johnson, 1986

Munich, Bayerische Staatsbibliothek, Mus.ms.4480 (*c*1600). 80 ff. Intabulations of motets and madrigals, with dances, etc. Literature: Göllner, 1979

Stockholm, Kungliga Musikaliska Akadamiens Bibliotek, Tablature no.1 (belonged to Elisabeth Eysbock, *c*1600). 64 ff. 91 English, Italian, French and German pieces, all anon., including arrangements of works by Dowland, Lassus, G. Converso, etc. Literature: Schierning, 1961; R.T. Dart: 'Elisabeth Eysbock's Keyboard Book', *STMf*, xliv (1962), 5–12; R.T. Dart: 'Elisabeth Eysbock's Keyboard Book', *Hans Albrecht in memoriam*, ed. W. Brennecke and H. Haase (Kassel, 1962), 84; Johnson, 1986

**Berlin, Deutsche Staatsbibliothek, Mus.ms.40318* (single leaf, fragments of organ verses, early 17th century). The name 'Johann Stephan' has been added in a 19th-century hand: cf next item.

'Cellisches Tabulaturbuch' (Celle, 1601; lost). Photographic copy in *Berlin, Deutsche Staatsbibliothek* (Bü 84). 75 ff. (9 missing). NGT. 61 chorales, etc., by Johann Stephan (Steffens), 'O.D.' and anon. composers. Edition: CEKM, xvii (1971). Literature: Schierning, 1961; W. Apel: 'Die Celler Orgeltabulatur von 1601', *Mf*, xix (1966), 142–51

Levoča, Library of the Protestant Rectory, Ms.mus.13990a (1603–*c*1620), *13990b*. NGT. Intabulations. Literature: Johnson, 1986

Kremsmünster Benediktiner-Stift, Regenterei, L 9 (1604–6 and later). 310 pp. NGT. 130 transcriptions of motets by Lassus, Erbach, Pevernage, Regnart, etc., and anon. composers. Literature: Schierning, 1961; Johnson, 1986

Visby, Sweden, Cathedral Chapter (tablature of Berendt Petri, written by Petri at Hamburg, 1611). NGT. *Magnificat* cycle by H. Praetorius; many anon. settings of Latin hymns, mass movements, sequences, etc.; *O lux* by Johann Bahr added 1655 [DMA 1–890]. Edition: CEKM, iv (1963) [part edn]. Literature: Schierning, 1961

Linz, Landesmuseum 16, Inc.9467 (begun 6 Sept 1611). 93 ff. NGT. Anon. dances (42) and lied arrangements (21). Literature: Schierning, 1961

Wolfenbüttel, Herzog August Bibliothek, 227 (north Germany, between 1615 and 1625). 17 ff. NGT. Toccata by Scheidemann, 12 short anon. *Benedicamus* settings, a set of variations jointly by Sweelinck and Scheidt [DMA 1–349]. Literature: Schierning, 1961; Johnson, 1986

Wolfenbüttel, Herzog August Bibliothek, Helmstedt 1055 (early 17th century). Anon. preludes, chorales and dances. Literature: Apel, Eng. trans., 1972

Munich, Bayerische Staatsbibliothek, Mus.ms.263 (early 17th century). 118 ff. Intabulations of sacred vocal works. Literature: Schierning, 1961; Göllner, 1979

Munich, Bayerische Staatsbibliothek, Mus.ms.265 (early 17th century). 116 ff. NGT. Motet intabulations [DMA 1–810]. Literature: Schierning, 1961; Göllner, 1979; Johnson, 1986

Munich, Bayerische Staatsbibliothek, Mus.ms.1640 (early 17th century). 159 ff. NGT. Motet intabulations [DMA 1–811]. Literature: Schierning, 1961; Göllner, 1979; Johnson, 1986

[*Munich, Bayerische Staatsbibliothek, Mus.ms.4481* (early 17th century). Open score. 49 + 2 ff. Untexted scores of vocal works. Literature: Göllner, 1979]

Regensburg, Fürstlich Thurn und Taxissche Hofbibliothek, F.K.Mus.II 22–23 (?early 17th century, Neresheim), 233, 196 ff. NGT. Intabulations of motets, etc. Literature: Schierning, 1961; E. Tscheuchner: *Die Neresheimer Orgeltabulaturen* (diss., U. of Erlangen-Nürnberg, 1963)

Warsaw, Biblioteka Narodowa, 327 (olim 4577, olim 5229; olim Legnica, Ritter-Akademie 98) [microfilm no.19, 581] (early 17th century). NGT. An intabulation of Schadaeus, *Promptuarium musicum* (Strasbourg 1611–17) with a few chorale settings added. Literature: Schierning, 1961; G. Gołos: 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48; Pfuhl in *MMg*, xix, suppl.; Johnson, 1986

Warsaw, Biblioteka Narodowa 326 (olim 4579, olim 5231 and D 590–114; olim Legnica, Ritter-Akademie 100) (early 17th century). 328 ff. NGT. 298 intabulations of vocal works, mostly in skeletal form for accompanimental purposes. Literature: Schierning, 1961; G. Gołos: 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48; Pfuhl in *MMg*, xix, suppl.; Johnson, 1986

Kraków, Biblioteka Jagiellońska, 24 (olim Legnica, Ritter-Akademie, 101) (early 17th century). 185 ff. NGT. Intabulations of secular works by Lassus, Marenzio, Gastoldi, Crecquillon, etc. on ff.137*v*–142*v*, 160*r*–165*r*. Literature: Schierning, 1961; G. Gołos; 'Tre intavolature manoscritte di musica vocale rintracciate in Polonia', *L'organo*, iii (1962), 123–48; Pfuhl in *MMg*, xix, suppl.

Vienna, Österreichische Nationalbibliothek, 17771 (after 1621). 220 ff. NGT. Keyboard music by Bull and Sweelinck; also canons in staff notation [DMA 1–892]. Editions: MB, xiv (1960) [Bull]; Sweelinck: *Werke*. Literature: J.H. van der Meer: 'The Keyboard Works in the Vienna Bull Manuscript', *TVNM*, xviii/2 (1957), 72–105; Schierning, 1961

[*Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40075* (*c*1625 and later). NGT. Intabulations, from vocal sources no later than the 1620s; also figured basses of later date. The intabulations were probably intended as accompaniments. Literature: Johnson, 1986]

Pelplin, Biblioteka Seminarium, 304–8, 308a ['Pelplin Keyboard Tablatures'] (Pelplin, Cistercian monastery, 1620–30). 6 vols. NGT. 797 transcriptions of vocal works and 91 keyboard compositions by Polish, Italian, German, Austrian, Netherlandish, Spanish and English (Morley, Philips) composers; also 12 organ chorales by Scheidemann, Tunder, etc., added in the 2nd half of the 17th century. Editions: AMP, ii–vii (1964–5) [facs.]; AMP, viii–x (1970) [part edn]; CEKM, x/1–2 (1965) (chorales). Literature: AMP, i; A. Sutkowski: 'Nieznane polonika muzyczne z XVI i XVII wieku', *Muzyka kwartalnik*, v/1 (1960), 62–77; Schierning, 1961; A. Sutkowski and O. Mischiati: 'Una preciosa fonte di musica strumentale: l'intavolatura di Pelplin', *L'organo*, ii (1961), 53–72; Johnson, 1986

New York, Public Library, MN T 131 (*c*1620–36). 45 ff. (77 pp. of music). NGT. Literature: F. Blume: 'Die Hs.T.131 der New York Public Library', *Syntagma Musicologicum*, ii: *Gesammelte Reden*

und Schriften 1962–1972, ed. A.A. Abert and M. Ruhnke (Kassel, 1973), 116–28

Copenhagen, Kongelige Bibliotek, 376 (*c*1626–39). 34 ff. NGT. 65 pieces, including 14 vocal arrangements, 6 preludes, 7 allemandes, 12 courantes, 3 German dances, etc., all anon. Literature: A. Pirro: 'L'art des organistes', *EMDC*, II/ii (1926), 1181–374; P. Hamburger: 'Ein handschriftliches Klavierbuch aus der ersten Hälfte des 17. Jahrhunderts', *ZMw*, xiii (1930–31), 133–40; Schierning, 1961

The MSS *Deutsche Staatsbibliothek Mus.ms.40316* and *Lynar A 1–2*, formerly considered as possibly of southern German origin, are classified below in §2(iv).

Berlin, Deutsche Staatsbibliothek, Lynar B 1–10, C 1 (before 1635). C200 ff. NGT. Music by D. Abel, A. Düben, W. Karges, J. Praetorius, S. and G. Scheidt, Scheidemann, P. Siefert, M. Schildt, Sweelinck, etc. [DMA 1–414–424]. Editions: *Allein Gott in der Höh sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1953); *Choralbearbeitungen und freie Orgelstücke ... aus den Tabulaturen Lynar B1, B3, B6*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1955) [part edns]. Literature: A.E.F. Dickinson: 'A Forgotten Collection: a Survey of the Weckmann Books', *MR*, xvii (1956), 97–109; A.E.F. Dickinson: 'The Lübbenau Keyboard Books: a Further Note on Faceless Features', *MR*, xxvii (1966), 270–86

Vienna, Minoritenkonvent, Klosterbibliothek und Archiv, XIV 714 (olim 8) (*c*1630). 248 ff. 529 compositions, many liturgical, followed by a composition treatise using NGT [DMA 1–894]. Edition: SCKM, xxiv (1988) [facs.]. Literature: Schierning, 1961; F.W. Riedel: *Das Musikarchiv im Minoritenkonvent zu Wien* (Kassel, 1963)

Padua, Biblioteca Universitaria, 1982 (*c*1630) [lost]. 150 ff. NGT. Nearly 40 compositions by Sweelinck, Erbach and others [DMA 1–817]. Editions: CEKM, xxxvi (1971–7) [part edn]; Sweelinck: *Werke*. Literature: Schierning, 1961

Wolfenbüttel, Herzog August Bibliothek, Musikabteilung, MS bound with *1.2.2. Musica 2°* (copy of Neusidler, *Teutsch Lautenbuch*, 1574; autograph of Christian Erbach, ?*c*1630). 33 ff. NGT. 14 ricercares, 5 introits, 1 toccata and 2 fragments by Erbach [DMA 1–336]. Edition: CEKM, xxxvi (1971–7). Literature: Schierning, 1961

Munich, Bayerische Staatsbibliothek, Mus.ms.4480 (*c*1630). 80 ff. Many intabulations of motets, chansons, etc., given anonymously; several original keyboard works including 2 by Adam Steigleder. Literature: M. Schuler: 'Eine neu entdeckte Komposition von Adam Steigleder', *Mf*, xxi (1968), 42–4

Munich, Bayerische Staatsbibliothek, Mus.ms.1581 (*c*1630). NGT. C100 compositions by Frescobaldi, C. Erbach, G. Gabrieli, Hassler and others [DMA 1–1247]. Editions: DTB, vii, Jg.iv/2 (1903–10) [Erbach, Hassler]; CEKM, xvii (1971), xxx (1968), xxxvi (1971–7), etc. [part edns]. Literature: Schierning, 1961; Göllner, 1979

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 209 (1634 and later). NGT. Free compositions and chorales by C. Flor, Jakob Kortkamp, Morhard, Jacob Praetorius (ii), Scheidemann, M. Schildt, D. Strungk, Tunder, M. Weckmann and M. Woltmann; intabulations. Editions: see composers mentioned; 3 anon. free pieces in *The Free Organ Compositions of the Lueneburg Organ Tablatures*, ed. J.R. Shannon (St Louis, 1958). Literature: Welter, 1950; Schierning, 1961; Johnson, 1986

Berlin, Deutsche Staatsbibliothek, Mus.ms.40615 (*c*1635). 323 ff. NGT. Numerous compositions by C. Erbach and others [DMA 2–1410]. Edition: CEKM, xii (1966), xxx (1968), xxxvi (1971–7) [part edns.]. Literature: Schierning, 1961

Basle, Universitätsbibliothek, F.IX.42 (*c*1635). NGT. Intabulations of madrigals, etc., by Croce, Hassler, Giovannelli and anon. composers. Literature: J. Richter: *Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Schierning, 1961

London, British Library, Add.34898 (*c*1635). 33 ff. NGT. Formerly bound with Steigleder, *Tabulatur Buch*, 1627; the anon. compositions in this MS are no longer considered to be by J.U. Steigleder. 22 keyboard pieces, anon. liturgical works, and ricercares by 'Joann Benn' and anon. composers. Literature: F. Hirtler: 'Neue aufgefundene Orgelstücke von J.U. Steigleder und Johann Benn', *AMf*, ii (1937), 92–100; Schierning, 1961

Turin, Biblioteca Nazionale Universitaria, Raccolta Mauro Foà 1–8, Dono Renzo Giordano 1–8 (Augsburg, 1637–40). 16 vols. NGT. In Mischiati's catalogue the 16 MSS are numbered I–VIII (=*Giordano 1–8*), X, IX, XI–XVI (*Foà 1–8*). C1750 compositions by C. Erbach, Frescobaldi, A. and G. Gabrieli, Merulo, Sweelinck and others. Editions: apart from those listed by Mischiati, substantial portions of the collection have appeared in CEKM, xxii (1995; Mortaro), xxx (1968; Frescobaldi), xxxvi (1971–7; Erbach), xli (1977; Bianciardi, Della Porta), xlv (1985; Hassler, Hans Leo), xlvi (1986; Bariolla) and xlvii/5 (1991; Merulo); also in Borgo, Cesare: *Canzoni per sonare*, ed. G. Gentile Verona (Padua, 1985). Literature: Schierning, 1961; O. Mischiati: 'L'intavolatura d'organo tedesca della Biblioteca nazionale di Torino', *L'organo*, iv (1963), 1–154, 237–8; Johnson, 1986; Judd, 1988

Basle, Universitätsbibliothek, F.IX.47–50 (autographs of S. Mareschall, 1638–40). 4 vols. of song transcriptions, *ballets*, fugues, *12 tons* and ornamental harmonizations of the 150 psalms, etc., by Mareschall. Edition: CEKM, xxvii (1967). Literature: J. Richter: *Katalog der Musiksammlung auf der Universitäts-Bibliothek in Basel* (Leipzig, 1892); Merian, 1927; Schierning, 1961; Johnson, 1986

Berlin, Bibliothek der Streit'schen Stiftung, HB 103 (olim Graues Kloster 52) (*c*1640). 38 ff. NGT. 15 compositions, 11 by Sweelinck, 1 by S. Scheidt [DMA 1–1200]. Editions: *Allein Gott in der Höh sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1953); Scheidt: *Werke*; Sweelinck: *Werke*; *Choralbearbeitungen und freie Orgelstücke ... aus den Tabulaturen Lynar B1, B3, B6, und Graues Kloster Ms. 52*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1955) [part edns]. Literature: Schierning, 1961

Uppsala, Universitätsbiblioteket, Instr.mus.hs.408 (tablature of Gustav Düben, 1641). 44 ff. NGT. 20 works by 'Sibern' [Siefert], Scheidemann, Bull, Tomkins, Philips, Byrd, Sweelinck, S. Scheidt, Schildt, Felice, Anerio, Striggio, Frescobaldi, etc. [DMA 1–887]. Editions: *CEKM*, xxviii (2000). Literature: Riedel, 1960 [p.128 apparently refers to this MS as 409]; Schierning, 1961

Levoča, Library of the Protestant Rectory, Ms.mus.13992, 13993 (1641–5). NGT. Intabulations copied by Ján Šimbracký. Literature: Johnson, 1986

Levoča, Library of the Protestant Rectory, Ms.mus.13994 (*c*1650). NGT. Tablature of Samuel Marckfel[d]ner. Literature: F. Matúš, ed.: *Tabulatúrny Zborník Samuela Marckfelnera* (Bratislava, 1981)

[*Uppsala, Universitätsbiblioteket, Instr.mus.hs.409* (*c*1650 and later): though not a keyboard MS, this is written in NGT. See J. Mráček: 'An Unjustly Neglected Source for the Study and Performance of Seventeenth-Century Instrumental Dance Music', *IMSCR: Copenhagen 1972, 563–75*]

Copenhagen, Kongelige Bibliotek (MS insertion in copy of Gabriel Voigtländer, *Oden*, 1642; *c*1650). 8 ff. A dozen or so pieces by Schildt, Scheidemann and anon. composers [DMA 1–1709]. Literature: Schierning, 1961

Berlin, Deutsche Staatsbibliothek, MS 600 (from the Amalienbibliothek of the Joachimsthalsche Gymnasium) (?written by Matthäus Härtel; includes the dates 1643, 1651 and 1669). 419 pp. NGT. Intabulations of masses, *Magnificat* settings, hymns and motets. Literature: Schierning, 1961

Clausthal-Zellerfeld, Kirchenbibliothek, Organ tablature I (1635–45). 253 pp. NGT. 59 compositions including Sweelinck's variations on *Allein zu dir*

Leipzig, Musikbibliothek der Stadt, II.2.51, part 1 (north Germany, 1646). NGT. 13 fantasias of which the 1st is certainly and the rest are probably by P. Siefert; variations on *Wie schön leuchtet* by S. Scheidt [DMA 1–795]. Editions: Organum, 4th ser., xx (Leipzig, n.d.) [works of Siefert]; Schiedt: *Werke*. Literature: Schierning, 1961

[*Lüneburg, Stadtarchiv, Musikabteilung Mus.ant.pract. KN 206* (Hamburg, 1647). 160 ff. Open score. 'Study scores' of church music by Italian and German composers. Literature: Riedel, 1960; Schierning, 1961]

*_Berlin, Deutsche Staatsbibliothek, Mus.ms.40604_ (1648). NGT. Frescobaldi, etc.

*_Berlin, Deutsche Staatsbibliothek, Mus.ms.40065_ (1649–55). NGT. Chorales by M. Vulpius, 'transponirt von Johannes Vockerodt ... 1649'; signed and dated Joh[ann] Rudolf Ahle, 1655

Vienna, Österreichische Nationalbibliothek, 18491 ['Clavierbuch of Regina Clara Imhoff'] (1649). NGT. Keyboard dances by David Schedlich and anon. composers. Literature: W. Apel: _The Notation of Polyphonic Music, 900–1600_ (Cambridge, Mass., 1942, 5/1953/R; Ger. trans., 1962); Schierning, 1961; Apel, Eng. trans., 1972 [reads the date as 1629]

Vienna, Österreichische Nationalbibliothek, 18706 (Froberger autograph, 'libro secondo', dated Vienna, 29 Sept 1649). 111 ff. Partly open score. 6 toccatas, 6 fantasias, 6 canzonas, 6 suites, by Froberger. Editions: DTÖ, viii, Jg.iv/1 (1897); xiii, Jg.vi/2; xxi, Jg.x/2 (1903); Le pupitre, lvii (1979); SCKM, iii (1988) [facs.]. Literature: Riedel, 1960, 75; Schierning, 1961

Budapest, Országos Széchényi Könyvtár, Bártfa 28 (1649). ?NGT. Intabulation of a wedding concerto by Z. Zarevutius, etc. Literature: Schierning, 1961; Johnson, 1986

Basle, Universitätsbibliothek, F.IX.51 (17th century, ?c1650). 2 vols. NGT. 72 intabulations of sacred works by Lassus and others. Literature: J. Richter: _Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel_ (Leipzig, 1892); Schierning, 1961

Basle, Universitätsbibliothek, F.IX.52 (17th century, ?c1650, marked 'Danielis Hoferi'). NGT. 57 settings of French psalm tunes and 53 settings of Lutheran melodies. Literature: J. Richter: _Katalog der Musik-Sammlung auf der Universitäts-Bibliothek in Basel_ (Leipzig, 1892); Schierning, 1961

*_Berlin, Deutsche Staatsbibliothek, Mus.ms.40147_ (?c1650), 3 + 170 ff. NGT. Works by Froberger, Kindermann, etc.

Copenhagen, Kongelige Bibliotek, 'Clausholm MS' (c1650). 21 fragments, NGT. Edition: _Musikhåndskrifterne fra Clausholm_ [The Clausholm music fragments], ed. H. Glahn and S. Sørensen (Copenhagen, 1972)

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 146–9, 207–10, is a series of MSS dating mostly from c1650 or later, fully described in Welter, 1950. For _KN 209_ see also above, under 1634

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 146 (Joachim Drallius, 1650). 191 ff. NGT. Dances, song settings, chorale settings, preludes, toccata, by Scheidemann and others (many anon.). Editions: see SCHEIDEMANN, HEINRICH; 10 anon. free compositions in _The Free Organ Compositions of the Lueneburg Organ Tablatures_, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.2–3, 18 (c1650). NGT. Motet intabulations [DMA 1–1231, 1232]. Literature: Schierning, 1961; Johnson, 1986

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 210 (c1650). 93 ff., including 168 pp. in NGT. Intabulations of motets and madrigals, 4 chorale preludes (anon.), 2 fugues (anon.), 1 prelude (anon.) [DMA 1–1245]. Editions: 3 anon. pieces in _The Free Organ Compositions of the Lueneburg Organ Tablatures_, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961; Johnson, 1986

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.15 (c1650). 42 ff., including 68 pp. in NGT. 53 short preludes, 3 fantasias, 2 fugues, 1 canzona, by Scheidemann, J. Praetorius, C. Flor, M. Schildt, M. Olter, D. Meyer, J. de Werg, M. Weckmann, F. Tunder and anon. composers [DMA 1–1238]. Editions: see composers cited; 31 pieces in _The Free Organ Compositions of the Lueneburg Organ Tablatures_, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.17.1–2 (c1650). 9, 10 ff. NGT. 4 settings of the _Te Deum_, nos.1 and 3, with preludes, by J. Praetorius (no.2 dated 1636), Jakob Kortkamp, F. Tunder. Literature: Schierning, 1961

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 207.18 (c1650). NGT. Intabulation by Scheidemann of a motet by H.L. Hassler. Literature: Johnson, 1986

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 208.2 (c1650). 64 ff., including 112 pp. in NGT. Preludes and chorale settings. 42 pieces by Scheidemann, S. Scheidt and anon. composers [DMA 1–1243]. Editions: see composers cited; 3 pieces in _The Free Organ Compositions of the Lueneburg Organ Tablatures_, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961

Leipzig, Musikbibliothek der Stadt, II.6.16 (c1650, belonged to Elisabeth Angelina Eygers). Hymns, songs, fugues, etc.

Lüneburg, Stadtarchiv, Musikabteilung, Mus.ant.pract. KN 208.1 (1652–6). 60 ff. NGT. 43 chorales, preludes, fugues, toccatas; 6 pieces are by Scheidemann, the rest anon. Editions: EDM, xxxvi (1957); 10 pieces in _The Free Organ Compositions of the Lueneburg Organ Tablatures_, ed. J.R. Shannon (St Louis, 1958). Literature: Schierning, 1961

Budapest, Országos Széchényi Könyvtár, Bártfa 26 (1 piece dated 1653). ?NGT. Intabulations of motets and masses, etc. [DMA 1–1204]. Literature: Johnson, 1986

Vienna, Österreichische Nationalbibliothek, 18707 (Froberger autograph, 'libro quarto', dated 1656). 118 ff. Partly open score. 6 toccatas, 6 ricercares, 6 capriccios, 6 partitas, by Froberger. Editions: DTÖ, viii, Jg.iv/1 (1897); xiii, Jg.vi/2; xxi, Jg.x/2 (1903); Le pupitre, lvii; SCKM, iii (1988) [facs.]. Literature: Riedel, 1960, 76

Vienna, Österreichische Nationalbibliothek, 16560 (Froberger autograph, not before 18 Aug 1658). 47 ff. Open score. 6 capriccios, 6 ricercares. Editions: DTÖ, viii, Jg.iv/1 (1897); xiii, Jg.vi/2; xxi, Jg.x/2 (1903); Le pupitre, lvii; SCKM, iii (1988) [facs.]. Literature: Riedel, 1960, 76

Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40158 (Daniel Schmidt, 1658–9 and possibly earlier). 88 ff. NGT. Motet intabulations, dances, etc. [DMA 1–1695]. Literature: Johnson, 1986

Budapest, Országos Széchényi Könyvtár, Bártfa 27 (c1660). 59 ff. NGT. 33 canzonas, intabulations, chorale variations, songs, dances, etc.; composers include Scheidt and Sweelinck. Literature: Johnson, 1986

APPENDIX

Numerous German sources from 1660 to 1680 are of a broadly retrospective character. Among them may be cited the later additions to the 'Pelplin MS' of 1620–30; the 3rd section (1669) of _Berlin, Staatsbibliothek, Amalienbibliothek, 600_; _Berlin, Amalienbibliothek, 340_ (1664); the 2nd and 3rd parts of _Leipzig, Musikbibliothek der Stadt, II.2.51_; the additions (up to 1703) to _Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus.ms.40158_; _Budapest, Országos Széchényi Könyvtár, Bártfa 25_; the _Celler Klavierbuch_ (1662: see J.H. Schmidt: 'Eine unbekannte Quelle zur Klaviermusik des 17. Jahrhunderts, das Celler Klavierbuch 1662', _AMw_, xxii (1965), 1-11); _Munich, Bayerische Staatsbibliothek, 5368_ ['Neresheim MS'] (1661–82); a Göttweig MS (see F.W. Riedel: 'Eine unbekannte Quelle zu J.K. Kerlls Musik für Tasteninstrumente', _Mf_, xiii (1960), 310–14); _Vienna, Minoritenkonvent, Klosterbibliothek und Archiv, 699_; _Clausthal-Zellerfeld, Kirchenbibliothek, II_ (c1668: see Sweelinck, _Instrumental Works_, ii); tablatures of Podbielski (lost) and Zeleckowski (_Kraków, Biblioteka Jagiellońska, 10002_) (both c1680: CEKM, x, 1965–7); _Leipzig, Musikbibliothek der Stadt, II.6.18_; the 'Hintze MS' (_New Haven, Yale University, Library of the School of Music, 21.h.59_); _Lüneburg, Stadtarchiv, KN 147–9, 207.6_ (1663), _207.14, 207.16, 207.19–22_; _Uppsala, Universitetsbiblioteket, Ihre 284–5_ (1679: see A. Grape: _Ihreska handskriftssamlingen i Uppsala universitets bibliotek_, ii (Uppsala, 1949); W. Apel: 'Neu aufgefundene Clavierwerke von Scheidemann, Tunder, Froberger, Reincken, und Buxtehude', _AcM_, xxxiv (1962), 65–7). For most of these, and for many other German sources of the later 17th century, see especially Riedel, 1960, Apel, Eng. trans., 1972 and Johnson, 1986

PRINTED SOURCES

Virdung, Sebastian: _Musica getutscht und aussgezogen_ (Basle, 1511; _see_ TABLATURE, fig.4). 56 ff.: OGT. Intabulation of a German song on ff.J1_v_–J2_r_. Editions: PÄMw, x (1981–92) [facs.]; ed. L. Schrade (Kassel, 1931) [facs.]; DM, 1st ser., xxxi (1970) [facs.]. Literature:

BrownI. For the Latin version see Luscinius (1536); for the French and Flemish versions see §2(iv) Vorsterman (1529, 1554, 1568)

Schlick, Arnolt: *Tabulaturen etlicher Lobgesang und Lidlein uff die Orgeln und Lauten* (Mainz: Peter Schöffer, 1512). 4 + 42 ff. OGT. The organ compositions comprise a *Salve regina* and 9 other pieces. Editions: G. Harms (Klecken, 1924, rev. 2/1957); *Orgelkompositionen*, ed. R. Walter (Mainz, 1970). Literature: *BrownI*

Agricola, Martin: *Musica instrumentalis deudsch* (Wittenberg: Georg Rhau, 1528, repr. 1529, 1530, 1542; 2/1545), 60 ff. There is 1 purely theoretical example of OGT in this treatise; see however above, *Leipzig, Musikbibliothek der Stadt* (*c*1530). Editions: PÄMw xxiv (1900) [facs. of both edns]. Literature: *BrownI*

Luscinius, Othmar: *Musurgia seu praxis musicae* (Strasbourg: Johannes Schottus, 1536). 56 ff. This is a Latin version of Virdung's *Musica getutscht* (1511), and carries the same example of OGT. Literature: *BrownI*

Ammerbach, Elias Nikolaus: *Orgel oder Instrument Tabulatur* (Leipzig: Jacob Berwalds Erben, 1571; 2/Nuremberg: Typis Gerlachianis, 1583). 111 ff. (1st edn), 116ff. (2nd edn). NGT. 90 pieces (135 in 2nd edn). Edition: C. Jacobs (Oxford, 1984). Literature: *BrownI*; Johnson, 1986 (For illustration *see* AMMERBACH, ELIAS NIKOLAUS.)

Ammerbach, Elias Nikolaus: *Ein neu kunstlich Tabulaturbuch* (Nuremberg: Dietrich Gerlach, 1575). 90 ff. NGT. 41 intabulations of vocal works by Lassus and others. Literature: *BrownI*; Johnson, 1986

Schmid, Bernhard (i): *Zwey Bücher einer neuen kunstlichen Tabulatur auff Orgel und Instrument* (Strasbourg: Bernhard Jobin, 1576, repr. 1577; fig.5. A supposed Latin version, *Bernhard Fabricii tabulaturae organis et instrumentis inservientes, Àrgent, apud Jobin.77* is no more than an entry in Draudius, *Bibliotheca classica*, 1611). 98 ff. NGT. 65 intabulations, dances, etc. Literature: *BrownI*; Johnson, 1986

Paix, Jakob: *Ein schön nutz unnd gebreüchlich Orgel Tabulaturbuch* (Lauhingen: Georg Willer, 1583; an entry in Draudius, *Bibliotheca classica*, 1611, refers to *Jacobi Paix Tabulatura organi fistularum, Lauing. 87. fol*). 176 ff. NGT. 88 intabulations, dances, etc. Literature: *BrownI*; Johnson, 1986

Rühling, Johannes: *Tabulaturbuch, auff Orgeln und Instrument* (Leipzig: Johan Beyer, 1583), 143 ff. NGT. 85 motet intabulations in order of the liturgical year. Literature: *BrownI*; Johnson, 1986

Paix, Jakob: *Thesaurus motetarum* (Strasbourg: Bernhart Jobin, 1589). 59 ff. NGT. 24 motet intabulations. Literature: *BrownI*; Johnson, 1986

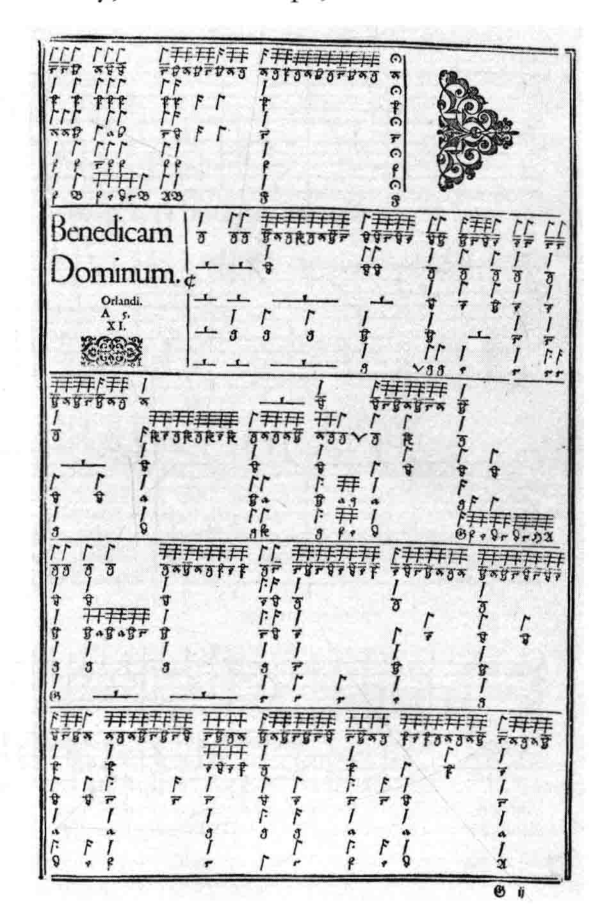
Schmid, Bernhard (ii): *Tabulatur Buch* (Strasbourg: Lazarus Zetzner, 1607). 6 + 114 pp. NGT. Intonations by A. and G. Gabrieli; toccatas by A. and G. Gabrieli, G. Diruta and C. Merulo; motet arrangements, galliards. Edition: Monuments of Music and Music Literature in Facsimile, 1st ser., xx (1967). Literature: *SartoriB*; Johnson, 1986

Praetorius, Michael: *Musae Sioniae ... siebender Theil* (Wolfenbüttel: in Verlegung des Autoris, 1609). 4 partbooks. The volume concludes with four chorale settings for organ, written out in the separate partbooks. Editions: W. Gurlitt, *AMw*, iii (1921), 135–98; *Sämtliche Werke*, vii; K. Matthaei (Wolfenbüttel, 1930)

Praetorius, Michael: *Hymnodia Sionia* (Wolfenbüttel: sumtibus Autoris, 1611). 4 partbooks. There are four settings of Latin hymns marked 'pro organico'. Editions: W. Gurlitt, *AMw*, iii (1921), 135–98; *Sämtliche Werke*, xii; K. Matthaei (Wolfenbüttel, 1930)

Caus, Salomon de: *Les raisons des forces mouvantes avec diverses machines* (Frankfurt, 1615). Includes a shortened version of P. Philips's arrangement of Striggio's madrigal *Chi fara fed'al cielo*. Edition: Archives des maîtres de l'orgue, x (1909–11). Literature: G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959), 436

Woltz, Johann: *Nova musices organicae tabulatura* (Basle: Johann Jacob Genath, 1617). 360 pp. NGT. Numerous motet intabulations in parts 1 and 2; in part 3, canzonas by F. Maschera, G. de Macque, C. Merulo, C. Antegnati, F. Tresti and A.



5. Bernhard Schmid's 'Zwey Bücher einer neuen kunstlichen Tabulatur' (1577): a keyboard transcription of Lassus's 'Benedicam Dominum' (with some ornamentation) in new German tablature, in which all the parts are written in alphabetic notation with rhythmic indications above

Banchieri, fugues by Simon Lohet. Literature: *SartoriB*; Johnson, 1986

Amoenitatum musicalium hortulus ([?Leipzig: Casper Klosman], 1622) [lost]. ?NGT. Contained *c*100 compositions by German and Italian composers; the sole copy mentioned by Sartori was at Liegnitz (Legnica), and is presumably lost. Literature: *SartoriB*

Scheidt, Samuel: *Tabulatura nova, continens variationes aliquot psalmorum, fantasiarum, cantilenarum, passamezzo, et canones aliquot* (Hamburg: Typis et sumptibus Heringianis, 1624). 3 vols. (the title-page is that of the 1st only). Open score. Editions: DDT, i (1958); *Werke*, vi–vii

Steigleder, Johann Ulrich: *Ricercar, tabulatura, organis et organoedis unice inserviens et maxime conducens* ([Stuttgart]: Autoris sumptibus, 1624). 37 pp. 12 ricercares. Edition: CEKM, xiii(1968–9). Literature: Schierning, 1961, 11

Steigleder, Johann Ulrich: *Tabulaturbuch, darinn das Vater unser auff 2. 3 and 4 Stimmen componirt, und viertzigmal varirt würdt, auch bei jeder musicalischen Instrumenten ordentlich zu appliciren* (Strasbourg: Marx von der Heyden, 1627). 155 pp. Open score. Edition: CEKM, xiii (1968–9). Literature: Schierning, 1961, 12

Klemm, Johann: *Partitura, seu Tabulatura italica, exhibens triginta sex fugas, 2, 3, et 4 vocibus, ad duodecim consuetos tonos musicos compositas* (Dresden: sumptibus Autoris, 1631). 94 pp. Open score [DMA 1–1018]. Literature: Schierning, 1961, 15

Kindermann, Johannes Erasmus: *Harmonia organica, in tabulaturam Germanicam composita: I Preambula per omnes tonos figurales; II Fantasiae; III Fuga; IV Intonationes; V Magnificat* (Nuremberg: sumptibus Autoris, 1645). 24 pp. NGT. Editions: DTB, xxxii,



6. *London, British Library, Add.29486, f.27v: an anonymous verse for a 'Magnificat', with an indication for divided stops, early 17th century*

Jg.xxi–xxiv (1913–24); SOB, ix (1966). Literature: Schierning, 1961, 15

Michel, Christian: *Tabulatura, darin Präludien, Toccaten auf dem Klavier* (Brunswick, 1645). 75 pp. 18 preludes, 6 toccatas, 10 courantes. Edition: *MMg*, vii (1815), suppls., 132–3 [2 courantes]. Literature: Schierning, 1961, 16

Ebner, Wolfgang: *Aria augustissimi ... Imperatoris Ferdinandi III ... XXXVI modis variata ac pro cimbalo accomodata* (Prague, 1648). Literature: Riedel, 1960, 58

Scheidt, Samuel: *Tabulaturbuch hundert geistlicher Lieder und Psalmen* (Görlitz: Martin Herman, 1650). Open score. Edition: *Werke*, i

Kircher, Athanasius: *Musurgia universalis* (Rome, 1650, 2/1662, 3/1690) includes a work for keyboard attributed to J.C. Kerll but probably by Poglietti, and Froberger's Fantasia no.1. Open score. Editions: DTÖ, viii, Jg.iv/1 (1897) [Froberger]; Die Orgel, 2nd ser., v (1957) [Poglietti]. Literature: Apel, Eng. trans., 1972

(iv) The Netherlands.

MANUSCRIPT SOURCES

London, British Library, Add.29485 ['Van Soldt Keyboard MS'] (?copied in the Netherlands, *c*1570; but the last 4 pieces copied by an English scribe for Suzanne van Soldt, 1599). 27 ff. Dutch music of the generation before Sweelinck, and 4 pieces of English character, all anon. Edition: MMN, iii (1961). Literature: A. Curtis: *Sweelinck's Keyboard Music* (Leiden and London, 1969, 2/1972)

Liège, Université, Bibliothèque, 153 (olim 888) ['Liège Organbook'] (*Liber fratrum cruciferorum leodiensium*, copied probably by Gerard Scronx, last piece dated 1617). 77 ff. 54 pieces by A. Gabrieli, P. Philips, C. Merulo, Sweelinck, 'Wilhelmo Brouno' (William Brown), 'Gerardus Scronx' and anon. composers. Editions: Archives des maîtres de l'orgue, x. Literature: R.T. Dart: 'The Organ-Book of the Crutched Friars of Liège', *RBM*, xvii (1963), 21–8; Judd, 1988

London, British Library, Add.29486 (1618). 84 ff. numbered 2–85 (85 blank). A large repertory of liturgical organ music for the Catholic Church, mostly anon. (fig.6). Preludes on the 8 tones; *alternatim* masses and *Magnificat* settings; preludes (i.e. *intonazioni*) on the 12 tones by G. Gabrieli; *c*50 fugues on the 8 tones (at end, 'finis tonorum 27 Semptembris [sic] 1618'); Sweelinck, *Quarti toni fantasia* and 2 anon. fantasias. Editions: Sweelinck: *Werke*; G. Gabrieli, ed. S. dalla Libera, i (Milan, 1957). Literature: B. van den Sigtenhorst Meyer: *Jan P. Sweelinck en zijn instrumentale muziek* (The Hague, 1934, enlarged 2/1946), 154–5, 167ff; G.S. Bedbrook: *Keyboard Music from the Middle Ages to the Baroque* (London, 1949/R with introduction by F.E. Kirby), 98; Apel, Eng. trans., 1972

MS of Vincentius de la Faille (1625) [lost]. 128 ff., of which *c*30 contain music. Miscellaneous dances, including some pieces by English composers. Literature: C. van den Borren: 'Le livre de clavier de Vincentius de la Faille', *Mélanges de musicologie offerts à M. Lionel de la Laurencie* (Paris, 1933), 85–96

Oxford, Christ Church Library, 89 (copied in the Netherlands, ? by Richard Dering, *c*1625). viii + 348 pp. Toccata by 'Guil. Brouno' (William Brown), *Veni Creator* by 'P.Phil.', 2 fantasias by Peeter Cornet, and a large number of anon. organ pieces for the Tridentine liturgy, probably composed by Dering. Literature: T. Dart: 'An Early Seventeenth-Century Book of English Organ Music for the Roman Rite', *ML*, lii (1971), 27–38

**Berlin, Deutsche Staatsbibliothek, Mus.ms.40316* (olim 191 fol.) (at least partly before 1626) [lost]. 85 ff. 3 compilers; music by Cornet, Frescobaldi, Sweelinck, English composers, etc. [DMA 2–533; *Harvard University Music Library* 2203.5.1; *Berlin,*

Deutsche Staatsbibliothek F 1134]. Editions: Archives des maîtres de l'orgue, x; CEKM, xxvi (1969) [Cornet]; CEKM, xxx (1968) [Frescobaldi]

London, British Library, Add.23623 (G. Messaus; 1629). 18 ff. 70 pieces by Bull and others. Edition: *Harpsichord Pieces from Dr. Bull's Flemish Tablature*, ed. H.F. Redlich (Wilhelmshaven and London, 1958). Literature: J. Ward: 'Bull', *Lives of the Professors of Gresham College* (London, 1740) [incl. description of 2 companion MSS, formerly the property of Pepusch and now lost]

Berlin, Deutsche Staatsbibliothek, Lynar A1 (*c*1640). 331 pp. 82 works, by Sweelinck (27), C. Erbach, G. Gabrieli, P. Philips, Bull, G. Farnaby, L. Woodson, [P.] de la Barre, etc. That the 'M.W.' of this MS is Matthias Weckmann has been disproved [DMA 2–412]. Editions: *Allein Gott in der Höh sei Ehr: 20 Choralvariationen der deutschen Sweelinck-Schule*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1953); *Choralbearbeitungen aus der Tabulatur Lynar A1*, ed. H.J. Moser and T. Fedtke (Kassel and Basle, 1956); L'organiste liturgique, lviii–lix (1965) [part edns]. Literature: A.E.F. Dickinson: 'A Forgotten Collection: a Survey of Weckmann Bodes', *MR*, xvii (1956), 97–109, and 'The Lübbenau Keyboard Books: a further Note on Faceless Features', *MR*, xxvii (1966), 270–86; W. Breig: 'Die Lübbenauer Tabulaturen Lynar A1 und A2: eine quellenkundliche Studie', *AMw*, xxv (1968), 96–117, 223–36

Berlin, Deutsche Staatsbibliothek, Lynar A2 (*c*1640). 33 ff. 44 works by C. Erbach, G. Gabrieli, T. Merula, Byrd, Bull and anon. composers. Literature: A.E.F. Dickinson in *MR*, xvii (1956), 97–109, and *MR*, xxvii (1966), 270–86; W. Breig: 'Die Lübbenauer Tabulaturen Lynar A1 und A2: eine quellenkundliche Studie', *AMw*, xxv (1968), 96–117, 223–36

Leningrad, Biblioteka Akademii Nauk, Q N 204 (*c*1650). 95 ff., of which only 1–35 contain music, partly in NGT. Dances, etc., mostly anon., but including 3 by Sweelinck. Edition: MMN, iii (1961) [part edn]

Collection of the late Hans Brandt Buys, 'Camphuysen MS' (1650–60). 79 ff., of which only 1–52 contain music. Anon. dances and psalm tunes. Edition: MMN, iii (1961) [part edn]

APPENDIX

Among Dutch MSS shortly after 1660 must be mentioned the 'Gresse MS' now in *Utrecht, Universiteitsbibliotheek* (selection ed. in MMN, iii, 1961), and the keyboard book of Anna Maria van Eyl, 1671 (MMN, ii, 1959).

PRINTED SOURCES

Vorsterman, Guillaume, ed.: *Livre plaisant et tres utile pour apprendre a faire et ordonner toutes tabulatures hors le discant* (Antwerp: Guillaume Vorsterman, 1529). 40 ff. A free translation of the 2nd part of Virdung's *Musica getutscht*, with an arrangement of *Een vrolijc wesen* (by Barbireau, Isaac or Obrecht) in OGT on ff.D3*r*–E1*v* in place of Virdung's example. A Flemish translation of this French version, with the same music examples, was published in 1554 (2/1568)

Speuy, Hendrick: *De Psalmen Davids, gestelt op het tabulateur van het orghel ende clavercymmel met 2 partijen* (Dordrecht: Peeter Verhaghen, 1610). 49 pp. 2-part settings of Genevan psalm tunes. Edition: *H.J. Speuy: Psalm Preludes*, ed. F. Noske (Amsterdam, 1962). Literature: A. Curtis: *Sweelinck's Keyboard Music* (Leiden and London, 1969, 2/1972)

Noordt, Anthoni van: *Tabulatuur-boeck van psalmen en fantasyen* (Amsterdam: Willem van Beaumont, 1659). 10 psalm settings and 6 fantasias. Edition: UVNM, xix (1896)

(v) Spain and Portugal.

MANUSCRIPT SOURCES

Coimbra, Biblioteca Geral da Universidade, 48 (*c*1560). 128 ff. Open score. 93 compositions consisting mostly of motet and chanson transcriptions; also the 10 ensemble ricercares of J. Buus (1547), a tiento by F. Soto de Langa and a fragment of a 'Tento de meyo registo' by 'Dom Gabriel'. Literature: M.S. Kastner: 'Los manoscritos musicales ns. 48 y 242 de la Biblioteca general de la Universidad de Coimbra', *AnM*, v (1950), 78–96

Coimbra, Biblioteca Geral da Universidade, 242 (*c*1570). 184 ff. Open score. 230 compositions including numerous transcriptions, and original works by J. Bermudo, A. de Cabezón, A. Carreira, A. de Macedo, H. de Paiva and A. Gómez de Yepes. Edition: PM, ser.A, xix (1969) [part edn]. Literature: M.S. Kastner: 'Los manoscritos musicales ns. 48 y 242 de la Biblioteca general de la Universidad de Coimbra', *AnM*, v (1950), 78–96

Lisbon, Biblioteca do Palácio Nacional da Ajuda (MS postscript to copy of Correa de Arauxo's *Libro de tientos*; date of edn, 1626). A work by J. (?or F.) de Peraza. Editions: MME, xii (1948–52) [Correa]; CEKM, xiv (1971). A similar MS appendix occurs in the copy in *Madrid, Biblioteca Nacional, Raros 14069*

El Escorial, Real Monasterio [2 unnumbered MSS] (*c*1660). Compositions by Clavijo, (?F.) de Peraza, Aguilera, Ximénez, Bruna, Torrijos, Perandreu, Sinxano, Joan Sebastian. Edition: CEKM, xiv (1971) [part edn]. Literature: W. Apel: 'Die spanische Orgelmusik vor Cabanilles', *AnM*, xvii (1962), 15–29; W. Apel: 'Spanish Organ Music of the Early 17th Century', *JAMS*, xv (1962), 174–81

Oporto, Biblioteca Pública Municipal, 1576 Col.B–5 (*c*1660). 78 ff. contain music. Open score. Works by João da Costa, André [da Costa], Gasper dos Reis, Mateo Romero. Edition: PM, ser.A, vii (1963). Literature: W. Apel: 'Die spanische Orgelmusik vor Cabanilles', *AnM*, xvii (1962), 15–29. [MS 1577 is similar but of later date and in ST]

PRINTED SOURCES

Baena, Gonzalo de: *Arte nouamente inuentada pera aprender a tãger* (Lisbon: German Galharde, 1540). Literature: T. Knighton: 'A Newly Discovered Keyboard Source', *Plainsong and Medieval Music*, v (1996), 81–112. Previously reported as lost

Mudarra, Alonso: *Tres libros de musica en cifras para vihuela* (Seville: Juan de León, 1546). 117 ff. On f.61 of the 'Libro tercero' is a tiento for organ or harp in ST. Editions: *Silva ibérica de música para tecla de los siglos XVI, XVII y XVIII*, ed. M.S. Kastner (Mainz, 1954); *MGG1*, v, 1567 [part facs.]. Literature: Judd, 1988

Bermudo, Juan: *Comiença el arte Tripharia* (Osuna, Juan de León, 1550), 40 ff. A short composition for 2 voices, the *romance Donde son estas serranas*, is given in mensural notation and ST on f.38*v*. Editions: (n.p., *c*1970) [facs.]; R. Stevenson: *Juan Bermudo* (The Hague, 1960) [the kbd piece]

Bermudo, Juan: *Comiença el libro llamado Declaración de inst[r]umentos musicales* (Osuna: Juan de León, 1555). 5 books, 150 ff. 14 complete pieces for keyboard, 1 in ST and the others in separate parts arranged in choirbook fashion. The *Declaración* of 1549 had contained no keyboard music; but see the *Tripharia*, 1550. Editions: DM, 1st ser., xi (1957) [facs.], Orgue et liturgie, xlvii (1960); R. Stevenson: *Juan Bermudo* (The Hague, 1960) [edns of kbd exx.]. Literature: Judd, 1988

Venegas de Henestrosa, Luis, ed.: *Libro de cifra nueva para tecla, harpa y vihuela, en el qual se enseña brevemente cantar canto llano, y canto d'organo, y algunos avisos para contrapunto* (Alcalá: Joan de Brocar, 1557). 78 ff. ST. 138 compositions by Antonio de Cabezón and others. Edition: MME, ii (1944). Literature: J. Ward: 'The Editorial Methods of Venegas de Henestrosa', *MD*, vi (1952), 105–13; Judd, 1988

Alberch Vila, Pere: *Tentos de organo* (155?) [lost]. Formerly in the library of John IV of Portugal

Santa María, Tomás de: Libro llamado: *Arte de tañer fantasia, assi para tecla como para vihuela* (Valladolid: Francisco Fernández de Córdoba, 1565). 2 books, 94 + 124 ff. Numerous musical examples. Editions: (Geneva, 1973) [facs.]; Orgue et liturgie, xlix (1961) [edn of kbd exx.]

Rodriguez de Mesa, Gregorio Silvestre: *Libro de cifra para tecla* (156?) [lost]

Cabezón, Antonio de: *Obras de música para tecla arpa y vihuela ... recopiladas y puestas en cifra por Hernando de Cabeçon su hijo* (Madrid: Francisco Sanchez, 1578; *see*TABLATURE, fig.3). 213 ff. ST. 129 works of various kinds. Editions: Hispania schola musica sacra, iii–iv, vii–viii (1894–8); MME, xxvii–xxix (1966). Literature: Judd, 1988

Pimental, Pedro: *Livro de cifra de varias obras para se tangerem no orgao* (1599) [lost]

Arratia, Joao de, Clavijo, Bernardo, and Castillo, Diego del: *Tentos para orgao* (159?) [lost]. Formerly in the library of John IV of Portugal

Peraza, Francisco de: *Tentos de tecla* (159?) [lost]. Formerly in the library of John IV of Portugal

Rodrigues Coelho, Manuel: *Flores de Musica pera o instrumento de tecla, & harpa* (Lisbon: Pedro Craesbeeck, 1620). 241 ff. Open score. 24 tientos, 4 settings of Lassus's *Susanne un jour*, and numerous liturgical works. Edition: PM, ser.A, i (1959), iii (1961)

Correa de Arauxo, Francisco: *Libro de tientos y discursos de musica practica y theorica de organo intitulado facultad organica* (Alcalá: Antonio Arnao, 1626). 234 ff. ST. Numerous tientos, *discursos*, etc. Edition: MME, vi (1948), xii (1952). Literature: C. Jacobs: *Francisco Correa de Arauxo* (The Hague, 1973); Judd, 1988

(vi) British Isles.

MANUSCRIPT SOURCES

London, British Library, Add.28550 [Robertsbridge Codex] (*c*1360). Keyboard music on ff.43–4 only (*see* TABLATURE, fig.1). 3 *estampies* (the 1st incomplete) and 3 motet arrangements (the last incomplete), all anon.; the 1st 2 motets are from the *Roman de Fauvel*. Editions: *Early English Harmony*, i (1897), pl.42–5 [facs.]; CEKM, i (1963), 1–9. Literature: J. Wolf: 'Zur Geschichte der Orgelmusik im vierzehnten Jahrhundert', *KJb*, xiv (1899), 14–31; W. Apel: *The Notation of Polyphonic Music, 900–1600* (Cambridge, MA, 1942, 5/1953/*R*; Ger. trans., 1962); C. Parrish: *The Notation of Medieval Music* (London, 1958); Apel, Eng. trans., 1972. For the date, see E.H. Roesner: Introduction to Philippe de Vitry: *Complete Works* (Monaco, 1984)

London, British Library, Roy.App.56 (*c*1530). 32 ff. Anon. keyboard works, arrangements and other items. Edition: EECM, vi (1966), x (1969) [part edn]; remaining keyboard items in MB, lxvi (1995). Literature: J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961)

Evesham, Almonry Museum: music written in a copy of the 'Matthew Bible', 1st edn 1537, by John Alcester, monk of Evesham, *c*1540. 2 pp. of keyboard music, anon. Edition: MB, lxvi (1995). Literature: T. Dart: 'Notes on a Bible of Evesham Abbey (ii): a Note on the Music', *English Historical Review*, lxxix (1964), 777–8

London, British Library, Add.15233 (*c*1540). 11 ff. contain music. 9 liturgical pieces, mostly ascribed to Redford and probably all by him; several leaves of this portion of the MS are missing. Edition: EECM, vi (1966), x (1969) [edn of kbd music]

London, British Library, Roy.App.58 (*c*1540). 60 ff. Its numerous items include 10 keyboard pieces, of which 7 are arrangements of ensemble works; 1 of the original works, 'A Hornpipe', is by Hugh Aston, and the other 2 may also be by him. Edition: MB, lxvi. Literature: J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961)

Oxford, Brasenose College, fragment 156 (*c*1550). 2 ff. Fragments of 2 *Te Deum* settings. Edition: MB, lxvi (1995)

Durham, University Library, printed book E OCT C27R (T. James: *Index generalis librorum prohibitorum* (Oxford, 1627)), end-leaves. Fragments of 2 liturgical compositions. Edition: MB, lxvi (1995)

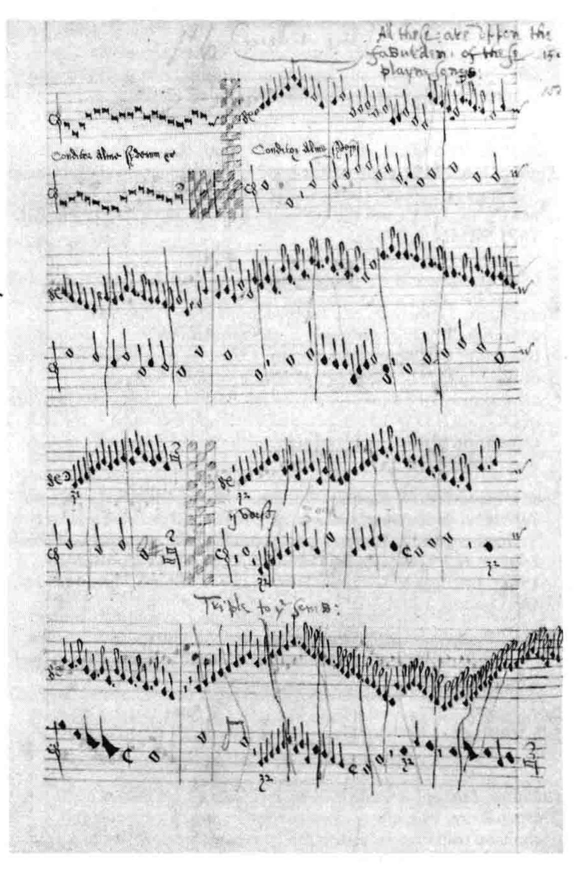
London, British Library, Add.29996 (*c*1548–*c*1650). 216 ff. of 16th–17th-century paper. A large composite MS in 5 main sections: (1) ff.1–2, 6–48, liturgical organ music by Redford, Rhys, Thorne, Wynslate, Coxsun, (?J.) Preston, E. Strowger, Kyrton; also 'Uppon la me re' ?by (T.) Preston: (2) ff.49–71, liturgical organ music by T. Preston with later additions of works by Byrd and Robert Parsons (i); (3) ff.72–157 largely in open score, 17th-century copies of fantasias by Alfonso Ferrabosco (ii), and of vocal works by Byrd, Morley, John Farmer and Tomkins; also brief works by Tomkins and Bevin, and Byrd's *The Leaves be Greene*; (4) ff.158–83, liturgical organ compositions, anon.: these are faburden settings of hymns (?by T. Preston) of the mid-16th century (fig.7). Also some later additions; (5) ff.184–219, 17th-century hands, works by T. Tomkins, J. Tomkins, T. Woodson, A. Ferrabosco, N. Carleton, A. Phillips, Byrd, O. Gibbons. Editions: EKM, iv (1951); J. Caldwell: *British Museum Additional Manuscript 29996* (diss., U. of Oxford, 1965); MB, lxvi (1995). EECM, vi, (1966), x (1969); Literature: D. Stevens: 'Unique Tudor Organ Masses', *MD*, vi (1952), 167–75; 'Further Light on "Fulgens praeclara"', *JAMS*, ix (1956), 1–11; 'Thomas Preston's Organ Mass', *ML*, xxxix (1958), 29–34; F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 2/1963)

London, British Library, Add.30513 ['Mulliner Book'] (hand of T. Mulliner, *c*1550–75). 133 ff. Keyboard music by Redford, Blitheman, Tallis, etc.; liturgical organ music, dances, and many arrangements of vocal and instrumental works. Edition: MB, i (1951). Literature: D. Stevens: *The Mulliner Book: a Commentary* (London, 1952, 2/1954)

London, British Library, Add.5465 ['Fayrfax MS'] (keyboard music, ?*c*1555). The keyboard music, the end of a *Felix namque* setting, without title or composer's name, is on f.2*r*. Edition: EECM, x (1969)

London, British Library, Add.60577 (additions of *c*1560). 12 pieces for keyboard among other musical items. Editions: *The Winchester Anthology*, ed. E. Wilson and I. Fenlon (Cambridge, 1981) [facs.]; MB, lxvi (1995). Literature: J. Blezzard: 'A New Source of Tudor Secular Music', *MT*, cxxii (1981), 532–5; I. Fenlon, 'Instrumental Music, Songs and Verse from Sixteenth-Century Winchester', *Music in Medieval and Early Modern Europe* (Cambridge, 1981), 93–116

Oxford, Christ Church, Mus.371 (*c*1560–70). 25 ff. Liturgical and non-liturgical keyboard works (some arrangements) by Tye, Tallis, (?R.) White, 'Wodson', Byrd, Redford, N. Strogers and anon. composers. Editions: *Early English Organ Music*, ed. M. Glyn (London, 1939) [part edn]; *Altenglische Orgelmusik*, ed. D. Stevens (Kassel and Basle, 1953) [part edn]; *T. Tallis: Complete Keyboard Works*, ed. D. Stevens (London, 1953) [part edn]; EECM, vi (1966), x (1969) [part edns]; remainder in MB, lxvi (1995)



7. London, British Library, Add.29996, f.158r: a keyboard setting of 'Conditor alme siderum' on the faburden, with comments by Thomas Tomkins, c1555

Oxford, Christ Church. Mus.1034A (*c*1570). 4 ff. An untitled piece by John Ambrose, the 2nd section of a *Tui sunt caeli* by Redford, and the 2nd section of an untitled piece by Tallis, the last found in full in *Christ Church, Mus.371*. Editions: *T. Tallis: Complete Keyboard Works*, ed. D. Stevens (London, 1953) [part edn]; EECM, x (1969) [part edn]; MB, lxvi (1995); [part edn]

Dublin, Trinity College Library, D.3.30/i ['Dublin Virginal MS'] (*c*1570, bound with the 'Dallis Lute-book'). 33 ff. contain keyboard music. Anon. dances and song-tunes; no.3 (? and 4) by 'Master Taylor' (? John Taylor of Westminster, *fl* 1561–8). Edition: WE, iii (1954). Literature: T. Dart: 'Le manuscrit pour le virginal de Trinity College, Dublin', *La musique instrumentale de la Renaissance: Paris 1954*, 237–9; Dart, 1954

London, Public Record Office, E 36/170 (*c*1570). One piece on p.110. Edition: MB, lxvi (1995)

Dublin, Trinity College, 278 (*c*1570). 2 fragments on ff.59v, 60. Edition: MB, lxvi (1995)

Nottingham, University Library, 'Lord Middleton's Lutebook' (*c*1575). Setting of P. van Wilder's *Je file* on ff.91*v*–92*v*. Literature: Dart, 1954

York, Minster Library, M 91 (S) (*c*1580). Duos and keyboard intabulations on blank staves below vocal music in score. Edition: MB, lxvi (1995). Literature: I. Fenlon and J. Milsom: '"Ruled Paper Imprinted: Music Paper and Patents in Sixteenth-Century England"', *JAMS*, xxxvii (1984), 139–63

'My Ladye Nevells Booke' (privately owned; hand of John Baldwin, completed 11 Sept 1591). 192 ff. 42 pieces by Byrd. Edition: H. Andrews (London, 1926/*R*) [edn of music by Byrd]. Literature: E.H. Fellowes: *William Byrd* (London, 1936, 2/1948); E.H. Fellowes: 'My Ladye Nevells Booke', *ML*, xxx (1949), 1–7; A. Brown: '"My Lady Nevell's Book" as a Source of Byrd's Keyboard Music', *PRMA*, xcv (1968–9), 29–39

London, British Library, Add.29485 (Suzanne van Soldt, 1599). Last 4 pieces of the MS, with a notation table and other jottings, written in London by an English scribe. Edition: MMN, iii (1961)

Cambridge, University Library, Dd.4.22 (*c*1600). 2 anon. pieces on ff.27*v*–28*r*. Literature: Dart, 1954

Friskney, Lincolnshire, Parish Register (*c*1600). Parts of 2 pieces by Byrd on a single leaf. Literature: R. Pacey: 'Byrd's Keyboard Music: a Lincolnshire Source', *ML*, lxvi (1985), 123–6 [with photographs]

London, British Library, Add.30486 (*c*1600). 23 ff. 14 pieces by Byrd and anon. composers. Edition: EKM, iii [part edn]

London, British Library. Add.31392 (*c*1600). The MS, primarily a lute source, contains also 4 pavan-galliard sets by Byrd, the 1st pavan being incomplete at the beginning. Edition: MB, xxvii–xxviii (1962–71)

Oxford, Bodleian Library, Mus.d.143. Fragments of 3 pieces on ff.3–6 (*c*1600). Literature: Dart, 1954

Oxford, Christ Church, Mus.1207 (early 17th-century). 1 + 3 ff. Pieces by Bull, [Byrd] and 1 anon. [?Bull]

Cambridge, Fitzwilliam Museum, 32.g.29 (Mu. MS 168) ['Fitzwilliam Virginal Book'] (? copied by Francis Tregian, 1609–19). 220 ff., of which 209 contain music. Chief composers are Byrd, Bull and G. Farnaby. Editions: J.A. Fuller Maitland and W.B. Squire (London and Leipzig, 1894–9/*R*); Stainer and Bell, Keyboard Series, xvi (1964) [24 pieces]). Literature: J.A. Fuller Maitland and A.H. Mann: *Catalogue of Music in the Fitzwilliam Museum, Cambridge* (London, 1893); E.W. Naylor: *An Elizabethan Virginal Book* (London, 1905); E. Cole: 'Seven Problems of the Fitzwilliam Virginal Book', *PRMA*, lxxix (1952–3), 51–64

London, British Library, Add.30485 (?hand of Weelkes, *c*1610). 119 ff. Music by Byrd, Marchant, Kinloch, Tallis, 'Bickerll', 'Renold', J. Harding, Alwood, Weelkes, Blitheman, Richardson, Bull and anon. composers; arrangements of works by (?) P. van Wilder, 'Alfonso' [Ferrabosco (ii)], Lassus and [John] Johnson. Edition: MB, lv (1989) [part edn] and in edns of composers' works

Cambridge, Fitzwilliam Museum, 52.d.25 (catalogue no.782) ['Tisdale Virginal Book'] (owned by Bull *c*1610; ?copied by Tisdale). Keyboard music on ff.73–97. Arrangements and original compositions by 'Briant Ladlawe', 'Mr. Randall', 'Tisdale', 'Mr. Marchunt', Byrd, Morley, Heybourne, Robert Johnson (ii) and John Holmes. Edition: Stainer and Bell, Keyboard Series, xxiv (1966). Literature: Dart, 1954

Paris, Bibliothèque Nationale, Rés.1185 (olim 18548) (*c*1610 and not after 1652). iv + 350 pp. Index in the hand of Cosyn, dated 1652. The principal hand is probably that of Bull: in it are written nearly 80 pieces, mostly by him but including a few which are not, all without ascription. In the hand of Cosyn are *c*50 pieces, most of which are probably either composed or arranged by him. Other named composers include Formiloe, Orlando Gibbons, Simon Ives (i), La Barre, Lawes, Tresure and William Young. Edition: various pieces in MB, xiv (1960), xix (1963). Literature: M. Pereyra: 'Les livres de virginal de la bibliothèque du Conservatoire de Paris', *RdM*, xiii (1932), 86–94; M.C. Maas: *Seventeenth-Century English Keyboard Music* (diss., Yale U., 1969); Bailey, 1992; O. Memed: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn*, (New York, 1993) [incl. part edn]

Edinburgh, National Library of Scotland, Panmure 9 ['Clement Matchett's Virginal Book'] (compiled 12–25 Aug 1612). 29 ff. contain keyboard music. The composers are Byrd, Bull and [Dowland set by] 'Mr. Willoughby' (?Wilbye). Edition: Stainer and Bell, Keyboard Series, ix. Literature: Dart, 1954

Edinburgh, National Library of Scotland, Panmure 10 ['Duncan Burnett's Book'] (*c*1615). 166 ff. 23 complete keyboard pieces, mostly composed or set by William Kinloch (see *British Library, Add.30485* below. Edition: Stainer and Bell, Keyboard Series, xv (1958) [part edn]. Literature: Dart, 1954

London, British Library, Add.15117 (*c*1615). Short keyboard piece on f.22*v*. Literature: M. Joiner: 'British Museum Add. MS 15117: an Index, Commentary and Bibliography', *RMARC*, vii (1969), 51–109

London, British Library, R.M.23.L.4 ['Ben Cosyn's Virginal Book'] (index dated 1620). 146 ff. On ff.2–111, *c*90 compositions by Bull, Byrd, Cosyn, Gibbons, Tallis and anon. composers. Editions: see works of composers cited. Literature: O. Memed: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York, 1993) [incl. part edn]

Oxford, Christ Church, Mus.1113 (*c*1620). The binding bears the initials 'W.E.', which are also found on f.20*r*; but it is not, as has been supposed, in the hand of William Ellis, for which see *Christ Church, Mus.1236*. 253 pp. Music by Bull, Byrd, 'B.C.' (?Cosyn), 'W.E.', O. Gibbons, T. Holmes, (?R.) Johnson, P. Philips, Frescobaldi and Sweelinck. Editions: see works of composers cited. Literature: Bailey, 1992

New York, Public Library, Drexel 5612 (at least 5 compilers, *c*1620–60). C230 pp. of keyboard music, and organ accompaniments to O. Gibbons's 3-part fantasias. Keyboard music by Bull, O. Gibbons, T. Tomkins, etc. Editions: see works of composers cited. Literature: Bailey, 1992

London, British Library, R.M.24.d.3 ['Will Forster's Virginal Book'] (index dated 31 Jan 1624/5). 236 ff. C80 compositions by Bull, Byrd, Cosyn, Englitt, Morley, Tallis, ?T. Tomkins and anon. composers; also sacred compositions in short score for keyboard performance (?or accompaniment) by Ward. Editions: *Three Anonymous Keyboard Pieces attributed to William Byrd*, ed. O. Neighbour (Sevenoaks, 1973); MB, lv (1989) [part edn]; see also works of composers cited

Oxford, Christ Church, Mus.431 (*c*1625). 21 ff. 19 pieces by Bull, Byrd, O. Gibbons, Lugge and anon. composers. Editions: see works of composers cited. Literature: Bailey, 1992

Oxford, Christ Church, Mus.1003 (olim G 14) (*c*1625, in part derived from *Christ Church, Mus.1113*; however, parts of the MS date from *c*1670 or later; the book was owned by C. Morgan). Ff.1–12; music by [Frescobaldi], Sweelinck, O. Gibbons, Bull, P. Philips and anon. composers; the later part includes Lawes's suite *The Golden Grove*. Literature: Bailey, 1992

Oxford, Christ Church, Mus.44 (additions after 1625). On ff.131*v*–133*r*, 7 skeleton tunes (2 without bass, 1 incomplete) in hand of Benjamin Cosyn. Literature: O. Memed: *Seventeenth-Century English Keyboard Music: Benjamin Cosyn* (New York, 1993) [incl. edn]

Edinburgh, National Library of Scotland, Panmure 8 ['Lady Jean Campbell's Book'] (*c*1630). Keyboard music on ff.3–7. Edition: pieces in Stainer and Bell, Keyboard Series, xv (1958). Literature: Dart, 1954

London, British Library, Add.31403 (partly written by Edward Bevin, *c*1630). Music before 1660 occupies ff.3–33; the remainder of the MS dates from *c*1700. The earlier part contains music by both 'Edward Bevin' and 'Elway Bevin', the former being the son of the latter. Edward Bevin wrote also the *Graces in play*, followed by the same 'exprest in notes' on f.5. The other composers named are Bull, O. Gibbons, 'Emmanuell Soncino' (a piece dated 1633), Blitheman, Byrd and Tallis; there are several anon. works. Literature: R. Ford: 'Bevins, Father and Son', *MR*, xliii (1982), 104–8; Bailey, 1992

London, British Library, Add.36661 (?compiled by Thomas Tunstall, *c*1630). Ff.40–67: pieces by Bull, Frescobaldi, Gibbons, and others; also settings of psalm tunes and 'A Devision ffor a trible violl to play with a virgenall'. Editions: CEKM, xxx (1968) [Frescobaldi]; see also works of Bull and Gibbons. Literature: Bailey, 1992

Oxford, Christ Church, Mus.49 (John Lugge, *c*1630). On pp.201–42 of this composite MS are pieces by John Lugge which show every sign of being autograph: a *Miserere*, 7 settings of *Gloria tibi Trinitas* (or In Nomine) a *Christe qui lux* and 3 voluntaries. Edition: S. Jeans and J. Steele (1956) [3 voluntaries]. Literature: Bailey, 1992; C.D. Maxim: *British Cantus Firmus Settings for Keyboard from the Early 16th Century to the Middle of the 17th Century* (diss., U. of Wales, Cardiff, 1996) [incl. edn of plainsong settings]

MS formerly the property of W.H. Cummings (hand of B. Cosyn, date unknown but possibly *c*1630) [lost]. This MS is known to have contained voluntaries by Cosyn. Literature: 'The Charterhouse', *MT*, xliv (1903), 777–85, esp. 781

Paris, Bibliothèque Nationale, Rés.1186 (olim 18546) (compiled by R. Creighton, *c*1630–40). 125 ff. Pieces by Creighton (some dated 1635, 1636, 1638), O. Gibbons, H. Mudd, Byrd, Bull, Lugge, etc.; also numerous transcriptions of vocal works (editions of Gibbons, Byrd, Bull, Lugge). Literature: M. Pereyra: 'Les livres de virginal de la bibliothèque du Conservatoire de Paris,' *RdM*, viii (1927), 36–9; M.C. Maas: *Seventeenth-Century English Keyboard Music* (diss., Yale U., 1969); Bailey, 1992

Paris, Bibliothèque Nationale, Rés.1186 bis II (olim 18570) (*c*1635). Music by Tallis, O. Gibbons and others. Edition: MB, xx (1962) [Gibbons]. Literature: M. Pereyra: 'Les livres de virginal de la bibliothèque du Conservatoire de Paris', *RdM*, viii (1927), 205; M.C. Maas: *Seventeenth-Century English Keyboard Music* (diss., Yale U., 1969); Bailey, 1992

Durham, Chapter Library, A1 (*c*1635). This organ accompaniment book includes 2 fantasias by William Smith

London, London Museum, Kensington Palace, 46.78–748, on loan to *Huntingdon, Cromwell Museum* ['Anne Cromwell's Virginal Book'] (belonged to and perhaps partly written by Anne Cromwell, 1638). 46 ff. 50 pieces by Bull (Prelude in G) and anon. composers, including settings of works by Dowland, Ward, W. Lawes, S. Ives, T. Holmes, Bulstrode Whitelocke and H. Lawes. Editions: copy of a limited edn of 1900 [facs.] in *Cambridge, University Library*, MR 340.c.90.1; *Anne Cromwell's Virginal Book, 1638*, ed. H. Ferguson (London, 1974). Literature: Bailey, 1992

Oxford, Christ Church, Mus.437 (*c*1640). 52 ff. Organ scores of services and anthems, and some keyboard music added later, by O. Gibbons and anon. composers. Literature: Bailey, 1992

Paris, Bibliothèque Nationale, Rés.1122 (olim 18547) (hand of T. Tomkins, *c*1640–1654). 194 pp. of the original paper. Compositions by Bull, Byrd and T. Tomkins, with many annotations in the hand of Tomkins. Editions: MB, v (1955), xiv (1960), xix (1963), xx (1962; a work ascribed to Bull in this MS) and xxvii–xxviii (1962–71) between them include all the musical contents of this MS; see also other editions of the composers cited. Literature: MB, v (1955) [full description]; Bailey, 1992

Oxford, Christ Church, Mus.92 (*c*1645, in several hands). 27 ff. Apart from miscellaneous jottings and keyboard scores of vocal music, *c*20 pieces by T. Holmes (2), 'S.C.' (1) and anon. composers. Literature: Bailey, 1992

Poulton Lancelyn, Merseyside, private collection, 'Priscilla Bunbury's Virginal Book' (*c*1645). Music by Byrd, O. Gibbons, Robert Hall, Jewett. Edition: V. Brookes (Albany, 1993). Literature: J.L. Boston: 'Priscilla Bunbury's Virginal Book', *ML*, xxxvi (1955), 365–73; Bailey, 1992

London, Royal College of Music, 2093 (mostly *c*1650). 46 ff. The composers include Bull, Byrd, Child, Maynard and Rogers. Editions: see works of composers cited. Literature: Bailey, 1992

New York, Public Library, Drexel 5611 (copied by Thomas Heardson, *c*1650). viii + 160 pp. Music by Heardson, Roberts, Facy, Tresure, Rogers, C. Gibbons, Mercure, Cobb, T. Tomkins, Gibbs, La Barre, O. Gibbons, Cosyn, A. Phillips. Suites by Locke and Bryne were added later, perhaps after 1660, partly in Bryne's hand. Some of the ascriptions are incorrect. Editions: see works of C. Gibbons, O. Gibbons, Rogers, Tomkins, Locke. Literature: Bailey, 1992

Oxford, Bodleian Library, Mus.Sch.C.93 (hands of T. Tomkins and associates, *c*1650). Ff.67–82: *Ut re mi fa sol la* (fragmentary), *Ut mi re*, offertory (1637) and 3 short pieces for Edward Thornburgh by T. Tomkins, a hymn verse by Redford and some transcriptions. Editions: MB, v (1955), EECM, vi (1966), and *T. Tomkins: Three Hitherto Unpublished Voluntaries*, ed. D. Stevens (London, 1959) contain between them all the original keyboard music of this part of the MS. Literature: Bailey, 1992

Oxford, Christ Church, Mus.1142A (1st gathering *c*1650). Ff.1–20: music by O. Gibbons, C. Gibbons, [Blitheman] and anon. composers. Edition: MB, xx (1962) [O. Gibbons]. Literature: Bailey, 1992

Oxford, Christ Church, Mus.1236 (compiled by William Ellis, *c*1650). 19 + 20 ff. (reversing the book). Music by Bryne, Chambonnières, Charles Coleman, Du Fault, Ellis, J. Ferrabosco, La Barre, [W. Lawes], Henry Loosemore, Mercure, Rogers and Tresure. Edition: Stainer and Bell, Keyboard Series, xxix (1969) [part edn]. Literature: Bailey, 1992

Tokyo, Ohki Collection, Nanki Music Library, n.3.35 (*c*1650). On ff.1–13 music by Bull, Byrd and anon. composers. Literature: H. McLean: 'Blow and Purcell in Japan', *MT*, civ (1963), 702–5; Bailey, 1992

Oxford, private collection, MS 'IB' (hand of Edward Lowe, 1652). The music appears to be all anon. Edition: MB, xx (1962), 92. Literature: J.R. Magrath, ed.: *The Flemings in Oxford*, i: *1650–1680* (1904), 541–63

London, British Library, Add.10337 ['Elizabeth Rogers hir Virginall booke'] (dated 27 Feb 1656/7). Keyboard music on ff.2–54; 79 pieces, mostly anon. but including suites by T. Strengthfeild, Mercure and [P.] de la Barre, and also a version of Byrd's *The Battle* (here anon.). Editions: EKM, v (1951) [part edn] CEKM, xix (1971). Literature: Bailey, 1992

London, British Library, Add.63852 ['Griffith Boynton MS'] (1650s and later). 117 ff. (37ff. of keyboard music). Literature: Bailey, 1992

Wimborne (Dorset), Wimborne Minster Chain Library [unnumbered keyboard MS] (formerly dated 1635–40, probably *c*1670), *Oxford, Christ Church, Mus.1175–7* and *Paris, Bibliothèque Nationale, Rés. 1186 bis I*, contain a partly pre-Restoration repertory. Numerous other MSS of 1660–1800 contain 1 or more pieces composed before 1660 (see J. Caldwell: *English Keyboard Music before the Nineteenth Century*, Oxford, 1973; B. Cooper: *English Solo Keyboard Music of the Middle and Late Baroque*, New York, 1989; G. Cox: *Organ Music in Restoration England*, New York, 1989; Bailey, 1992). A MS formerly in the possession of W.H. Cummings (Sale Catalogue 488) (*c*1665) contained music by Ayleward, Byrd, Cobb, C. Gibbons, O. Gibbons, Gibbs, W. Lawes, Locke, Morley, Price, Tresure, etc. (see J.E. West: 'Old English Organ Music', *PMA*, xxxvii (1910–11), 1–16)

PRINTED SOURCES

Parthenia (London: G. Lowe, [1613], [1615], 1646, 1651, 1655, 1659). Music by Bull, Byrd and O. Gibbons. Editions: E.F. Rimbault (London, 1847); M. Glyn (London, 1927); O.E. Deutsch (London, 1942) [facs.]; K. Stone (New York, 1951); EKM, xix

Hole, Robert, ed. *Parthenia In-violata* (London: J. Pyper, [1614]). The music, which includes a separate bass viol part, is all anon. Editions: T. Dart and R.J. Wolfe (New York, 1961) [facs.]

APPENDIX

J. Playford, ed.: *Musickes Hand-Maide* (London, 1663, 2/1668, 3/1678) contains much music composed before 1660; see also *Melothesia* (London: J. Carr, 1673)

JOHN CALDWELL

Sources of lute music. This is one of a group of articles that give an outline of the spread of music and the range of sources before *c*1600. While the bulk of music throughout the period is vocal (as far as is known) and is discussed in the article SOURCES, MS, there are still some repertories that were always distinct. The sources of lute music are perhaps the clearest to distinguish for, with few exceptions, they were written in a special range of notations that did not use the staff.

The terminal date adopted here is later than that for other articles in the group because many important repertories of lute music date from after 1600. Thus the repertory of the English golden age straddles the turn of the century, the principal French school flourished internationally in the 17th century, and a group of central European lutenists sustained the instrument as a viable medium well into the last decades of the 18th century.

Reference to the sources solely of music for the CITTERN, THEORBO, CHITARRONE and BANDORA, which represent quite different styles, will be found in those articles.

1. INTRODUCTION. Although the lute has been known in Western music from medieval times, the earliest extant sources containing music specifically intended for lutenists date only from the end of the 15th century: the use of bare fingers instead of a quill to sound the strings, a major advance in right-hand technique, was the impulse for polyphonic music, which required a distinct system of score notation – lute tablature. Over the next 250 years the lute remained one of the most widely used domestic solo instruments, amassing a repertory equalling and in some areas and periods even exceeding that for keyboard. Printed sources, of which over 360 titles survive, range from selections of didactic music for novices to books that preserve the legacy of a famed virtuoso; others, some edited by or for skilled dilettantes, are cosmopolitan anthologies with hundreds of pieces by renowned contemporary lutenist composers. A few publishers, in order to expand the market for their books and cater for parochial needs, retained 'house arrangers' to intabulate their miscellanies of part-music and to 'translate' lute pieces from foreign systems of tablature. Over 500 extant manuscripts, some of immense size, embrace the barely legible scribblings of adolescents, personal working repertories of professional singers and players, manuscripts from commercial scriptoria, lessons assembled by distinguished lutenists for aristocratic pupils and, most frequently, the commonplace-books of amateurs who were diplomats, jurists, physicians, clergy, merchants, students or other members of a generally mobile élite who often entered favourite pieces casually over a lifetime, at times giving neither composer nor title.

It is convenient to divide the sources according to the general dispersal of lute music from centres of influence in Italy during the 16th century, France during the 17th and central Europe during the 18th, and to describe the contents of some representative prints and manuscripts for each area. (As information on books devoted to music of individual lutenists is covered under specific articles, some preference has been given to anthologies; additional information on the sources may be found in the bibliographies of Boetticher (RISM B/VII), Brown, Pohlmann, Rudén and Goy and others, as well as in national union catalogues of music, catalogues of individual libraries and RISM.) With the repertory of tablatures numbering nearly 60,000 pieces (including concordances), bibliographical control over the repertory still leaves much to be desired.

GENERAL BIBLIOGRAPHY, COLLECTED EDITIONS

AdlerHM; BrownI; WolfH

O. Chilesotti, ed.: *Lautenspieler des XVI. Jahrhunderts/Liutisti del Cinquecento* (Leipzig, 1891/*R*1969 in *BMB*, section 4, xxxi) [141 pieces]

O. Körte: *Laute und Lautenmusik bis zur Mitte des 16. Jahrhunderts* (Leipzig, 1901/*R*)

W. Tappert, ed.: *Sang und Klang aus alter Zeit: Hundert Musikstücke aus Tabulaturen des XVI. bis XVIII. Jahrhunderts* (Berlin, 1906)

J. Wolf: *Musikalische Schrifttafeln* (Leipzig, 1922–3, 2/1927)

J. Zuth: *Handbuch der Laute und Gitarre* (Vienna, 1926–8/*R*)

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H. Mönkemeyer, ed.: *Die Tabulatur* (Hofheim am Taunus, 1965–)

E. Pohlmann: *Laute, Theorbe, Chitarrone: die Instrumente, ihre Musik und Literatur von 1500 bis zur Gegenwart* (Bremen, 1968, rev., enlarged 5/1982)

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M.L. Martinez-Göllner: 'Die Augsburger Bibliothek Herwart und ihre Lautentabulaturen', *FAM*, xvi (1969), 29–48 [MSS and prints at *D-Mbs*]

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M.L. Göllner, ed.: *Bayerische Staatsbibliothek: Katalog der Musikhandschriften*, ii: *Tabulaturen und Stimmbücher* (Munich, 1979)

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D. Kirsch: *Berliner Lautentabulaturen in Krakau: bescheibender Katalog der handschriftlichen Tabulaturen ... in der Biblioteka Jagiellonska* (Mainz, 1992)

2. ITALIAN SOURCES TO *c*1680. Italian lute music survives in about 170 sources, many of them published at Venice and devoted to works of individual composers. Among the earliest sources of tablature from Italy is *I-PESo* 1144 (olim 1193), whose oldest scribal layers date from the late 15th century. The earliest printed sources were published by Petrucci between 1507 and 1511 and include the four important collections edited by Spinacino, Dalza and Gian Maria Alemanni, and two collections of frottolas for voice and lute arranged by Bossinensis from works of Tromboncino, Cara, Michele Pesenti and others. These books, which include rudiments on reading from tablature and playing the lute, were obviously intended for novices. Although the book by Alemanni (Petrucci's only lutenist editor to enjoy great fame as a virtuoso) is unfortunately lost, the Capirola Lutebook of *c*1517 does contain pieces that illustrate the prowess of professional players of the time. The failure of later publishers to rediscover Petrucci's double-impression process may account for the dearth of prints during the quarter-century following the last Petrucci book.

Books of works by Francesco da Milano, the most influential lutenist of the second generation, appeared in 1536 at Venice, Milan and Naples: the printers experimented with copper-plate engraving, primitive double-impression and movable founts that incorporate staff and cipher. Castiglione's Milanese anthology of the same year contains important works by the most influential lutenists of Francesco's generation. These prints mark the first trickle of what a decade later became a deluge of lute music, most of it issued from Venice at the rival presses of Scotto and Gardane: during a four-year span, 1546–9, they published some 600 pieces, exceeding the total printed output of the previous 40 years. Scotto published ten volumes containing music of Rotta, Francesco da Milano, Borrono, Melchiore de Barberiis and Giovanni Maria da Crema (see Bernstein, 1986), but pieces from Gardane's prints enjoyed wider dissemination throughout Europe and featured a wider range of important figures including Francesco (three books of fantasias and ricercares), Abondante, Pifaro and Balletti (Venetian dances), Borrono and Gorzanis (variation dance suites), Vindella and Gintzler (intabulations), and two large volumes of music by the Augsburg lutenist Melchior Neusidler. The so-called Siena Lutebook (now at *NL-DHgm*; fig.1), which may date from the 1590s but contains a largely pre-1550 repertory, is unparalleled in the accuracy of its readings, thus shedding light on the corrupt nature of some printed sources with which it has concordances (few Renaissance prints appear to have been prepared under the composers' supervision). After the mid-century Dorico published some important lutebooks in Rome that present the tablature without bar-lines, a not infrequent practice in manuscript sources.

Vincenzo Galilei's surviving autographs (at *I-Fn* and *Fr*) include short 'aerie' – formulae for reciting Italian verse to the lute – and madrigals arranged for bass voice and lute, as well as variation dance suites in several *partes* and other pieces in various stages of composition, intended for inclusion in the various editions of his treatise on lute playing, *Fronimo: dialogo* (1568–9, 1584). During the last decades of the century Barbetta, Terzi and Fallamero prepared important summary collections that include heavily embellished intabulations (some for lute duet), abstract pieces (fantasias and canzonas) and new Italian dances. Some of the newer dances are illustrated with lute tablature in the manuals of Cesare Negri, Caroso and Lupi da Caravaggio. The Cavalcanti and Bottegari manuscripts are representative collections gathered by professional lutenist singers and contain many Italian dances, ricercares and vocal pieces with underlaid texts and extra stanzas scribbled in the margins. At this time



1. *The Hague, Gemeentemuseum, 20.860 (Siena Lutebook), f.17r: 'Ricercar' by Francesco da Milano, and the opening of a prelude printed in a corrupt version in Attaingnant's 'Tres breve et familiere introduction' (1529)*

large numbers of canzonettas, villanellas and *napolitane* for one or more voices with lute were published at Venice by Gardane, Scotto and Vincenti, including books devoted to works of I. Tromboncino, Gastoldi, Orazio Vecchi, Marenzio and many others; at Rome Simone Verovio (using copper-plate engraving) collected similar pieces with lute and keyboard accompaniments by Soriano, Nanino, Palestrina and other members of Pope Gregory XIII's 'Sodalitas musicorum', and a collection of galliards and a Christmas pastorale in dialogue form by Anerio.

Because of their appropriateness for accompanying solo song and realizing figured bass, the chitarrone, guitar 'alla spagnola' and theorbo largely replaced the lute in 17th-century Italy, and some prints provide alternative tablatures for those instruments. A small but distinctive literature for 'liuto attiorbato' did continue there, largely independent of the more persuasive currents of the French Gaultier school: Kapsperger (1604–19), Pietro Paolo Melli (1612–20), Castaldi (1622), Piccinini (1623–39), M.A. Galilei (Munich, 1620) and Gianoncelli (1650) made particularly important contributions.

Pesaro, Biblioteca Oliveriana, Ms.1144: Miscelanea di Tempesta Blondi, Poesie del 1500. 386 pp.; 40 pieces. A cordiform MS with pre-ruled 6- and 7-line staves. The oldest layer, copied in French tablature in Venice, c1490–95, contains a bassadanza, 14 pieces titled 'arecercar' and intabulations of chansons by ?Busnoys (2), Japart and Hayne van Ghizeghem, and 4 anonymous frottolas. Seven of the pieces (including 2 of the intabulations) are for plectrum lute. Mid-century, after the manuscript had become his property, Blondi added 11 'recercate' by Gasparo, 'Antonio' and anon., and 2 pieces in Neapolitan tablature for *lira da braccio*, intended as formulae to accompany the collection of poetry (pp.100–386). The MS was also used by the Blondi family to record important family events (births, deaths, marriages, etc., which perhaps accounts for its survival). Literature: W. Rubsamen: 'The Earliest French Lute Tablature', *JAMS*, xxi (1968), 286–99; D. Fallows (1977); V. Ivanoff: *Das Pesaro-Manuskript: eine zentrale Quelle der frühen italienischen Lautenpraxis* (Tutzing, 1988) [edn with diplomatic tablature]; V. Ivanoff: *Das Pesaro-Manuskript: ein Beitrag zur Frühgeschichte der Lautentabulatur* (Tutzing, 1988); V. Ivanoff: 'An Invitation to the Fifteenth-Century Plectrum Lute: the Pesaro Manuscript', *Performance on Lute, Guitar and Vihuela Historial Practice and Modern Interpretation*, ed. V.A. Coelho (Cambridge, 1997), 1–15

Spinacino, Francesco: *Intabulatura de lauto, libro primo* [*libro secondo*] (Venice: Ottaviano Petrucci, 1507/R) (RISM 1507[5-6], *BrownI* 1507[1-2]). 2 vols., 56 ff. each; 81 pieces (7 for duet): intabulations of motets, chansons, a Flemish song and instrumental ensemble music (including 2 Spagnas) by Josquin (9), Alexander Agricola (8), Brunel (3), Ghiselin (3), Hayne van Ghizeghem (3), Isaac (3), Ockeghem (3), Busnoys (2), Obrecht (2), Caron, Morton, Stokem and Urrede, drawn mainly from Petrucci's *Odhecaton* (1501, 3/1503/R), *Canti B* (1502/R, 2/1503), *Canti C* (1504) and *Motetti C* (1505); 27 ricercares by Spinacino, some intended as preludes for the intabulations; each volume contains instructions for reading tablature. Facsimiles: J. Wolf (1919), ii, 52–5; W. Apel (1942), 63; *MGG1*, xii, 1047–8. Transcriptions: GMB, no.63; HAM, i, no.101; B. Disertori: *Le frottole per canto e liuto intabulate da Franciscus Bossinensis* (Milan, 1964) [12 pieces]. Literature: H.L. Schmidt: *The First Printed Lute Books* (diss., U. of North Carolina, 1969) [incl. transcrs. with parallel tablature of both books]; L. Nordstrom: 'Ornamentation of Flemish Chansons as found in the Lute Duets of Francesco Spinacino', *JLSA*, ii (1969), 1–5; R. Chiesa: *Il 'Fronimo'*, no.1 (1972), 24–6; no.2 (1973), 11–15; no.3 (1973), 22–6; R. Meylan: 'La technique de transcription au luth de Francesco Spinacino', *Schweizer Beiträge zur Musikwissenschaft*, i (1972), 83–93; P. Pozniak: 'Problems of Tonality in the Ricercars of Spinacino and Bossinensis', *JLSA*, xxiii (1990), 63–79

Dalza, Joan Ambrosio: *Intabulatura de lauto, libro quarto* (Venice: Ottaviano Petrucci, 1508/R) (RISM 1507[6], *BrownI* 1508[2]). 56 ff.; 42 pieces (3 for lute duet): 13 ricercares and tastares de corde; 16 calatas and miscellaneous dances; 9 pavan–saltarello–piva suites; 4 intabulations of a motet and frottolas (2 by Bartolomeo Tromboncino). Facsimiles: J. Wolf (1919), ii, 54; *AdlerHM*, 398. Transcriptions: HAM, i, no.99; B. Disertori: *Le frottole* (Milan, 1964), 223, 228; H. Mönkemeyer, ed.: *Die Tabulatur*, vi–viii (Hofheim am Taunus, 1967). Literature: R.J. Snow: Petrucci: *Intabulatura de lauto, Joan Ambrosio Dalza* (diss., Indiana U., 1955) [incl. complete transcr.]; R. Chiesa: *Il 'Fronimo'*, no.4 (1973), 20–25; no.5 (1973), 15–20; P. O'Dette: 'Quelques observationes sur l'execution de la musique de danse de Dalza', *Le luth et sa musique II: Tours 1980*, 183–92. Thematic index: L. Moe (1956), i, 348–9

Chicago, Newberry Library, Case MS VM C.25: Compositione di meser Vincenzo Capirola, gentil homo bresano (copied in Venice by Capirola's student Vidal, c1517/R; *see* NOTATION, fig.121). 74 ff.; 42 compositions: 13 ricercares, 7 dances (2 Spagnas, a basse danse, 2 paduanas 'alla francese' and a balletto), intabulations of frottolas by Bartolomeo Tromboncino (2), Marchetto Cara and Michele Vicentino. and intabulations of French chansons, motets and mass movements by Josquin (3), Alexander Agricola (2), Brunel (2), Hayne van Ghizeghem (2), Caen, Févin, Ghiselin, Obrecht, Prioris and Urrede. A valuable preface, translated in Gombosi (1955) and Marincola (1983), contains information on ornamentation, fingerings, selecting strings, tenuto playing and fretting. Literature: O. Gombosi, ed.: *Compositione di meser Vincenzo Capirola: Lute-book (circa 1517)* (Neuilly-sur-Seine, 1955) [incl. thorough study of the contents with facs., tablatures and transcrs.]; L. Rottner: *The Intabulation Practices of Vincenzo Capirola with Special Emphasis on Music Ficta* (diss., U. of Hartford, 1967); R. Chiesa: *Il 'Fronimo'*, no.10 (1975), 20–24; no.11 (1975), 18–22 [incl. list of contents]; RISM B/VII, pp.79–80; F. Marincola: 'The Instructions from Vicenzo Capirola's Lute Book: a New Translation', *The Lute*, xxiii (1983), 23–4

Munich, Bayerische Staatsbibliothek, Mus.Ms.1511b (copied c1530–40). 26 ff.; 57 dances with titles in Venetian dialect: 'Munaro in piva', 'Donna imprestare over burato', 'La moricella', 'La castalda', 'Lodesana', 'La chara cosa', 'Saltarello ala ferrarese' (by Dalza, 1508), 'Ala "El ballo de la torcha"', 'La rocha el fuso', etc. Literature: A.J. Ness: *The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: a Bibliographical Study with Emphasis on the Works of Marco dall'Aquila and Melchior Newsidler* (diss., New York U., 1984), i, 36–40; F.-P. Goy and others, eds. (1994), 221–3

Francesco da Milano: *Intavolatura de viola o vero lauto … libro primo* [*libro secondo*] *della fortuna* (Naples: J. Sulzbach, 1536/R) (RISM FF159I, 1). 2 vols., 32 and 40 ff. First has 21 pieces in Italian tablature: 8 ricercares; 9 intabulations of chansons by Sermisy (2), Josquin or Févin, Mouton, anon. composers, and intabulations of motets by Josquin (3) and Compère. Second has 33 ricercares in Neapolitan tablature. (In the unique copy at *F-Pn* the last 28 ff. have been exchanged in binding.) Editions: A.J. Ness, ed. (1970); R. Chiesa, ed. (1971). Literature: Y. Giraud: 'Deux livres de tablature inconnus de Francesco da Milano', *RdM*, lv (1969), 217–19

Castiglione, Giovanni Antonio da (publisher): *Intabolatura de leuto de diversi autori* (Milan, 1536/R) (RISM 1536[10]; *BrownI* 1536[9]). 64 ff.; 19 compositions grouped roughly by mode: fantasias, pavan–saltarello suites (some with a concluding 'tochata da sonare nel fine del ballo'). The dances and all but 1 toccata are by Pietro Paulo Borrono, a toccata and 4 fantasias are by Francesco da Milano, and other fantasias are by Alberto da Ripa (3), Marco dall'Aquila (3), Giovanni Giacopo Albuzio (2) and Borrono. Editions: J. Wolf (1919), ii, 55–7 [incl. quasi-facs.]; GMB, nos.94 and 95; E.A. Wienandt (1951) [incl. complete thematic index and selected transcrs.]; G. Lefkoff, ed. (1960) [11 pieces]; A.J. Ness, ed. (1970); R. Chiesa, ed. (1971)

Bianchini, Domenico: *Intabolatura de lauto … libro primo* (Venice: Gardane, 1546/R, 2/1554/R, 3/1563) (RISM 1546[24]; *BrownI* 1546[5], 1554[2], 1563[2]). 20 ff; 25 compositions: 6 ricercares (intabulated apparently from ensemble music of Julio Segni, Richafort and others); intabulations of motets by Gombert and Berchem, of chansons by Sermisy (3), anon. composer and Willaert, of madrigals by Arcadelt and Berchem, and of a napolitana by Willaert; dances include a 4-movement suite (passamezzo–paduana–saltarello–forze d'Ercule) and 5 other dances of Venetian provenance: 'Lodesana', 'Meza notte', 'Cara

cosa', 'Burato' and 'Torza'. Gerle published the ricercares and dances in German tablature in his *Eyn newes sehr künstlichs Lautenbuch* (Nuremberg, 1552). Edition: O. Chilesotti (1902) [incl. 9 transcrs.]. Literature: L. Moe (1956), 367 [thematic index]; H.C. Slim (1961), ii, 485 [thematic index]; R. de Morcourt: 'Le livre de tablature de luth de Domenico Bianchini (1546)', *La musique instrumentale de la Renaissance: Paris 1954*, 177–95 [incl. 4 transcrs., 2 with vocal models]; A.J. Ness: 'Domenico Bianchini: Some Recent Findings', *Le luth et sa musique II: Tours 1980*, 97–112

Dorico, Valerio and Ludovico (publishers): *Intabolatura de lauto di M. Francesco Milanese et M. Perino Fiorentino ... Libro primo* (Rome: Dorico [1546]; 2/Venice: Gardano, 1547; 4/Venice: Scotto, 1563). 12 fantasias by Francesco da Milano and 4 by Perino Fiorentino, and intabulations by Perino of 2 madrigals by Arcadelt, and intabulations by Francesco da Milano of 4 chansons by Josquin, Richafort and anonymous, and of 3 madrigals by Arcadelt. The volume was edited by Perino, Francesco da Milano's student and ward, and is remarkable for the accuracy of the tablatures, which are printed without barlines. Mistakenly dated 'MDLXVI', the print appeared in 1546 (see Falkenstein, 22–8). Literature: E.A. Wienandt: 'Perino Fiorentino and his Lute Pieces', *JAMS*, vii (1955), 2–13; A.J. Ness, ed. (1970); R. Chiesa, ed. (1971); R.K. Falkenstein: *The Lute Works of Pierino* [sic] *degli Organi* (diss., SUNY/Buffalo, 1987) [incl. complete transcriptions of the Perino pieces]

Barberiis, Melchiore de: *Opera intitolata Contina, intabolatura di lauto, libro decimo* (Venice: Scotto, 1549) (RISM 1549[39]; *BrownI* 1549[2]). 30 ff.; 28 pieces (23 for solo lute, 2 for lute duet and 4 for 4-course, 7-string guitar): intabulations of motets by anon. composers (4), Mouton, Sandrin and Sermisy, of chansons by Lupi and Passereau, of madrigals by Verdelot (2), and of an English song by Henry VIII; 12 fantasias (1 by Francesco da Milano), a fantasia in 3 *partes* and a ricercare–fantasia pair. Several of the fantasias are parodies of vocal compositions and call for scordatura. Guitar pieces (pubd by Koczirz) are labelled 'fantasia'. The Cortot copy is now at *GB-Lbl*. Literature: A. Koczirz: 'Die Fantasien des Melchior de Barberis für die siebensaitige Gitarre', *ZMw*, iv (1921–2), 11–17; H.C. Slim (1961), ii, 520; J.A. Echols: *Melchiore de Barberiis's Lute Intabulations of Sacred Music* (thesis, U. of North Carolina, 1973) [incl. transcrs.]

Balletti, Bernardino: *Intabolatura de lauto ... libro primo* (Venice: Gardane, 1554) (RISM B777, *BrownI* 1554[1]). 20 ff.; 14 compositions: paduana–saltarello and 'Lamoretta–represe' pairs, a 5-movement suite (short chordal toccata, paduana, saltarello, 'La gamba' and 'Ciel turchino'), and miscellaneous dances (incl. 'Ti parti', 'La favorita', 'Rocha il fuso', etc.). Literature: L. Moe (1956) [incl. thematic index and concordances]; G. Lefkoff, ed. (1960) [incl. complete transcr.]

The Hague, Gemeentemuseum, 20.860 (olim 28.B.39): *Siena Lutebook*. 118 ff.; 159 compositions (a few for 7-course lute), most without title or composer attribution, grouped by genre and mode: 100 fantasias attributed to Francesco da Milano (21) (also called 'Francesco da Parigi' and 'Monzino' in the MS), Fabrizio Dentice (7), Giulio Severino (7), Perino Fiorentino (4), 'B.M.' (4), 'F.B.' [? Francesco Bianciardi] (2), Alberto da Ripa (2), 'G.P.', Pineta, and a prelude appearing in Attaingnant's *Tres breve et familiere introduction* (Paris, 1529) in a corrupt version; 25 intabulations of chansons by Sandrin (5), Crecquillon (3), Boyvin (2), Janequin (2), Pathie (2), Villiers (2), Arcadelt, Sohier; 22 addl ricercares by Francesco da Milano (6), Fabrizio Dentice (5), Andrea Feliciani (3) and Vindella; an intabulation of a motet by Josquin; 14 toccatas (10 by Amadis Moretti) and 7 dances including 4 settings of the 'Spagna detta Lamire'. Because of its extraordinary accuracy, the MS is one of the most important sources of Italian 16th-century lute music. Facsimile: *Tablature de lute italienne dit Siena Manuscript (c1560–1570)* (Geneva, 1988) [with introduction by A.J. Ness]. Literature: K.H. Yong: *Bijdragen tot de studie der luitmuziek* (diss., U. of Utrecht, 1963); K.H. Yong: 'A New Source of Prelude I in Attaingnant's *Tres breve et familiere introduction*', *TVNM*, xxi/4 (1970), 211–21; A.J. Ness, ed. (1970), 3, 8–10 [also incl. 2 facs. and 16 transcrs.]; A.J. Ness: 'The Siena Lute Book and its Arrangements of Vocal and Instrumental Part-Music', *Lute Symposium: Utrecht 1986*, 30–49

Matelart, Ioanne: *Intavolatura de leuto ... libro primo* (Rome: Valerio Dorico, 1559/*R*1989, with preface by O. Cristoferetti) (RISM 1559[27]; *BrownI* 1559[7]). 12 ff.; 24 pieces: 15 'recercate o vero fantasie' by Matelart and an intabulation of 2 mass movements by Morales; 7 fantasias (called 'recercate concertate') by Francesco da Milano (6), Julio da Modena (Segni) and Giovanni Maria da Crema, to which Matelart composed parts for a second lute. The tablature is without barlines. Editions: *MGG1*, viii, 1784 [facs. of title-page]; O. Chilesotti, ed. (1891) [2 pieces, incl. 1 duet]; O. Chilesotti: edn of Morales's 'Osanna', *EMDC*, I/ii (1914), 655–6; A.J. Ness, ed. (1970), 416–39 [all of the 'recercate concertate' for 2 lutes]

Pacoloni, Giovanni: *Longe elegantissima excellentissimi musici: Joannes Pacoloni Celestae Patavini tribus testudinibus* (Leuven: Phalèse, 1564; 2/Milan: Tini, 1583 [lost?]; 3/Antwerp: Phalèse, 1591 [lost?]; *R*1981 as *Tribus testudinibus ludenda carmina*, with preface by H. Vanhulst). (RISM P42). 3 vols.; 272 ff. For lutes tuned G, D and c. Twelve passomezzo–padoana–saltarello suites, and 35 single dances, most on popular Venetian tunes: 'Tu te partti cor mio caro', 'Rocco el fusa', 'La desperata', 'Il est jour' [a street song after Sermisy], 'Forze de Hercules', 'Mezza notte', 'El burato', etc. Frederic Viarea arranged many of the dances for a trio of citterns (Leuven: Phalèse, 1564, *BrownI* 1564/7). Pacoloni's autograph is in an unavailable manuscript at *I-CC*. Edition: D. Benkő, ed. (Budapest, 1984) [edn for guitar]. Literature: A. Rooley and J. Tyler: 'The Lute Consort', *LSJ*, xiv (1972), 13–24.

Florence, Biblioteca Nazionale Centrale, Landau-Finaly Mus.2 (MS appx to a copy of *Fronimo: dialogo* (1568–9) thought to be in the hand of Vincenzo Galilei (RISM B/VII, p.115). 20 ff.; 20 compositions copied *c*1568–84 in Florence: 14 madrigals by anon. composers (6), Lassus (2), Palestrina (2), Ferretti, Giacomini, Striggio and Wert, arranged for bass voice (in mensural notation on the facing page) and lute; 4 romanescas and 3 passamezzos. Facsimile: *MGG1*, iv, pl.54 (facing 1313). Literature: C. Palisca: 'Vincenzo Galilei's Arrangements for Voice and Lute', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 207–32 [incl. 2 transcrs., incipits and lists of contents]; Falkenstein (1997)

Florence, Biblioteca Riccardiana, F.III.10431 (MS appx to a copy of *Fronimo dialogo* (1568–9), partly in the hand of Vincenzo Galilei) (RISM B/VII, p.124). 20 ff. (all but 3 blank); 10 items: 'arias' (incl. formulae for reciting sonetti and capitoli) and 6 short dances (passamezzos, galliards, contrapasso and romanesca). Literature: C. Palisca, ibid. (1969) [incl. 3 transcrs. and list of contents]; Falkenstein (1997)

Modena, Biblioteca Estense, C 311: Arie e canzoni in musica di Cosimo Bottegari. 55 ff.; 132 pieces copied by Bottegari during his service in Munich and Florence, *c*1574–*c*1600: 108 arrangements of arias, canzonettas, napolitane etc. for voice and lute by Bottegari (27), Ippolito Tromboncino (6), Lassus (3), Fabrizio Dentice (2), Striggio (2), Regnart (2), Caccini, Conversi, Ferretti, Isabella de' Medici (?), Nola, Orsini, Palestrina, Policreto, Primavera, Roiccandert and Rore, and 24 of sacred pieces (laudi, motets etc.) by Bottegari, Lassus, Wert and Pietro Vinci. Solo lute pieces include 2 fantasias (1 'sopra la canzone degli ucelli'), a romanesca and balli 'a la tedesca' and 'forestiere'. Editions: (of the poetry) L. Valdrighi: *Il libro di canto e liuto di Cosimo Bottegari* (Florence, 1891/*R*); (of the music) C. MacClintock, ed.: *The Bottegari Lutebook*, WE, viii (1965). See also W.V. Porter, *JAMS*, xx (1967), 126–31, for addl concordances. Literature: C. MacClintock: 'A Court Musician's Songbook: MS C 311', *JAMS*, ix (1956), 177–92; D. Nutter: 'Ippolito Tromboncino: *Cantare al Liuto*', *I Tatti Studies*, iii (1989), 127–74; Falkenstein (1997)

Montreal, Conservatoire de Musique: Intavolatura di liuto: Orazio Vecchi e discépoli. 116 pp.; *c*71 pieces in random order: intabulations of madrigals by Rore (2), Palestrina and Renaldi; 10 napolitane with underlaid text by Vecchi (2), Bastiano, Cavaccio, Paratico, Regnart, Rore and others; 4 toccatas, 3 fantasias, 4 canzonas (1 for lute duet) and a 'bataglia' (duet) by Maschera (2) and Cavaccio; and the following dances: 19 paired dances (passamezzo–saltarello, paganina–saltarello, ballo francese–galliard, etc.), 18 saltarellos (incl. 'Antola', 'Tu te parti', 'Brunello', etc.), and 6 miscellaneous dances (spagnola, tedescha, barriera, mezza gamba, bergamasco and Ruggiero). Literature: Coelho (1995), 104–6, 336–7

Caroso, Fabritio: *Il ballarino* (Venice: Ziletti, 1581; later expanded edns entitled *Nobiltà di dame*) (*BrownI* 1581[1]). 24 + 188 ff.; 83 dances (22 for lute and a solo instrument, in mensural notation).

The volume is a treatise on French, Italian and Spanish styles of dancing with detailed choreographies; the dances included are 20 balletto–sciolta pairs, cascardas, galliards, pavaniglia, villanella, passamezzo, baletto–sciolta–canario suites, barrieras, spagnoletta, bassa e alta, contrapasso, tordiglione, chiarentana, canario and balli. In addition to Caroso the dances are by Battistino, Oratio Martire, Bastinao, Paolo Arnandes and Ippolito Ghiditti da Crema. Facsimile: Monuments of Music and Music Literature in Facsimile, 2nd ser., xlvi (New York, 1967). Edition: O. Chilesotti, ed. (1891) [4 pieces]. Literature: M.T. Annoni: 'Ulteriori osservazioni sul manoscritto Galliano "6" della Biblioteca Nazionale di Firenze', *Il 'Fronimo'*, xvii (1989), 22–32

Florence, Biblioteca Nazionale Centrale, Anteriori di Galileo 6: Libro d'intavolatura del liuto … composte in diversi tempi da Vincenzo Galilei scritto l'anno 1584. 141 ff., divided into 3 sections: first has 11 passamezzo–romanesca–saltarello suites followed by a 'Matriciana' in 12 *partes*; second has 12 other passamezzos and romanescas with variations; third has 54 galliards with descriptive titles ('Calliope', 'Talia', 'Polymnia', 'Amarilli', 'Galatea', etc.) and 23 aiere di diversi, some by Santino Garsi ('Lanfredina', 'Bardoccia', 'Coureant', 'Ruggieri', 'La moresca', and other untitled). Editions: O. Chilesotti: 'Trascrizioni da un codice musicale di Vincenzo Galilei', *Congresso internationale di scienze storiche [III]: Rome 1903*, viii, 135–56 [incl. facs. and 12 transcrs.]; F. Fano, ed.: *La camerata fiorentina: Vincenzo Galilei*, IMi, iv (1934) [incl. facs. and 17 transcrs.]. Facsimile: complete vol. (Florence 1992) [with introduction by O. Cristoferretti]; Literature: P. Possiedi: 'Il manoscritto galliano della Nazionale di Firenze', *Il 'Fronimo'*, xvi (1987), 14–25; M.T. Annoni: *Il 'Fronimo'*, xvii (1989), 22–32

Brussels, Bibliothèque Royale de Belgique, II 275: Lutebook of Rafaello Cavalcanti (dated Jan 1590). 3 + 104 ff.; *c*247 pieces (some for duet), grouped roughly by genre. Ff.1–49*v*: 22 galliards, 18 passamezzos (some on the romanesca) and other dances (saltarellos, ghieromettas, pavaniglias, spagnolettas, 'ruggieri da cantar', pavans, calatas, Spagnas, etc.), and 15 ricercares (1 on a fuga by Merulo), fantasias, a toccata and a canon for duet; composers include 'Giovanni' (22), Giovanbattista da Milano (13), Francesco da Milano (7), Santino Garsi (7) and Franchesino. Ff.50–62*v*: 35 napolitane and madrigals (most with several stanzas of text) by Vecchi (7), Lassus, Rore and Striggio. Ff.62–73*v*: 10 passamezzos, 4 galliards and other dances by Fiorenza (6), Garadino and Santino Garsi, and 10 ricercares, fantasias and a toccata (5 by Francesco da Milano). Ff. 74–87: 34 napolitane by composers including Malvezzi, Striggio and Vecchi. Ff.87–104: 6 napolitane and 10 miscellaneous dances (romanesca, galliards, 2 'bataglias', a calata, etc.) by Santino Garsi (6), 'Giovanni' and 'Monsu Balahart'. Editions: A.J. Ness, ed. (1970); R. Chiesa, ed. (1971). Literature: H. Osthoff: *Der Lautenist Santino Garsi da Parma* (Leipzig, 1926/*R*), 51–4, 146–61 [incl. 17 transcrs.]; R.K. Falkenstein (1997), 101–52; V. Coelho: 'Raffaello Cavalcanti's Lute Book (1590) and the Ideal of Singing and Playing', *Le concert des voix et des instruments à la Renaissance: Tours 1991*, 423–42

Terzi, Giovanni Antonio: *Intavolatura di liutto, accomodata con diversi passaggi per suonar in concerti a duoi liutti & solo, libro primo* (Venice: Ricciardo Amadino, 1593/*R*1981, with introduction by O. Cristoferetti) (RISM 1593[11]; *BrownI* 1593[7]). 68 ff.; 61 pieces grouped by genre and medium: intabulations for solo lute of motets by Andrea Gabrieli (2), Palestrina (2), Cavaccio, Ingegneri, Lassus, Merulo and Renaldi; 7 intabulations of chansons and a canzona by Merulo (3), Striggio, Basso and Palestrina, all with an ad lib 'contrapunto' for a second lute; 11 intabulations of canzonas by Maschera for lute solo, or *in concerto* with the ensemble canzonas of Maschera's *Libro primo de canzoni da sonare, a quattro voci* (Brescia: Sabbio, 1584); 7 intabulations for solo lute of madrigals by Andrea Gabrieli, Marenzio, Monte, Giovanni Maria Nanino, Costanzo Porta, Rore and Wert; 6 fantasias by Terzi; 30 dances, 4 attrib. Terzi, 1 to his father: passamezzos, galliards, saltarellos, balli tedeschi and francesi, and coranti francesi, some gathered in 2-, 3- and 4-movement suites. Facsimiles: M. Caffagni, ed.: *Ioannis Antonii Terzi opera: Intavolatura di liuto libro primo* (Bergamo, 1964); M. Caffagni, ed.: *Il secondo libro de intavolatura di liuto*, AntMI, *Monumenta lombarda*, ii (1966). Literature: S.E. Court: *Giovanni Antonio Terzi and Lute Intabulations of Late Sixteenth-Century Italy* (diss., U. of Orago, 1988)

Lucca, Biblioteca Statale, MS. 774: Intavolatura di leuto da sonare e cantare (*c*1595–7). 26 + 23 ff. First fasc. contains 10 passamezzos, 3 romanescas and a spagnoletta; second has 14 texted arie (3 with vocal part in mensural notation, the others with text underlaid, or given in the margin), and 4 passamezzos, 10 galliards, 5 romanescas, 10 'contrapuntos' (1 by 'P.M.') and 25 other miscellaneous dances: fiorentina, tornado da Bologna, spagnuola, pavaniglia, fantina, tordiglione, moresca, tuti parti, chiarentana, bergamasca, canario, balletto, etc. Edition: O. Chilesotti, ed. (1891), 185–6 [3 dances]. Literature: G. Sforza: 'Poesie musicali del sec. xvi', *Giornale storico della letteratura italiana*, viii (1886), 312–18; C. MacClintock: 'Notes on Four Tuscan Lutebooks', *JLSA*, iv (1971), 1–8 [incl. 2 transcrs. and list of contents]

Molinaro, Simone: *Intavolatura di liuto … libro primo* (Venice: Ricciardo Amadino, 1599/*R*1978, with introduction by O. Cristoferetti) (RISM 1599[18]; *BrownI* 1599[7]). 74 ff.; 68 pieces for 6-course lute with 2 diapasons, grouped by genre: 7 saltarellos, 12 passamezzo–galliard pairs, 15 fantasias by Molinaro followed by 25 fantasias and 3 intabulations of chansons by his uncle and teacher Giovanni Battista della Gostena, a fantasia on Lassus's *Susanne un jour* by Giulio Severino, and intabulations of 3 chansons and 2 canzonas. The passamezzos and fantasias are grouped in pairs by mode. Composers of the models are Clemens non Papa (2), Crecquillon (2), Guami (2 canzonas), Costeley and Lassus. Editions: G. Gullino, ed.: *S. Molinaro: Intavolatura di liuto, libro primo* (Florence, 1940, 3/1963); G. Gullino, ed.: *G.B. della Gostena: Intavolatura di liuto* (Florence, 1949/*R*); O. Chilesotti, ed. (1891) [14 pieces]. Literature: T. Dart: 'Simone Molinaro's Lutebook of 1599', *ML*, xxviii (1947), 258–61; J. Ward: 'Parody Technique in 16th-Century Instrumental Music', *The Commonwealth of Music, in Honor of Curt Sachs*, ed. G. Reese and R. Brandel (New York, 1965), 208–28 [incl. 1 transcr.]; L. Moe (1956), 283, 475 [thematic index and concordances of the dances]

Anerio, Giovanni Francesco: *Gagliarde a quattro voci intavolate per sonare sul cimbalo et sul liuto, libro primo* (?Rome: ?Verovio, *c*1607) (RISM A1126). 18 pp.; 16 galliards with keyboard score and intabulation for 7-course lute. Facsimiles: J. Wolf (1919), ii, facing p.256; GMB, no.181. Literature: B. Becherini: 'Giovanni Francesco Anerio ed alcune sue gagliarde per cembalo', *La bibliofilia*, xli (1939), 159–64

San Francisco, State University Library, Frank V. de Bellis Collection. M2.1.M3 (MS 'cominciato al 5 agosto 1615', perhaps by Ascanio Bentivoglio, Milan). 96 pp. (16 missing); 81 pieces for 11- and 13-course lute, all unattrib.: 5 passamezzos, 7 galliards, 15 correntes, 5 ballettos, 2 balli, 4 pavaniglias, 3 spagnolettas, a piva, 2 settings of 'aria del gran duca', a romanesca, 2 Ruggieros, and other untitled and miscellaneous dances ('matachins', 'marinetta', 'bergamasca', etc.). Literature: G. Reese: 'An Early 17th-Century Italian Lute Manuscript at San Francisco', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 253–80 [incl. thematic index]; Coelho (1995), 154–6, 589–619

Melli, Pietro Paulo: *Intavolatura di liuto attiorbato libro terzo nel quale si contiene varie sonate in una cordatura differente dall'ordinaria* (Venice: Giacomo Vincenti, 1616/*R*1979, with introduction by O. Cristoferetti) (RISM M2220). 40 pp.; 23 pieces for solo lute: 3 capriccios, 4 correntes, a volta and galliard, 5 allemandes, a canzona, 2 passamezzo–saltarello pairs and 2 intabulations of madrigals 'passeggiate' (1 by Palestrina). The unusual tuning mentioned on the title-page is *G–c–e–g–b–e′* with 4 diapasons.

Melli, Pietro Paulo: *Intavolatura di liuto attiorbato libro quarto* (Venice: Giacomo Vincenti, 1616/*R*1979, with introduction by O. Cristoferetti). 44 pp.; 17 pieces: a capriccio and 15 correntes for lute with 4 diapasons, and an intrada–balletto–corrente suite for an ensemble of 9 instruments: harpsichord, bass viol, double harp, violin, flute (in mensural notation), 'lauto corista', 'lauto più grande un tasto', 'lauto alla quarta bassa' and 'citarra tiorbato' (in tablature). Literature: F. Torelli: 'Una prima documentazione sur Melli, musicisti di Reggio Emilia', *Flauto Dolce*, x–xi (1984), 35–9; F. Torelli: 'Pietro Paolo Melli, Musician of Reggio Emilia', *JLSA*, xvii–xviii (1984–5), 42–9

Piccinini, Alessandro: *Intavolatura di liuto et di chitarrone, libro primo … et una inscrittione d'avertimenti, che insegna la maniera, & il modo di ben sonare con facilità i sudetti stromenti* (Bologna: G.P. Moscatelli, 1623/*R*1983, with introduction by O.

Cristoferetti) (RISM P2043). 132 pp.; 63 pieces for lute with 7 and 8 diapasons. 5 arie, a balletto in several 'partite', 12 correntes, 5 canzonas (1 for lute trio), 12 galliards, 2 ricercares and 26 toccatas (1 for lute duet); and 31 for chitarrone: 10 correntes, a chaconne, 4 galliards, 3 partite on the folia, romanesca and allemande and 13 toccatas. Instruction on playing the lute and chitarrone includes detailed information on hand positions, right- and left-hand fingering, *arpeggiata*, and 'histories' of the chitarrone, bandora and archlute. Edition: M. Caffagni, ed.: *Opera*, i: *Intavolatura di liuto e di chitarrone, libro primo*, AntMI, *Monumenta bononiensia*, xi (1962) [facs. and transcr.]; D. Perret, R. Correa and M. Chatton, eds.: *Sämtliche Werke*, i (Wilhelmshaven, 1983). Literature: G.L. Kinsky: 'Alessandro Piccinini und sein Arciliuto', *AcM*, x (1938), 103–18; S. Buetens: 'The Instruction of Alessandro Piccinini', *JLSA*, ii (1969), 6–17

Florence, Biblioteca Nazionale, Magl.XIX.105: Questro libro è da sonare di leuto: di me Giulio Medici et suoi amici (signed 'Giuseppe Rasponi a di 12 di marzo 1635'; ex-Medici Palatina). 18 ff. (5 blank); 35 dances: galliards, correntes, saisones, passamezzos, balli (1 with 'rotta') and other miscellaneous dances (bergamasco, pavaniglia, romanesca, spagnoletta, 'passa gallio', canario, chaconne, etc.). Edition: O. Chilesotti, ed. (1891)

Thomassini, Filippo (publisher): *Conserto vago ... composti da buono, ma incerto auttore, libro primo* (Rome, 1645). 36 pp.; a variation suite (balletto, volta, corrente, galliard, canzone francese–'recercata') for lute, theorbo and 4-course guitar 'alla napolitana', to be played solo or in ensemble. The print includes an explanation of ornaments and performance signs.

Gianoncelli, Bernardo [Il Bernardello]: *Il liuto* (Venice: heirs of Gianoncelli, 1650/*R*1981, with introduction by O. Cristoferetti) (RISM G1839). 48 pp.; 97 pieces for 14-course liuto attiorbato, some arranged in suites ('tasteggiata–gagliarda–spezzata', etc.). Edition: O. Chilesotti, ed. (1891) [5 suites and 2 pieces]

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O. Chilesotti: 'Note circa alcuni liutisti italiani della prima metà del cinquecento', *RMI* (1902), 36–61, 235–63; pubd separately (Turin, 1902)

E.A. Wienandt: *Musical Style in the Lute Compositions of Francesco da Milano* (diss., U. of Iowa, 1951) [incl. complete thematic indexes of some prints containing Francesco's music]

L. Moe: *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611* (diss., Harvard U., 1956) [incl. thematic indexes and concordances]

G. Lefkoff, ed.: *Five Sixteenth Century Venetian Lute Books* (Washington DC, 1960) [incl. complete transcr. of the books of Abondante, Borrono, Scotto (1563), Becchi (1568) and Balletti (1554)]

A.J. Ness, ed.: *The Lute Music of Francesco Canova da Milano (1497–1543)*, HPM, iii–iv (1970)

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V. Coelho: 'Frescobaldi and the Lute and Chitarrone Toccatas of Tedesco della Tiorba', *Frescobaldi Studies: Madison, WI, 1983*, 137–56

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J. Bernstein: 'The Burning Salamander: Assigning a Printer to Some Sixteenth-Century Music Prints', *Notes*, xlii (1985–6), 483–501

D. Fabris: *Andrea Falconieri Napoletano: un liutista-compositore del Seicento* (Rome, 1987)

K. Underwood: *The Renaissance Lute in Solo Song and Chamber Ensemble: a Study of Musical Sources to ca. 1530* (diss., Stanford U., 1987)

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D. Fabris: 'Voix et instruments pour la musique de danse: à propos des "Arie per cantare e ballare"', *Le concert des voix et des instruments à la Renaissance: Tours 1991*, 389–422

V. Coelho: *The Manuscript Sources of Seventeenth-Century Italian Lute Music* (New York, 1995)

R.K. Falkenstein: *The Late Sixteenth-century Repertory of Florentine Lute Song* (diss., SUNY, 1997), 153–226

3. CENTRAL EUROPEAN SOURCES TO *c*1650. Central European sources preserve a repertory considerably larger than that of other regions though much of it is imported. The earliest known lute tablature is German and dates from about 1460 (Tischler, 1974). These sources are seldom arranged around a single genre, showing wide diversity of design. Many of the earliest prints and manuscripts are didactically ordered: Judenkünig began by using the metres of Horatian odes to teach musical rhythm and concluded (in the 1523 book) with a group of pieces in successively higher positions; some manuscripts and the Nuremberg prints by Hans Neusidler and Hans Gerle began either with *fundamenta* (short preludes designed to illustrate various playing techniques) and intabulations *a* 2 followed by others *a* 3, or with strummed *Gassenhauer* leading to pieces 'coloriert' with figuration in the organist's manner. Volumes published by Wyssenbach (1550), Gerle (1552) and Drusina (1573) drew their contents mainly from the Venetian prints of Scotto and Gardane, but also from material gathered while studying in Italy, 'translating' the pieces from Italian into German tablature; a massive manuscript copied in southern Germany *c*1590–1610 (now at *D-DO* G.I.4/11–13) contains some 350 pieces in German tablature, many copied in sequence from printed French and Italian tablatures. After mid-century Johann and Andreas Eichorn published at Frankfurt an der Oder a series of volumes by the dilettantes Drusina (1556), Gregor Krengel (1584) and Matthäus Waissel (1573, 1592 – the last print to use German tablature), the principal aims of which appear to have been the collection and dissemination of favourite pieces edited from earlier prints, or gathered during travels abroad.

Many other prints contained new intabulations of polyphony, rather than merely copying earlier volumes: at Strasbourg Bernhard Jobin published important collections in Italian tablature for lute and for cittern, including four books by Sixt Kargel that include large numbers of intabulations of vocal music by Lassus. Over two-thirds of the German repertory consists of such arrangements, some favourite intabulations often reappearing from source to source with successive encrustations of ornamentation. Ochsenkun's book (1558), a work that marks a turn away from the earlier pedagogically orientated prints, often uses 'heighted' ciphers to show the part-writing of the original polyphony (which was possible only with the German tablature; fig.2). After 1575, many intabulations were drawn from the villanella repertory of Italians such as Marenzio and Scandello and their German imitators Regnart, Lechner and Ivo de Vento.

Although Italian dance music is contained in the earliest prints and manuscripts alongside indigenous German and 'Polish' dances, the newer French dances enter the sources in considerable numbers only with Denss's widely admired anthology (1594). Several enormous books display the wide range of genres and composers known in three particular areas of Germany at the turn of the century: the largest and most famous is Besard's *Thesaurus harmonicus* (Cologne, 1603) in French tablature; a somewhat more localized collection in Italian tablature is the manuscript prepared for the Augsburg patrician and diplomat Philipp Hainhofer; the third is the fascinating commonplace-book of a Danish student at the University at Rostock, in which Petrus Fabricius recorded his developing erudition as dances and songs for lute and

jocular marginalia give way to serious music and Latin homilies. The three collections contain works by German, French, Polish, Italian, Hungarian, Dutch and English lutenists, a parade of the most important international figures of the time, indicating the knowledge of players in many parts of Germany. It was also during the first half of the 17th century that troupes of English actors and musicians, some fleeing religious turmoil at home, took to the Continent the 'marigold pavans', 'Englisch gaillardts', 'allemandes à Globe', 'thoys' and other pieces by Englishmen whose names are scattered throughout German manuscripts, along with intabulations of dances and chorale settings by Hassler and Haussmann and *Arien* by Heinrich Albert.

Extant Central European sources before 1650 consist of some 65 prints and 100 manuscripts.

Berlin, Staatsbibliothek: Preussischer Kulturbesitz: germ.qu.719, fasc.4 (ff 103–85): Königstein Liederbuch (c1470–73). 4 monophonic melodies (nos.82, 133–5) in German tablature for 5-course lute. Literature: P. Sappler, ed.: *Das Königsteiner Liederbuch* Münchner Texte und Untersuchungen zur deutschen Literatur des Mittelalter, xxix (Munich, 1970) [incl. facs. and transcr.]; H. Tischler: 'The Earliest Lute Tablature?', *JAMS*, xxvii (1974), 100–03 [incl. transcrs.]; Fallows (1977); Goy and others, ii (1994), 19

Freiburg, Couvent des Capucins, Ms. Falk Z105, ff. [2–2*v*]. Ornate intabulation (*c*1510) of *De tous biens* in Italian tablature (often used in southern Germany). Literature: J. Stenzel: 'Peter Falk und die Musik in Freiburg', *SMz*, cxxi (1981), 298–96 [incl. facs.]

Vienna, Österreichische Nationalbibliothek, Mus.Ms.9704: Lautenbüchlein des Jakob Thuerner (copied at Vienna, *c*1522). 31 ff.; 24 pieces: 13 intabulations of German lieder and 2 dances ('Marusca Danntz' and 'Zeiner Danz'), and from H. Judenkünig's *Utilis et compendiaria introductio* (Vienna, *c*1515) 7 Horatian odes and 2 lieder. Edition: R. Flotzinger, ed.: *Das Lautenbüchlein des Jakob Thurner*, MAM, xxvii (1971) [complete transcr., facs. and study]

Munich, Bayerische Staatsbibliothek, Mus.Ms.1512: Lauttenpuechl Anno &33 (probably copied at the Bavarian Court, Munich, *c*1533–44; a later MS by the same musician is *D-Bsb* Mus.Ms.40632). 72 ff.; 70 pieces: 21 German dances with Nachtänze ('Hoff dantz', 'Maruscat Danntz', 'Stat pfeiffer Danntz', etc.); 12 Italian dances ('D'annto boloigna', 'Paduaner', 'Latraditora', etc.); 13 secular German lieder, each intabulated in 2 and 3 parts; 4 sacred German lieder and a motet; 4 chansons each in 2 and 3 parts and 2 praeambula. The vocal models are drawn from works by Senfl (7), Hofhaimer (2), Stoltzer, Isaac, Sermisy (3) and Moulu. The MS also contains instructions, quoted in DTÖ, xxviii, Jg.xiv/1 (1907), and lxxii, Jg.xxxvii/2 (1931), on playing, tuning and fretting a lute. Editions: DTÖ, xxviii, Jg.xiv/1 (1907), and lxxii, Jg. xxxvii/2 (1931) [7 pieces]; H. Bischoff, ed.: *Lieder und Tänze auf die Lauten (um 1540)* (Mainz, 1938) [16 pieces]; A. Geering and W. Altwegg, eds. (1960) [12 pieces]. Literature: K. Dorfmüller (1967) [thorough study of the entire MS and its contents]; Göllner (1979), 87–92; Goy and others, ii (1994), 225–9

2. *Sebastian Ochsenkun, 'Tabulaturbuch auff die Lauten' (1558): 'Jetzt bringt Sanct Martin' by Senfl; the letters and numbers are aligned to show the part-writing of the original polyphony*

Neusidler, Hans: *Ein newgeordent künstlich Lautenbuch* (Nuremberg: Johann Petreius, 1536) (RISM 1536[12]; *BrownI* 1536[6]). 87 ff.; A tutor with pieces in progressive order of difficulty. 73 items: instructions on how to play the lute; intabulations of 20 2-part vocal works; intabulations of 37 3-part pieces; and praeambula and Italian and German dances. Neusidler's remarks on the pieces are interspersed throughout; the vocal models are drawn from works by Hofhaimer (14), anon. composers (10), Senfl (7), Isaac (5), Sporer (4), Stoltzer (4), Grefinger (3), Sixt Dietrich (2), Wüst (2), Adam von Fulda, Alexander Agricola, Lapicida, Brätel and Josquin. A few of the pieces are reprinted from Judenkünig's print of 1523 and Gerle's of 1532. *Der ander Theil des Lautenbuchs* (Nuremberg: Johann Petreius, 1536) (RISM 1536[13]; *BrownI* 1536[7]). 102 ff.; 47 pieces: 2 praeambula and intabulations of lieder by Hofhaimer (3), Senfl (2), Isaac and Obrecht, and intabulations of pieces from the Petrucci repertory, especially the *Odhecaton* (Venice, 1501): mass movements and motets by Alexander Agricola (2), Brumel (2), N. Caen (2), Josquin (2), Andreas de Silva, Févin, Finck and Obrecht; French chansons by Ghiselin (6), Josquin (5), Alexander Agricola (3), Compère (2), Obrecht (2), anon. composers (2), Hofhaimer, Isaac and Stokem. Editions: O. Chilesotti, ed. (1891) [12 pieces]; H. Bruger, ed.: *Schule des Lautenspiels* (Wolfenbüttel, 1926/*R*) [5 pieces]; DTÖ, xxxvii, Jg.xviii/2 (1911) [15 pieces]; DTÖ, lxxii, Jg.xxxvii/2 (1931) [21 pieces]; A. Geering and W. Altwegg, eds. (1960) [9 pieces]; GMB, no.93; HAM, i, no.105*a*; H. Mönkemeyer, ed.: *Die Tabulatur*, i, ix (Hofheim am Taunus, *c*1965) [selected transcrs. with quasi-facs. of tablature]; S. McCoy, ed.: *Das erst Buch 1544* (Harrow, 1988) [Fr. tablature]. Facsimiles: J. Wolf (1919), ii, 40, 43; W. Apel (1942), 75; *MGG1*, v, 765–6, and ix, 1409–10; P. Päffgen and M. Schäffer, eds.: Institutio pro arte testudinis (Neuss, 1974–). Literature: O. Chilesotti: 'Di Hans Newsidler', *RMI*, i (1894), 48–59; K. Dorfmüller (1967), 75–85, 135–76 [concordances]

Vienna, Österreichische Nationalbibliothek, 18688: Lutebook of Stephan Crauss (Ebenfurt, Lower Austria). 35 ff.; 42 pieces copied by 3 hands: Italian dances (3 suites, each praeambulum–paduana–piva, 5 paduanas (1 with saltarello) and 7 other dances, including a pavan by Spinacino, calata, cara cosa, etc.); 8 German dances; 13 intabulations of pieces with German, Latin and French titles; and 3 praeambula and 1 ricercare. The MS was originally bound with the Linz copy of Judenkünig's lutebook of 1523 and contains biographical information about him. Literature: DTÖ, xxxvii, Jg. xviii/2 (1911) [list of contents, facs. and 15 transcrs.]; J. Dieckmann (1931), 108; K. Dorfmüller (1967), 40–41; *MGG1*, viii, 360 (pl.15); J. Wirth: 'La tablature de luth de Stephan Craus', *Musique ancienne*, vii (1979), 4–20; Goy and others, iii/1 (1997), 125–7

Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.Ms.40588: Tabulatur uf die Luten (Swiss; dated 1552 at beginning). 82 pp.; 62 pieces arranged in progressive order (beginning with strummed and ending with 'coloriert' pieces): 28 sacred and secular German lieder, 21 dances, 4 preludes and postludes, and intabulations of a motet and chanson. The MS also contains instructions on playing the lute and a diagram of the fingerboard (reproduced in *MMg*, viii, 1876, p.6). Literature: J. Wolf: 'Ein Lautenkodex der Staatsbibliothek Berlin', *Festschrift Adolph Koczirz*, ed. R. Haas and J. Zuth (Vienna, 1930), 46–50 [incl. list of contents]; K. Dorfmüller (1967), 41; Meyer (1986); Goy and others, ii (1994), 48–50

L'viv, Universitetskaya Biblioteka, 1400/I: Tabulatura (copied at Kraków by Hans Kernsthok, 1555; also known as *Strzeskowsky Lutebook*). 124 pp.; 66 pieces: intabulations of 3 motets, of 7 chansons by anon. composers (3), Sermisy (2), Lassus and Sandrin, of 6 madrigals by Verdelot (3), Arcadelt, Azzaiolo and Berchem,

and of a German lied; 6 fantasias (1 by Giovanni Pacoloni) and a prelude; 12 Polish songs and dances; and 13 Italian dances (including a passamezzo–paduana–saltarello suite by Pacoloni and a galliard 'Non dite mai ch'io habia il forte' attrib. Bakfark). Edition: Z. Szweykowski, ed.: *Muzyka w dawnym Krakowie* (Kraków, 1964) [5 pieces]. Literature: M. Szczepańska: 'Nieznana krakowska tabulatura lutniowa z drugiej połowy xvi stulecia', *Księga pamiątkowa ku czci Prof. Adolfa Chybińskiego w 70-lecie urodzin* (Kraków, 1950), 198–217; Goy and others, iii/2 (1999), 263–5

Ochsenkun, Sebastian: *Tabulaturbuch auff die Lauten* (Heidelberg: Johann Kohlen, 1558; 2/1564, Johann Maier) (RISM 1558[20]; *BrownI* 1558[5], 1564[6]). 92 ff.; intabulations of 29 motets, 38 sacred and secular German lieder and 9 French and Italian pieces (the lieder include several stanzas of text) by Senfl (14), Gregor Petschin (12), Josquin (9), Mouton (5), Crecquillon (4), Arcadelt (3), Sermisy (3), Benedictus Appenzeller (2), Brandt (2), Hofhaimer (2), Isaac (2), Kilian (2), Zirler (2), Wilhelm Braitgasser, Briant, Adrian Caen, Févin, Glanner, Gombert, Lupus, Mahu, Othmayr, Stoltzer, Verdelot and Zirler. The voice-leading is shown with heighted ciphers (see fig.2). Editions: DTÖ, xxviii, Jg.xiv/1 (1907), and lxxii, Jg.xxxvii/2 (1931) [9 pieces]; A. Geering and W. Altwegg, eds. (1960) [7 pieces]. Facsimiles: J. Wolf (1919), ii, 37, 44–5; *MGG1*, ix, 1825. Literature: J. Robison: 'Ornamentation in Ochsenkhun's *Tabulaturbuch*', *JLSA*, xv (1982), 5–26; C.M. Hong: *Sebastian Ochsenkun's Tabulaturbuch auff die Lauten (1588)* (diss., Michigan State U., 1984)

Jobin, Bernhard (publisher): *Das erste [ander] Büch newerlessner fleissiger ettlicher viel schöner Lautenstück* (Strasbourg, 1572–3/*R*) (RISM 1572[12], 1573[24]); *BrownI* 1572[1], 1573[2]). 2 vols., 50 and 30 ff.; 70 pieces, arranged by genre: 4 fantasias, intabulations of madrigals by Lassus (2), Arcadelt, Domenico Ferrabosco, Verdelot, ?Berchem, ?Rore and Pathie, of chansons by Lassus (7), Crecquillon (3) and Willaert, of German lieder by Lassus (3), Scandello and Zirler, of motets by Lassus (6); and 3 passamezzo–saltarello pairs. 4 of the intabulations are drawn from Melchior Neusidler's prints (Venice, 1566). [*Das ander Büch*]: 5 passamezzo–saltarello pairs (incl. 'antiquo', 'ungaro' and 'commun'), 7 galliards (incl. 'chi passa', 'brunnette', 'varionessa'), 6 branles (1 by N. de Rans), and 15 teutscher Dantz–Nachdantz pairs. Literature: O.P. de Vallier: 'Die Musik in Joh. Fischarts Dichtungen', *AMf*, xviii (1961), 205–22; R.K. Inglefield: *The Bernhard Jobin Lutebooks (1572, 1573)* (diss., U. of Cincinnati, 1973) [incl. concordances, embellishment practice, facs. and transcrs.; summary in *JLSA*, viii (1975), 5–21]

Zwickau, Ratsschulbibliothek, CXV.3 (codex 50): Prima pars tabellaturae continens choreas et galliardas tantum (copied *c*1600–10 by Johann Arpin a Dorndorf (*c*1571–1606)). In 2 sections, paginated 1–63 and 1–12. First section has 54 pieces (12 for 2 lutes tuned a 2nd apart): 20 galliards (1 entitled 'Galliarta britannica elegans', another 'Cyprian galliarda' [by ?Rore]), 14 German dances (with Nachtänze), 11 choreas, 3 'Tanecz polsky', a passamezzo ungaro, a praeambulum, a canzonetta by Vecchi and a Czechoslovak song 'Dobrou noc má mila'. The second section has 6 Italian dance suites (passamezzo–saltarello–ripresa). Editions: A. Quadt, ed. (1968) [7 pieces]; Z. Stęszewski, ed. (1962) [5 pieces and 1 facs.]. Literature: J. Dieckmann (1931), 109–10 (list of dances with concordances]; L. Schrade: 'Eine Gagliarde von Ciprian de Rore', *AMw*, viii (1926), 385–9 [incl. transcr.]; E. Vogl: *Mf*, xviii (1965), 281–90; Goy and others, ii (1994), 318–22

Waissel, Matthäus: *Lautenbuch darinn von der Tabulatur und Application der Lauten gründlicher und voller Unterricht* (Frankfurt an der Oder: Andreas Eichorn, 1592) (*BrownI* 1592[12]). 28 ff.; 52 pieces: 4 'deudtsche Tentze', 12 'polnische Tentze', 4 passamezzo–saltarello–ripresa suites, 12 galliards (including 'Cara cosa', 'Rocha el fus'io', 'Traditora' and 'Chi passa'), 8 German villanellas by Regnart, 6 napolitane by Vecchi and 4 'phantasias'. The volume contains 16 pages of instructions on lute playing, including reading tablature, right- and left-hand fingering, mordants, coloration, selection of strings, and tuning. Editions: Z. Stęszewski, ed. (1962) [12 Polish dances]; D. Benkő, ed.: *Matthäus Waissel: Tabulatura (1573)* (Budapest, 1980) [edn for guitar with parallel Ger. tablature]. Literature: H.-P. Kosack (1935), 67–70, 108–119 [incl. thematic index]; H. Grimm: *Meister der Renaissancemusik an der Viadrana* (Frankfurt an der Oder, 1942), 104; D.A. Smith: 'The Instructions in Matthaeus Waissel's Lautenbuch', *JLSA*, viii (1975), 49–79 [trans.]

Karlsruhe, Badische Landesbibliothek, Sammelband Mus.Bd.A 678 (olim Te 12) (MSS bound in the 16th century with prints of Ochsenkun (1558) and Jobin (1572); ex-Kloster Ettenheim-Münster). Ff.i–v (at beginning of vol.): Latin instructions on intabulating vocal music for lute. Ff.1–61 (at end of vol.): 74 pieces and (on f.61) short instructions in German on tuning 3 lutes in consort. First section has 16 German 'madrigals' by Hassler (12) and J. Jeep; 1 'Philippi Pauan'. Second section has 26 chorale settings, sacred and secular lieder by J. Jeep (5), Joachim a Burck (2) and Lassus (2); 6 galliards (2 by Hassler) and an 'Englysh Galliardt & Auff Zug'; 3 allemandes (1 by Tain); a passamezzo–saltarello pair by 'D.C.'; and 2 intradas by Hassler, a fuga and 3 miscellaneous pieces. Literature: Goy and others, ii (1994), 132–5.

Reymann, Matthias: *Noctes musicae* (Heidelberg: Voeglin, 1598/*R*; 2/1600 as pt.ii of J. Rude's *Flores musicae*) (RISM R1230; *BrownI* 1598[10]). 100 ff.; 73 pieces in French tablature for 8-course lute: 21 preludes, 16 fantasias (9 based on German chorale melodies), 12 passamezzo–proportio variation suites, 5 pavans, 10 galliards and 8 choreas. The preludes and passamezzos are grouped alternating major and minor modes on G, F, D, E and B♭. Literature: H.B. Lobaugh: *Three German Lute Books* (diss., U. of Rochester, 1968) [incl. thematic index and selected transcrs.]

Wolfenbüttel, Herzog August Bibliothek, Guelf. 18.7 Aug.2°; 18.8 Aug. 2°: Philippi Hainhoferl Lautenbuecher (Bindings dated 1603 and 1604; compiled by 1 copyist for the Augsburg patrician and diplomat Philipp Hainhofer (1578–1647)). Two vols. 568 ff. (many blank following initial entries in each section); 212 pieces in Italian lute tablature, divided into 11 parts. First part (94 ff.): explanations of French, German and Italian lute tablature; 27 anon. sacred and secular German lieder intabulated by Conrad Neusidler (14), Melchior Neusidler (9) and Reys (4). Second part (54 ff.): 47 miscellaneous intabulations, most with text given above the tablature and several in 2 versions (the second 'alio modo'). The vocal models are 12 secular lieder by anon. composers (9) and Hassler (5), 32 Italian pieces (madrigals, canzonas, canzonettas, napolitane, etc.) by anon. composers (18), Vecchi (7), Hassler (3), Gastoldi (2), Arcadelt, Ferretti, Lindner, Marenzio, Palestrina, Regnart and Rossetto, 3 chansons by Lassus (2) and Sermisy, and a motet by Kneselius. Hainhofer is named as intabulator of 1 piece. Third part (48 ff.): 26 abstract pieces: preludes by La Grotte (3), Besard (3), Romani, Dowland and Melchior Neusidler; fantasias by Cato [Francesco da Milano], Dentice, Dowland, Edinthon, Perla, Raël and Reys; 6 ricercares by Rotta; a toccata by Nicolai and 3 miscellaneous pieces by an anon. composer, Ballard and Santino Garsi. The part ends with Besard's Latin instructions for playing the lute. Fourth part (43 ff.): 1 spagnoletta with 2 variations and 33 German dances with Nachtänze. Many dances have underlaid texts; others have dedicatory titles (some to Augsburg personages). Except for 1 dance each by Regnart, Besard and Bakfark, all are anon. Fifth part (55 ff.): 9 passamezzo–galliard pairs, most with variations (1 has 25 variations); individual variations are attrib. Besard (3), Nicolai (2), Bocquet, Eques Romanus (?Lorenzini), Alfonso Ferrabosco, Laurencini, Mercurius and Pompanio Boninensis. 1 pair bear the descriptive titles 'bombarde', 'bataglia et jube'. Sixth part (26 ff.): galliards by Nicolai (5), Besard (4), Cato (2), Dowland (2), Eques Romanus (2), Laurencini (2), Pompanio (2), Bakfark, Bocquet, Dentice, Montbuisson, Mertel, Melchior Neusidler and Vaumesnil. Seventh part (10 ff.): pavans by Perla (2), Cato, Alfonso Ferrabosco, Nicolai and Pompanio. Eighth part (10 ff.): 15 paduanas and 3 romanescas with Perla and Nicolai named as composers of several. Ninth part (5 ff.): 2 settings of the 'Ballo del Gran Duca' (aria di Fiorenza) and 1 'Ballo di Savoia'. Tenth part (9 ff.): a spagnoletta by Długoraj, 2 intradas (1 by Conrad Neusidler), a Polish dance and 2 branles (1 in 11 *partes* by Laurencini requires *cordes avalées*). Eleventh part (7 ff.): courantes and voltes by Ballard, Besard, Dentice, Edinthon, Montbuisson, Regains and Sainzancy. The volumes were decorated with engravings (since removed) by Dürer, Correggio and others. Editions: A. Souris and M. Rollin, eds.: *Oeuvres pour luth seul de Jean-Baptiste Besard*, CM, *Corpus des luthistes français* (1969, 2/1981), 145–56, 162 [incl. 6 transcrs. and incipits for 19 pieces]; A. Souris and M. Rollin, eds.: *Oeuvres de Vaumesnil*, ibid. (1974) [9 pieces by Vaumesnil, Edinthon, Perrichon, Raël and Montbuisson]. Literature: W. Tappert: 'Philipp Hainhofer's Lautenbücher', *MMg*, xvii (1885), 29–34; Goy and others, ii

(1994), 302–16; J. Lüdtke *Die Launtenbücher Philipp Hainhofers (1578–1647)* (Göttlingen, 1999)

Besard, Jean-Baptiste: *Thesaurus harmonicus* (Cologne: Greuenbach, 1603*R*) (RISM 1603[15]). 172 ff.; 405 compositions (in French tablature) grouped in 10 'books'. First book (12 ff.): 36 preludes; second book (24 ff.): 40 fantasias; third book (20 ff.): 16 madrigals by Ferretti, Rore, Palestrina, Regnart, Striggio, Vecchi and others and 10 villanellas by Marenzio arranged for voice(s) and lute; fourth book (26 ff.): 11 chansons (most by Lassus), 5 psalm settings and 34 airs de cour for voice and lute; fifth book (24 ff.): 9 passamezzo–courante pairs; sixth book (21 ff.): 52 galliards with diminutions; seventh book (12 ff.): 43 allemandes and a chorea; eighth book (12 ff.): Polish dances, branles and balletts (3 for lute duet); ninth book (14 ff.): 33 courantes; tenth book (15 ff.): a 'Battaille de Pavia' and 3 fantasias. At the end of the volume is a 4-folio treatise on lute playing which was widely translated and reprinted. John Dowland's translation appears in Robert Dowland's *Varietie of Lute-Lessons* (1610). Lutenist composers represented in the *Thesaurus* include Besard (46), Laurencini (44), Cato (19), Bocquet (15), Reys (9), Długoraj (8), Perrichon (8), Eques Romanus (6), Dentice (5), Dowland (5), Edinthon (3), Montbuisson (3), Alfonso Ferrabosco (2), Mercure (2), Mertel (2), Bakfark, Ballard, Maphon, Pomponio de Bologna, Raël and Vaumesnil. The compositions are for 7- to 10-course lute. Facsimiles: *MGG1*, i, 1818; ii, 616. Editions: O. Chilesotti, ed. (1891); O. Chilesotti, ed.: *Madrigali, villanelle ed arie di danza del cinquecento dalle opere di J.B. Besardo*, Biblioteca di rarità musicale, ix (Milan, 1892); O. Chilesotti: *Villanelle a tre voci del Thesaurus harmonicus di J.-B. Besard* (Leipzig, 1909); M. Szczepańska, ed.: *Jakub Polak*, WDMP, xxii (1951); M. Szczepańska, ed.: *Diomedes Cato*, ibid., xxiv (1953); A. Souris and M. Rollin, eds.: *Oeuvres pour luth seul de Jean-Baptiste Besard*, CM, *Corpus des luthistes français* (1969, 2/1981); A. Souris and M. Rollin, eds.: *Oeuvres des Bocquet*, ibid. (1972); A. Souris and M. Rollin, eds.: *Oeuvres de Vaumesnil*, ibid. (1974). Literature: O. Chilesotti: 'Di G.-B. Besardo e del suo "Thesaurus harmonicus"', *GMM* (1886), 231, 246; O. Chilesotti: *Di Giovanni Battista Besardo e del suo 'Thesaurus harmonicus'* (Milan, 1886); O. Chilesotti: 'Jean-Baptiste Bésard et les luthistes du XVIe siècle', *RHCM*, i (1901), 94–102, 143–6; O. Chilesotti: 'Airs de court del "Thesaurus harmonicus" di J.-B. Besard', *Congresso internazionale di scienze storiche [III]: Rome 1903*, viii, 131–4 [incl. 10 transcrs.]; J.N. Garton: *The 'Thesaurus Harmonicus' of J.B. Besard 1603* (diss., Indiana U., 1952)

Copenhagen, Kongelige Bibliotek, Samling Thott. 4° 841: Liederbuch des Petrus Fabricius (1587–1651) (copied while a student at Rostock, *c*1605–8, and a clergyman in Schleswig). 152 ff.; *c*400 pieces: 196 German lieder, most with several stanzas of text, in either mensural notation or lute tabulature (or both), by Haussmann (44), Regnart (11), Lechner (6), Horn 'Fridericus D.', Dedekind, Franck, Caspar, 'H.K.', Lange, Meiland, Scandello, Spatz, Steccius and others; 2 preludes and a fantasia; *c*200 dances by Pietro Paolo Borrono, Brade, Friderici, Melchior Neusidler, 'M. Schō.' and Waissel, including 54 German dances, 7 Polish and Swedish dances, a Gassenhauer, 4 allemandes, a canary, 32 galliards, 6 'padoanas' and 'galiardas anglicas', a pavan in 9 *partes*, 3 chi passas and 48 passamezzos (many with variations and saltarellos); and (at the end of the book) settings of 26 German chorales. Scattered throughout the volume as a decorative border are rhymes, riddles and homilies. Editions: W. Tappert, ed.: *Sang und Klang aus alter Zeit* (Berlin, 1906), 60 ['Roland-Lied' and 'La bataglia']; P. Hamburger, ed.: *ZMw*, xi (1928–9), 444–6; Z. Stęzewski, ed. (1962) [8 transcrs. and a facs.]. Literature: J. Bolte: 'Das Liederbuch des Petrus Fabricius', *Jb des Vereins für niederdeutsche Sprachforschung*, xiii (1887), 55–68, 101–9 [incl. 22 melodies with discussion of texts]; J. Bolte: 'Aus dem Liederbuche des Petrus Fabricius', *Alemannia*, xvii (1899), 248–68; A. Kopp: 'Die Liederhandschrift des Petrus Fabricius', *Archiv für das Studium der neueren Sprachen und Literaturen*, cxvii (1906), 1–68, 241–55; B. Engelke: 'Das Lautenbuch des Petrus Fabricius', *Die Heimat*, xxxix (1929), 265–9; J. Dieckmann (1931), 96–101 [list of dances with some concordances], K. Gudewill: 'Fabricius, Petrus', *MGG1* [incl. 1 facs.]; P. Hamburger: 'Über die Instrumentalstücke in dem Lautenbuch des Petrus Fabricius', *Festskrift Jens Peter Larsen* (Copenhagen, 1972), 35–46 [incl. 5 transcrs. and 2 facs.], J.O. Rudén: *Per Brahes visbok* (diss., U. of Uppsala, 1962); R. Wohlfarth: *Die Liederhandschrift des Petrus Fabricius Kgl. Bibl. Kopenhagen, Thott. 4° 841: eine Studentenliederhandschrift aus dem frühen 17. Jahrhundert und ihr Umfeld* (Münster, 1989)

Kassel, Murhard'sche und Landesbibliothek, 4° Mus 108.1 (titled on f. 54*v*): *Livre de tablature de lhut pour madame Elizabeth princesse de Hesse, commencé par Victor de Montbuysson, le dernier janvier 1611*. 100 ff.; 150 pieces copied in 1 hand (?Montbuisson's), in 2 sections. Ff.1–54: 4 courantes attrib. Moritz, Landgrave of Hesse, and 32 arrs. of German, French and Italian vocal music for lute solo, voice and lute, or voice and continuo, including pieces from Monteverdi's fifth book (1605), ff. 54*v*–100: lute pieces including cadences, technical exercises, preludes, an intrada by Hassler, pavans, galliards, courantes, voltes, ballets, English dances (6 by Dowland), branles, villanellas and a sarabande, with other attribs. to Gautier d'Angleterre, Mercure and Montbuisson. Literature: A. Arnheim: 'Ein Beitrag zur Geschichte des einstimmigen weltlichen Kunstliedes in Frankreich', *SIMG*, x (1908–9), 399–421 [incl. 3 chansons for S and B]; W. Rave: *Some Manuscripts of French Lute Music, 1630–1700* (diss., U. of Illinois, 1972), 27

Nelahozeves, Lobkowitz Study Centre, XXIII.F.174 (olim *Prague, Hudební Oddělení, Universitní Knihovny): Lautten Tabulatur Buech, darinnen … viel herrliche Stüeck beschrieben seindt von mier Nicolao Schmall von Lebendorf … Kantzeleischrebern des … Herrn Jaroslai Borzita vonn Martinicz … Hoffmarchalchen in Königreich Beheimb. Anno Domini. 1613*. 75 ff.; 25 pieces for 9-course lute in German tablature, including instructions for tuning, 7 German lieder, 2 Catholic songs, 3 madrigals (1 by Pace), and various dances (bergamasche, choreas, correntes, galliards, Spanish and Czech dances and passamezzo–saltarello pairs with variations). Last 28 ff. contain Czech sayings and Marian prayers. Facsimile: J. Tichota, ed.: *Loutnová tabulatura psaná Mikulášem Šmalem z Lebendorfu*, Cimelia bohemica, viii (Prague, 1969) [with commentary]. Literature: E. Vogl, *Mf*, xviii (1965), 284; J. Klima: 'Die Tänze des Nicolaus Schmall von Lebendorf (1613)', *ÖMz*, xxi (1966), 460–61 [incl. facs. and 2 transcrs.]; J. Tichota, *MMC*, no.20 (1967), 65 [incl. 7 transcrs.]; A. Simpson: 'The Lute in the Czech Lands', *JLSA*, iv (1971), 9–20; K.-P. Klaus: 'Ein Dokument tschechisch-polnisch-deutscher Musikbeziehungen', *DJbM*, xviii (1973–7), 173–84

Leipzig, Musikbibliothek der Stadt, II.6.15: Lautenbuch (dated 1619; sometimes incorrectly known as the 'Długoraj-Buch'). 553 pp.; 460 pieces for 7-and 8-course lute, arranged roughly by genre: intabulations of German, Italian and French vocal music, abstract pieces (preludes, fantasias, toccatas, ricercares, fughe, etc.), and dances (10 passamezzo–saltarello pairs, 39 pavans, 66 galliards, 49 correntes, 41 ballets, 78 choreas and 17 allemandes and branles); many of the dances have national designations: Polish, Bohemian, English, Turkish, etc. The following composers are represented in the MS: Aloysius, Adriaenssen, Besard, Cato, Dowland, Długoraj, Engelmann, 'I.A.F.', Ferber, Gregorius, Groh, Hassler, Haussmann, Heller, Huet, Jenkins, Johnson, 'C.K.', Klipstein, Kühn, Lassus, Laurencie, Mercurius, Mertel, Otto, Peter Philips, Dalla Viola, Reinwald [Montbuisson], Reymann, Scandello, Schein, Schultz, Steuccius, Torrn, Tuartues and Walter. Editions: W. Tappert, ed. (1906) [5 pieces]; J. Wolf (1919), ii, 40 [facs.]; Z. Stęszewski, ed. (1962) [15 pieces and 1 facs.]; Z. Szweykowski, ed.: *Muzyka w dawnym Krakowie* (Kraków, 1964) [9 pieces]; A. Quadt, ed. (1968–83) [11 pieces]; D. Poulton and B. Lam, eds.: *The Collected Lute Music of John Dowland* (London, 1974) [5 pieces]. Literature: J. Dieckmann (1931), 101–2 [list of dances]

London, British Library, Sloane 1021: Lutebook ex-libris Johannes Stobaeus (1580–1646) (dated Königsberg, 1640, but with contents from *c*1600–15). 115 ff.; *c*150 pieces, most in French tablature for lute with 10 courses, and 9 pieces for 6-string mandora: German, Polish and Lithuanian sacred and secular lieder (some by Lindner and Decker), fantasias and preludes, many courantes and galliards and other miscellaneous dances (incl. chorea polonica, pavans, ballets with variations, branles, etc.). Composers include Decker (7), F. and T. Lindner of Lübeck (5), 'C.A.', Dowland, Henckel and Wade. MS also contains 2 treatises on lute playing. 1 (ff.36–43*v*), entitled 'Instituochlis', contains instructions on playing in the German manner of Waissel (with music examples in German tablature); the other (ff.24–28*v*), 'De methodo studendi testudine', discusses right- and left-hand technique, ornamentation (coloration, various types of mordents), tuning, etc., in the newer manner. There is no evidence that Stobaeus was responsible for



3. Pierre Attaingnant, 'Tres breve et familiere introduction' (1529): opening of Sermisy's chanson 'Jouissance vous donneray' arranged for lute

any of the contents of this manuscript. Edition: Z. Stęszewski, ed. (1962) (incl. 19 pieces, facs. and short discussion of the MS]. Literature: H.-P. Kosack (1935), 46–7, 85–8; D. Lumsden: *The Sources of English Lute Music, 1540–1620* (diss., U. of Cambridge, 1955), i, 175; D. Arnold: *The Lute Music and Related Writings in the 'Stammbuch' of Johann Stobaeus* (diss., North Texas State U., 1982)

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E. Radecke: 'Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts', *VMw*, vii (1891), 285–336

J. Wolf, ed.: *Weltliche Werke von Heinrich Isaak*, DTÖ, xxviii, Jg.xiv/1 (1907)

A. Koczirz, ed.: *Österreichische Lautenmusik im XVI. Jahrhundert*, DTÖ, xxxvii, Jg.xviii/2 (1911)

J. Dieckmann: *Die in deutscher Lautentabulatur überlieferten Tänze des 16. Jahrhunderts* (Kassel, 1931) [incl. lists of dances with concordances]

L. Nowak, A. Koczirz and A. Pfalz, eds.: *Das deutsche Gesellschaftslied in Österreich von 1480 bis 1550*, DTÖ, lxxii, Jg.xxxvii/2 (1931)

O. Gombosi: *Bakfark Bálint élete és müvei (1507–1576)/Der Lautenist Valentin Bakfark: Leben und Werke (1507–1576)* (Budapest, 1935, rev. 2/1967 by Z. Falvy in Ger. only)

H.-P. Kosack: *Geschichte der Laute und Lautenmusik in Preussen* (Kassel, 1935) [incl. some thematic indexes and lists of contents]

A. Geering and W. Altwegg, eds.: *Ludwig Senfl: Instrumental-carmina aus handschriftlichen und gedruckten Quellen: Lieder in Bearbeitungen*, Sämtliche Werke, vii (Wolfenbüttel, 1960) [incl. lute transcr.]

Z. Stęszewski, ed.: *Tańce polskie z tabulatur lutniowych*, ZHMP, ii (1962)

E. Vogl: 'Lautenisten der böhmischen Spätrenaissance', *Mf*, xviii (1965), 281–90

K. Dorfmüller: *Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts* (Tutzing, 1967)

J. Tichota: 'Deutsche Lieder in Prager Lautentabulaturen des beginnenden 17. Jahrhunderts', *MMC*, no.20 (1967), 63–99

H. Tischler: 'The Earliest Lute Tablature?', *JAMS*, xxvii (1974), 100–02

I. Homolya and D. Benkő, eds.: *Valentini Bakfark Opera omnia* (Budapest, 1976–81)

4. French sources, 1529–99. Printed lute music flourished in France for only about 40 years, beginning in 1529 when Attaingnant's 'house arranger', Pierre Blondeau, prepared two volumes of lute music containing arrangements of chansons by Sermisy and others (fig.3), italianate preludes in the modes of the chansons, a battle-piece and the earliest extant polyphonic dance music in France: basses danses and branles, Italian pavans and galliards. Peripheral collections in Italian tablature (the usual system in southern France) were published at Lyons edited by Francescho Bianchini (*c*1547), Paladino (*c*1549, 1553) and Bakfark (1553) and include some intabulations drawn from Moderne's anthologies of vocal music.

But the apogee of Parisian lute music was reached in 1552 when Guillaume Morlaye contracted for a 1200-copy posthumous edition of works by his teacher Alberto da Ripa; each of the volumes usually contains a single genre of composition with appropriate fantasias. Morlaye and his chief competitor, Adrian Le Roy (who brought out a second Ripa series), also published books of their own pieces which have important typographical advances: ciphers are inserted between single five-line flanges which print the staff, and diagonal lines show precise lengths of notes and chords sustained in 'jeu couvert'. Le Roy wrote an influential treatise (now extant only in the 1568–74 English translation) that details 'rules' for playing the lute and explains exhaustively how to set vocal music in tablature (examples are drawn from Lassus chansons which are intabulated voice by voice and then 'more

finelier handeled' with diminutions). The vogue for psalm singing is reflected in the collections for voice and lute prepared by Morlaye, Le Roy and Paladino; in post-1571 manuscripts the usual fashionable Italian villanellas appear, as well as newer French dances which, however, emerge in quantity only after 1600.

Le Roy, Adrian: *Premier livre de tabulature de luth* (Paris: Le Roy and Ballard, 1551) (RISM 1551^{24}; *BrownI* 1551^{2}). 40 ff.; 28 pieces: 2 fantasias, 7 intabulations (a psalm and 3 motets by Maillard and chansons by Sandrin, Sermisy and Estraigues) and 19 dances (pavane–galliard pairs, allemandes, branles), all except 1 arranged from Gervaise's third and fourth books of *Danceries* (Paris: Attaingnant, 1556 and 1550); many of the compositions are provided with alternative versions 'plus diminuées'. Edition: A. Souris and R. de Morcourt, eds.: *Adrian Le Roy: Premier livre de tabulature de luth (1551)* (Paris, 1960)

Le Roy, Adrian: *Tiers livre de tabulature de luth, contenant vingt & un Pseaulmes* (Paris: Le Roy & Ballard, 1552) (*BrownI* 1552^{2}). 24 ff.; psalm settings (after Marot's print, Lyons, 1549) for voice in mensural notation with lute accompaniment. Edition: R. de Morcourt, ed.: *Adrian Le Roy: Psaumes (tiers livre de tablature de luth, 1552 [et] Instruction 1574)* (Paris, 1962). Literature: R. de Morcourt: 'Adrian Le Roy et les psaumes pour luth', *AnnM*, iii (1955), 179–212 [incl. 4 transcrs.]

Ripa, Alberto da: *Premier livre de tabulature de leut* (Paris: M. Fezandat, 1552, 2/1553) (RISM 1552^{36}; *BrownI* 1552^{8}, $2/1553^{8}$). 48 ff.; 19 pieces: 6 fantasias and intabulations of chansons by anon. composers (5), Sandrin (4), Janequin (2), Lupus and Maillard. (The Cortot copy is now at *GB-Lbl.*) Editions: R.W. Buggert: *Alberto da Ripa, Lutenist and Composer* (diss., U. of Michigan, 1956), ii, 1; J.-M. Vaccaro, ed.: *Oeuvres d'Albert de Rippe*, CM, *Corpus des luthistes française* (1972–5). Literature: J.G. Prod'homme: 'Guillaume Morlaye, éditeur d'Albert de Rippe, luthiste et bourgeois de Paris', *RdM*, vi (1925), 157–67

Morlaye, Guillaume: *Premier livre de tabulature de leut* (Paris: M. Fezandat, 1552/*R*) (RISM 1552^{34}; *BrownI* 1552^{4}). 44 ff.; 24 pieces: 6 fantasias by Francesco da Milano, Julio Segni and Narváez (3); intabulations of chansons by Mithou (2), anon. composers, Gentian, Janequin, Magdelain, Mornable and Olivier, and of madrigals and frottolas by Arcadelt (2) and Tromboncino; and 6 paduana–galliard dance suites. Literature: J.G. Prod'homme: 'Guillaume Morlaye, éditeur d'Albert de Rippe, luthiste et bourgeois de Paris', *RdM*, vi (1925), 157–67

Morlaye, Guillaume: *Premier livre de psalmes mis en musique par maistre Pierre Certon* (Paris: M. Fezandat, 1554) (*BrownI* 1554^{5}). 24 ff.; 13 psalm settings of Certon arr. voice and lute by Morlaye. Edition: F. Lesure and R. de Morcourt, eds.: *Psaumes de Pierre Certon* (Neuilly-sur-Seine, 1957). Literature: P. Pidoux: 'Les psaumes d'Antoine de Mornable, Guillaume Morlaye et Pierre Certon', *AnnM*, v (1957), 179–98; *NOHM*, iv, 695 only

Ripa, Alberto da: *Second livre de tabulature de leut* (Paris: M. Fezandat, 1554) (RISM 1554^{34}; *BrownI* 1554^{6}). 24 ff.; 11 pieces: 3 fantasias, and intabulations of 2 motets by Sermisy and of chansons by Sandrin (2), Févin or Josquin, Gentian and Janequin. Edition: J.-M. Vaccaro, ed. (1972–5)

Ripa, Alberto da: *Troisiesme livre de tabulature de leut* (Paris: M. Fezandat, 1554) (RISM 1554^{35}; *BrownI* 1554^{7}). 24 ff.; 10 pieces: 3 fantasias, and intabulations of chansons by Sandrin (2), Arcadelt, Gentian, Gombert and Pathie, and of a motet by Consilium. Edition: R.W. Buggert (1956), ii, 58; J.-M. Vaccaro, ed. (1972–5)

Ripa, Alberto da: *Quatriesme livre de tabulature de leut* (Paris: M. Fezandat, 1554) (RISM 1554^{36}; *BrownI* 1554^{8}). 24 ff.; 10 pieces: 3 fantasias (1 'sans chanterelle'), and intabulations of 2 motets (1 by Morales), and of chansons by Arcadelt, Certon, Le Brun and Sandrin. Editions: R.W. Buggert (1956), ii, 86; J.-M. Vaccaro, ed. (1972–5)

Ripa, Alberto da: *Cinquiesme livre de tabulature de leut* (Paris: M. Fezandat, 1555) (RISM 1555^{36}; *BrownI* 1555^{4}). 24 ff.: 8 pieces: 2 fantasias, intabulations of a motet by Josquin, a frottola by Sebastiano Festa, and a chanson by Sandrin, and 2 pavane–galliard pairs. Editions: R.W. Buggert (1956), ii, 117; J.-M. Vaccaro, ed. (1972–5)

Uppsala, Universitetsbiblioteket, Vokalmusik i handskrift 87: Codex Carminum Gallicorum (copied *c*1557 in southern France and probably brought to Sweden by a musician at the court of Erik XIV). 72 ff.; 180 pieces in Italian tablature (many of the vocal pieces have underlaid texts): intabulations of motets by La Fague, Maillart, Verdelot and Werrecore, of madrigals by Ruffo (31), Arcadelt (12), Belleo (9), Rore (8), Verdelot (2), Corteccia, Costanzo Festa, Domenico Ferrabosco and Gero, of chansons by Arcadelt (14), Janequin (12), Sandrin (4), Le Heurteur (2), Cadéac, Certon, Clemens non Papa, Gombert, Maillart, Marle and Naich, of 43 anon. napolitane and villanellas, and of 21 Calvinist psalms by Certon, Costeley and Tessier; 6 ricercares and fantasias by Francesco da Milano (3), Giaches Organista (Brunel) and Ripa, and 2 untitled instrumental pieces. Some of the intabulations are by Bakfark, Franceschо Bianchini and Ripa. Literature: B. Hambraeus: *Codex carminum gallicorum*, Studia musicologica upsaliensia, vi (Uppsala, 1961) [incl. 17 complete transcrs., 68 incipits and 2 facs.). See also A. Cohen, *JAMS*, xvi (1963), 399–401; J.O. Rudén (1981), 46–9 [list of contents with musical incipits]

Ripa, Alberto da: *Sixiesme livre de tabulature de leut* (Paris: M. Fezandat, 1558) (*BrownI* 1558^{6}). 24 ff.; 10 pieces: 2 fantasias; intabulations of motets by Josquin and Sermisy, of chansons by Boyvin and Certon; and 2 galliards and a pavane. Editions: R.W. Buggert (1956), ii, 147; J.-M. Vaccaro, ed. (1972–5)

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L. de La Laurencie, A. Mairy and G. Thibault, eds.: *Chansons au luth et airs de cour français du XVIe siècle*, PSFM, 1st ser., iv–v [recte iii–iv] (1934/*R*) [incl. chansons for voice and lute pubd by Attaingnant, 1529]

J.-M. Vaccaro: *La musique de luth en France au XVI siècle* (Paris, 1981)

A. Souris, M. Rollin, J.-M. Vaccaro and others, eds.: CM, *Corpus des luthistes français* (1957–): *Oeuvres pour luth seul de Jean-Baptiste Besard* (1969, 2/1981); *Oeuvres d'Albert de Rippe*, i–iii (1972–5); *Oeuvres de Vaumesnil, Edinthon, Perrichon, Rael, Montbuysson, La Grotte, Saman, La Barre* (1974); *Adrian Le Roy: Fantaisies, motets, chansons et danses (Premier Livre, 1551)* (1975); *Adrian Le Roy: Fantaisies et danses: extraites de A briefe and easye instruction (1568)* (1975); *Adrian Le Roy: Instruction pour le luth, 1574*, i–ii (1977); *Adrian Le Roy: Sixiesme livre de luth, 1559* (1978); *Oeuvres de Guillaume Morlaye*, i–ii (1980–89); *Oeuvres de Jean-Paul Paladin* (1986); *Adrian Le Roy: Psaumes, 1567* (1993); *Oeuvres de Franceschо Bianchini* (1997)

D. Heartz, ed.: *Preludes, Chansons and Dances for Lute Published by Pierre Attaingnant, Paris (1529–1530)* (Neuilly-sur-Seine, 1964)

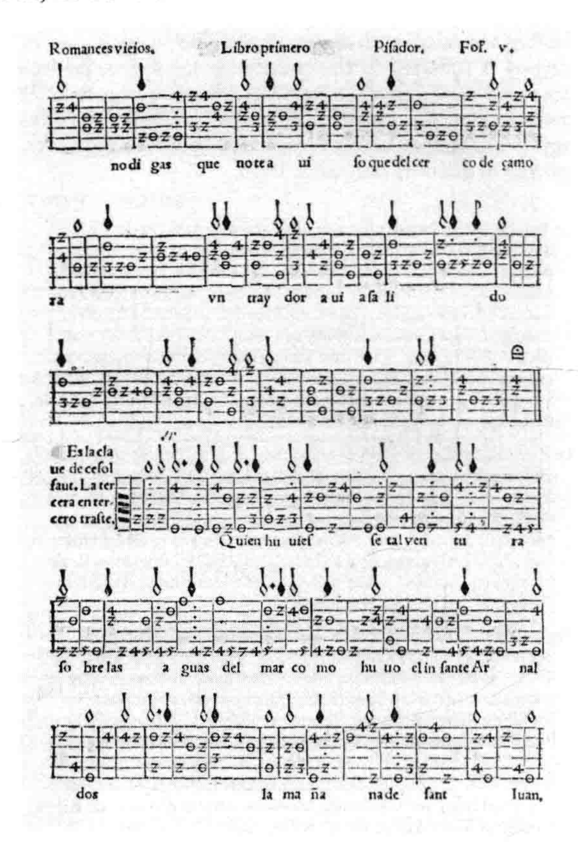
H.M. Brown: 'La musica ficta dans les mises en tablatures d'Albert de Rippe et Adrian LeRoy', *Le luth et sa musique II: Tours 1980*, 163–82

J.-M. Vaccaro: 'La fantasia chez les luthistes Français au XVIe siècle', *AnM*, xxxviii (1983), 139–45

W.J. Rave: 'Remarks on Gallot Sources: how Tablatures Differ', *JLSA*, xx–xxi (1987–8), 87–107

5. VIHUELA SOURCES, 1536–76. Spanish sources encompass some 730 pieces contained in seven large printed tutors for *vihuela de mano* by Luys Milán (1535–6), Narváez (1538), Mudarra (1546), Valderrábano (1547), Pisador (1552), Fuenllana (1554) and Daza (1576). Except for Milán's well-known *El maestro*, which uses Spanish (inverted Italian) tablature, all employ the normal Italian system. They are dominated by motets and mass movements (including eight complete masses by Josquin des Prez in Pisador's book), and indigenous Spanish and Portuguese songs, such as *romances*, villancicos and *sonetos*. To permit alternative performance by voice or vihuela, complete texts are often underlaid and prominent lines and cantus firmi may be printed in red ciphers. In meeting the didactic aims of their publications, the vihuelistas provided explanations of solmization and

modes, metre and tempo, playing of glosas, and other matters usually taken for granted in non-Spanish sources. Sometimes the pieces are graded by difficulty or classified by mode and they may explore, like a study, a technical problem or musical device. The models for parody fantasias, tientos and glosas are usually identified in the title or even during the course of the composition, a practice virtually unknown elsewhere, although parody pervades other repertories as well. Italian dances, abundant outside Spain, appear seldom, the Spaniards having a preference for the improvisational skills taught by *diferencias* on villancico melodies and hymns, or on the romanesca and *antico* formulae. Some of the earliest sources also include music for guitar, which before 1550 was already gaining international currency over the six-course vihuela. Although several 17th- and 18th-century Spanish and Latin American manuscripts indicate that they contain music for 'viguela', the pieces are for guitar.



4. *Diego Pisador, 'Libro de musica de vihuela' (1552), bk 1: parts of two 'romances viejos' for voice and vihuela, with the voice part notated in red ciphers (appearing here light grey)*

Milán, Luys: *Libro de música de vihuela de mano intitulado El maestro* (Valencia: Francesco Diaz Romano, 1535–6/*R*) (*BrownI* 1536[5]). 102 ff.; 72 pieces for vihuela in Spanish tablature: 22 fantasias and 6 pavans, followed by 11 Spanish and Portuguese villancicos and *romances*, and Italian *sonetos* for voice (notated in the tablature with red ciphers) and vihuela; 22 fantasias followed by 11 more *romances*, villancicos (1 by Vasquez) and *sonetos*, similarly notated. The volume contains short descriptions of technical difficulties encountered in the various pieces. Editions: G. Morphy, ed. (1902), i [32 fantasias, pavans and arrs.]; L. Schrade, ed.: Publikationen älterer Musik, ii (Leipzig, 1927/*R*) [diplomatic facs. and transcr. of the entire vol.: see also O. Gombosi: 'Neuausgaben alter Musikwerke', *ZMw*, xiv, 1931–2, 185–9]; HAM, i, no.121–9; R. Chiesa, ed.: *'El maestro': opere complete per vihuela* (Milan, 1971, 2/1974); C. Jacobs, ed.: *Luys Milán: El maestro* (Philadelphia, 1971). Facsimiles: J. Wolf (1927), pl.74; W. Apel (1942), 57; *MGG1*, v, 180, ix, 289–90; Monuments of Music and Music Literature in Facsimile, 1st ser., xxx (New York, 1975). Literature: J.B. Trend (1925); J.M. Ward: 'The Lute in 16th-Century Spain', *Guitar Review*, ix (1949), 26–8; J.M. Ward (1953); J. Roberts: *LSJ*, vii (1965), 24–31; C. Jacobs: 'An Introduction to Luis de Milán's *El maestro* (Valencia, 1536)', *Cahiers canadiens de musique*, i (1970), 99–104; C.M. Russell: 'The Eight Modes as Tonal Forces in the Music of Luis Milán', *De musica hispana et aliis: miscelánea en honor al Prof. Dr. José López-Calo*, ed. E. Casares and C. Villanueva (Santiago de Compostela, 1990), 321–62

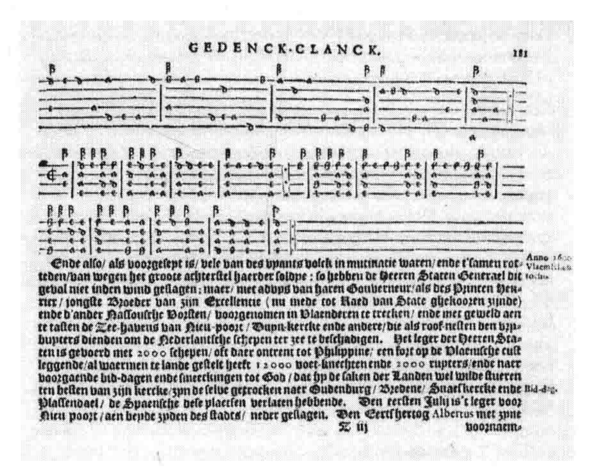
Mudarra, Alonso: *Tres libros de musica en cifras para vihuela* (Seville: Juan de León, 1546/*R*1980, with preface by J. Tyler) (*BrownI* 1546[14]). 117 ff.; 76 pieces in 3 books: first has 16 pieces for vihuela and 6 for guitar: fantasias (studies in vihuela technique), intabulations of 2 mass movements by Josquin, variations on 'Guardame las vacas' and 'Conde claros', and 3 dances (pavans and a galliard); second has 26 pieces for vihuela: fantasias and tientos and intabulations of mass movements by Josquin (4) and Févin; third has 27 arrangements for voice (in mensural notation) and vihuela of motets by Gombert, Escobar and Willaert, *romances*, villancicos, *sonetos* and odes with attribs. to Boscán and Hofhaimer. Editions: MME, vii [complete]; G. Morphy, ed. (1902), ii [16 pieces]; *MGG1*, v, 1567–8 [facs.]. Literature: J.M. Ward, *MD*, vi (1952), 105; *NOHM*, iv, 126–9, facing p.129 [facs.], 686–7

Pisador, Diego: *Libro de musica de vihuela* (Salamanca: G. Millis, 1552/*R*) (RISM 1552[35]; *BrownI* 1552[7]). 112 ff.; 95 pieces (58 with voice, notated in red ciphers in the tablature or in mensural notation) in 7 books: first has 14 villancicos and *romances* with diferencias (fig.4); second has 16 villancicos (4 by Vasquez) and 3 intabulations of motets; third has 24 fantasias (12 with a vocal part in red ciphers); fourth and fifth have intabulations of 10 masses (a few movements omitted) by Josquin; sixth has intabulations of motets by Josquin (4), Gombert (3), García de Basurto (2), Willaert (2), Mouton and Morales; seventh has intabulations of villancicos, madrigals and chansons by Fontana (6), Willaert (4), Arcadelt, Festa and Flecha. Edition: G. Morphy, ed. (1902), ii [13 pieces]. Literature: N.A. Cortés: 'Diego Pisador: algunos datos biográficos', *Boletin de la Biblioteca Menéndez y Pelayo*, iii (1921), 331–5; L. Hutchinson: *The Vihuela Music of Diego Pisador* (diss., Eastman School of Music, 1937)

Daza, Esteban: *Libro de musica en cifras para vihuela, intitulado El parnasso* (Valladolid: Fernandez de Cordova, 1576/*R*) (RISM 1576[8]; *BrownI* 1576[1]). 120 ff.; 112 pieces in 3 books: first has 33 fantasias arranged by mode and number of voices, some intended as technical exercises; second has 13 motets arr. for voice (noted in ciphers in the tablature) and vihuela by Buleau (6), Crecquillon (2), Guerrero (2), García de Basurto, Maillard and Richafort; third has 24 pieces, also for voice and vihuela, and 2 solo pieces, *sonetos*, *villanesche*, villancicos and chansons attributed to Cevallos (4), Guerrero (3), Navarro (3), Ordoñez (2), Clemens non Papa and Crecquillon. Editions: G. Morphy, ed. (1902), ii [10 villancicos and *villanesche*]; J.A. Griffiths, ed.: *Esteban Daza: the Fantasias for Vihuela*, RRMR, liv (1982)

Kraków, Biblioteka Jagielonska, Mus Ms 40032 (olim Z32), formerly *D-Bsb*: *Lautennoten nach der alten Tabulatur*. 404 pp.; 350 pieces (many anonymous and some incomplete since 43 folios are missing). The oldest layer, which is described below, was copied in the Spanish kingdom of Naples, *c*1590; later the manuscript was brought to Germany (*c*1626) at which time additional pieces were entered. It is one of the most important sources of Spanish vihuela music, and is divided by genre into four parts. Part I (pp.1–149): canzonas by J. Tartiglia and Giulio Severino with anon. tiradas, clausulas and passos, and intabulations (4 attrib. Jehan de Liège) of sacred vocal music by Castillo (2), Jacquet of Mantua (3), Francesco de Aguyles and Josquin (6 – 2 with the rubric 'Van Gelinga' [for the Gospel]), and madrigals by Palestrina (4), Striggio (2), Ferrabosco (2), Rore (2), Castellini, Lassus, Verdelot, Donata, Reno, Faignant, Wert and Monte, and chansons by Lassus (15), Crecquillon (5 – 4 are intabulations of his 'Ung gay bergier') and Sandrin. Part II





5. *Adriaen Valerius, 'Nederlandtsche gedenck-clanck' (1626): 'Almande nonette' ('Une jeune fillette')*

(pp.150–99): passomezzos (some paired with gagliardas), mostly anonymous, but with some attributions to Lorenzino (2), Luis Majone and Pietro Paulo, 2 romanescas and a set of differencias by Majone (on 'Guardame las vacas'). Part III (pp.200–99): fantasias by Fabrizio Dentice (3), Francesco da Milano (3), Lorenzino (2), Giuseppe Giovanni (2 – one in 4 partes); ricercars by Giovanni (3), Dentice, a fuga by Cardone, an entrata on Renier's 'Chi dicomo', 'tochatas' and tientos. Part IV (pp.300–404): gagliardas by Santino Garsi (20 – some with descriptive or dedicatory titles, including 'La Garsi', 'Cesarina', 'Balduvina', 'Duca di Loreno', 'Giuliana', etc.), Lorenzino and Juan Farnese; 6 voltas, 5 courantes, 3 allemandes, 3 sets of folia variations, 4 ballettas, 'Matachin con differencias' by Lorenzino, 4 pavanas, a canarios, 'Segedillas par cantar' and miscellaneous dances with descriptive titles ('Rosina', 'Barone', 'Barriera', 'Rustica palma', 'L'appassionata', etc.). Editions: H. Osthoff: *Der Lautenist Santino Garsi da Parma* (Leipzig, 1926, 2/1973); D. Kirsch, ed.: *Santino Garsi da Parma: Werke für Laute* (Cologne, 1989) [edn for guitar with facs. of tablatures]

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J.M. Ward: 'The Editorial Methods of Venegas de Henestrosa', *MD*, vi (1952), 105–13
J.M. Ward: *The Vihuela de Mano and its Music (1536–1576)* (diss., New York U., 1953)
I. Pope: 'La vihuela y su música en el ambiente humanístico', *Nueva revista de filología hispánica*, xv (1961), 365–76
C. Jacobs: *Tempo Notation in Renaissance Spain* (Brooklyn, NY, 1964)
J. Roberts: 'Some Notes on the Music of the Vihuelistas', *LSJ*, vii (1965), 24–31
J.A. Griffiths: *The Vihuela Fantasia: a Comparative Study of Forms and Styles* (diss., Monash U., 1983)

6. The Low Countries, *c*1545–1626. Before the growth of a native school late in the century, the *thesauri* published at Leuven by Phalèse between 1545 and 1575 constituted almost the entire output of lute music in the Low Countries. Although sometimes unjustly reproached for his musical piracy, Phalèse (and his later partner at Antwerp, Bellère) provided an important service by making available in French tablature a select range of pieces drawn from Italian, Spanish and German presses, through which much Continental lute music reached the British Isles.

Original Netherlandish lute music, which begins with Adriaenssen's print (1584), at first echoes the international propensity for vocal forms nurtured by Italian composers, but Van den Hove's later prints and manuscripts, and the widely influential books of Nicolas Vallet contain a forward-looking repertory of metrical psalms, distinct prelude-fantasia genres (some in *style brisé*), newer French dances, and (in Vallet's books) explanation of graces, the most vital component of 17th century lute style, and notes on their use. The enormous 'Thysius Lutebook', copied by Adrian Smout at Leiden, exemplifies cross-Channel exchanges, with nearly a third of its some 626 pieces being of English origin (19 for lute ensemble). The last Netherlandish printed tablature, Valerius's 1626 nationalistic account in song of the Netherlands revolution (fig.5), draws *timbres* from English, French and Netherlandish lute repertories.

Phalèse, Pierre, and Jean Bellère (publishers): *Theatrum musicum, longe amplissimum* (Antwerp, 1571) (RISM 1571[16]; *BrownI* 1571[6]). 126 ff.; 196 items (7 for duet): fantasias by Melchior Neusidler (8), Francesco da Milano (7), Kargel (5), Morlaye (3), Giovanni Maria da Crema (2), Paladino (2), Borrono and Raphael Viola; intabulations of chansons by Lassus (38), Clemens non Papa (9), Crecquillon (9), Sandrin (5), Sermisy (3), Certon (2), Godard (2), Pathie (2), Verius (2), Ebran, Arcadelt, Cadéac, Gascongne, Janequin, Lupi, Mittantier and Rore, of madrigals by Lassus (15), Arcadelt (4), Rore (3), Berchem, Domenico Ferrabosco, Pathie and Verdelot, of motets by Lassus (8), Clemens non Papa (3), Josquin (2), Jacquet of Mantua and Lupus, and of a Netherlandish song by Clemens non Papa; and 29 dances, including pieces by Barbetta (12), Le Roy (9) and Neusidler. 60 of the pieces appear in earlier Phalèse anthologies and are drawn from prints by Francesco da Milano (Venice, 1536), Castigliono (Milan, 1536), Borrono (Venice, 1546), Crema (Venice, 1546), Gintzler (Venice, 1547), Pietro Teghi (Leuven, 1547), Le Roy (Paris, 1551), Morlaye (Paris, 1552, 1558), Bakfark (Paris, 1564), Melchior Neusidler (Venice, 1566), Barbetta (Venice, 1569), Bakfark (Antwerp, 1569) and Kargel (Mainz, 1569).

Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.autogr.Hove 1 (MS is in the hand of Joachim van den Hove and dated Leiden, 1615 on various folios). 178 ff. (some blank); 106 pieces for 9-course lute. It contains 2 preludes, 6 toccatas, a fantasia and intrada; 11 passamezzos (4 paired with galliards), 14 courantes, a sarabande, 4 voltes, 6 allemandes (1 entitled 'Pools almande' with 4 variations), 5 galliards, 2 pavan–galliard pairs (entitled 'Inferno' and 'Paradiso'), 2 ballets, 3 English masqueradas, 2 masques (1 'du Roy'), 3 'bouffons', a spagnoletta and 3 'fortunas angleses'; and intabulations of 11 Netherlandish songs, 3 chansons (1 by Lassus), and 10 madrigals and villanellas (1 by Domenico

Ferrabosco, 2 by Striggio – intabulated by Romani). Editions: L. Liepmannssohn: *Katalog 221: Musikalische Seltenheiten* (Berlin, *c*1930) [facs.]; A. Quadt, ed. (1968–83)

Vallet, Nicolas: *Secretum musarum in quo vera et genuina dextre simul et prompte pulsandi ratio ad amussim proponitur/Le secret des muses, auquel est nayfuement demonstrée la vraye maniere de bien & promptement apprendre a sonner du luth/Het gheheymenisse der Zang-Godinnen, waer in levendich wort vertoont de rechte maniere om wel ende veerdichlijck op de luyt te spelen* (Amsterdam: Nicolas Vallet, 1615/*R*1986–92 with preface by L.P. Grijpe and R. Spencer; repr. 1618 as *Paradisus musicus testudinis*, by J. Janssonius, from the same engravings). 6 + 94 pp.; 92 pieces for 7-course lute with 1 to 3 diapasons, grouped roughly by genre: 14 preludes and 5 fantasias (1 on the 'passemeze', another 'mediante' (chromatic)), 3 pavans (1 'en forme de complainte', another 'd'Espagne'), 4 passamezzos, 7 galliards (1 'anglois', 1 'Essex'), 2 allemandes, 5 ballets, 3 bourrées (1 'd'Avignon'), 19 courantes (1 by Bocquet), 5 voltes (1 'de la complainte'), a 'Brande yrlandt', 'Sarabande de Espagnole', dance entitled 'Courante-sarabande', chaconne, moresca, 'Une jeune fillette' and 'Mall Simms'; 3 chansons (2 by Le Jeune and 1 'anglois'), 3 Dutch and 2 Polish pieces, and 13 miscellaneous compositions with descriptive titles ('Les pantalones', 'La sigrolle', 'L'espagnolle', 'La daulphine', 'Guillemette', etc.). It includes a valuable 5-page treatise on lute playing (*Petit discours contenant la manière de se bien servir … du present livre … par lequel on peut en peu de temps arriver ala vraye connoissance du vrai maniment du luth*), containing information on left-hand positions, right-hand fingering (including extension of the thumb in the Baroque manner) and ornamentation (part pubd by J. Wolf (1919) and J. Dodge (1907–8) [see *Le second livre*, 'Literature'], and in facs. by A. Souris and M. Rollin (1970)).

Vallet, Nicolas: *Le second livre de tablature de luth, intitulé Le secret des muses … fort faciles & utiles pour tous amateurs/Het tweede boeck van de luyt-tablateur, ghenoemt Het gheheymenisse der Sangh-Godinnen* (Amsterdam: Nicolas Vallet, 1616/*R*, 3/1619) (RISM 1619[17]). 56 pp.; 36 compositions (7 for lute quartet): 9 ballets (1 'des gueux', another 'L'escoisse'), 2 bourrées, 2 branles ('Loreyn' and 'de la Royne'), 2 fantasias (1 by L'Espine), a pavan and passamezzo d'Italie/galliard, 5 French, Dutch and English pieces (incl. 'Mall Simms') and the 'Onse Vader in hemel', and 6 pieces with descriptive titles ('Battaille', 'Carillon', 'La pinçante', 'La piccarde', 'La volecte' etc.); the quartets (for lutes pitched *D*, *G*, *A*, *d*) consist of 2 ballets, a chanson and courante based on it, a galliard and 2 additional chanson arrangements. Facsimiles: J. Wolf (1927), pl.73; *MGG1*, ii, 1009–10, 1011–12. Editions: ZHMP, ii (1962) [2 pieces]; K.H. Yong, ed.: *Nederlandse luitmuziek uit de 17e eeuw* (Nijmegen, 1965) [3 pieces], A. Souris and M. Rollin, ed.: *Oeuvres de Nicolas Vallet pour luth seul*, CM, *Corpus des luthistes français* (1965, 2/1989) [incl. facs. of the *Petit discours*]. Literature: D.F. Scheurleer: 'Het luitboeck van Nicolaas Vallet', *TVNM*, v/1 (1896), 13–39 [incl. selected transcrs.]; D.F. Scheurleer: 'Twee bijdragen tot de geschiedenis van Nicolaas Vallet', *TVNM*, vi/3 (1899), 176–8; J. Dodge: 'Ornamentation as Indicated by Signs in Lute Tablature', *SIMG*, ix (1907–8), 318–36 [quotes from *Petit discours*]; J. Wolf (1919), ii, 149; H.-P. Kosack (1935), 43 only, 72–4; M. Falk: 'Die Lautenbücher des N. Vallet', *SMz*, xcviii (1958), 148–52; M. Falk: 'De Amsterdamse liutspeler N. Vallet', *Mens en melodie*, xiv (1959), 140–43; S. Buetens: 'Nicolas Vallet's Lute Quartets', *JLSA*, ii (1969), 28–36 [incl. 1 piece]

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G. Robyns-Becquart: *Les livres de luth de Pierre Phalèse* (diss., Catholic U. of Leuven, 1956)

F. Noske: 'Remarques sur les luthistes des Pays-Bas (1580–1620)', *Le luth et sa musique: Neuilly-sur-Seine 1957*, 179–92

A. Souris, M. Rollin and F.-P. Goy, eds.: *Oeuvres de Nicolas Vallet*, CM, *Corpus des luthistes français* (Paris, 1965, 2/1989)

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The Complete Works of Nicolaes Vallet (Utrecht, 1986–92) [facs. with introduction by L.P. Grijp and biographical study by R. Spencer]

H. Quittard: 'L'Hortus Musarum de 1552–53 et les arrangements de pièces polyphoniques pour voix seule et luth', *Musique ancienne*, xxiii (1989), 30–59

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7. ENGLISH LUTE MUSIC. English solo lute music comprises some 1600 pieces contained in about 60 books, nearly all manuscript (a repertory nearly four times as great as that for virginals), while the sources of the lute ayre, on the other hand, are mostly prints. The earliest manuscripts, *c*1540–70, reflect the English proclivity for dances, grounds and song arrangements. Although works by continental lutenists such as Narváez, Francesco da Milano, Gorzanis and Melchior Neusidler (some of whose works reached England through the Leuven prints of Phalèse) are scattered through second-generation sources, dance forms by native composers occur with increasing frequency until they soon dominate the repertory.

One of the consummate periods in the entire history of lute music was reached between 1590 and 1626, a classical phase as English lutenists headed by John Dowland (whose works are represented in nearly every source) effected a successful synthesis of imported techniques, forms and styles with inherent gifts for melody and variation. The sources are overflowing with pavans and galliards, almans and courantes, fancies on Italian models, miniature toys and jigs, and many grounds, particularly the quadro and passymeasures, the Rogero, 'le vecchie' and the ubiquitous funereal dump. The only printed collections of solo lute music appeared at this time, the books of Barley (1596) and Robert Dowland (1603), alongside some 35 prints devoted to the lute ayre. The ayres were printed with the vocal parts so disposed on the page that the pieces could be performed as solo songs with lute or as partsongs with the singers seated around a table (for illustration, *see* TABLE-BOOK), and include books by Dowland, Morley, Cavendish, Allison, Robert Jones (ii), Rosseter, Pilkington, Coprario, Danyel, Campion, Ferrabosco and others – for the most part composers who did not contribute substantially to the solo lute repertory.

With the appearance at court of Jacques Gautier in 1619 and the death of Dowland in 1626, indigenous English lute style declined before a gradual encroachment of French influences, well documented in Filmer's *French Court-Aires, with their Ditties Englished* (1629), and in manuscripts such as Lord Herbert of Cherbury's Lutebook and the Burwell Tutor. By 1676, as Mace recorded in his nostalgic *Musick's Monument, or A Remembrancer of the Best Practical Musick*, the lute had been almost entirely ousted by the louder Italian chitarrone, an instrument more suited to thoroughbass realization, although several collections of Scottish tunes arranged for lute or mandore deserve mention.

London, British Library, Roy.App.58., ff.51v–56 (8 short pieces copied *c*1547–55 in a collection of miscellaneous keyboard and part-music). The pieces include intabulations of a Dutch lied ('Ough warder mount') and of 4 English songs ('Pastyme with good companye', by ?Henry VIII, 'In wynter's just returne', etc.), and 'The Duke of Somersett's' and 'Queen Marie's' dumps. Literature: A. Byler (1952), 43, 125 [complete transcr.]; D. Lumsden (1955), i, 165; J.M. Ward: 'The Lute Music of MS Royal Appendix 58', *JAMS*, xiii (1960), 117–25 [discussion, facs. and transcrs. of the 8 pieces]; J.M. Ward (1992), i, 13–16 [incl. concordances], ii, exx.8b, 9a, 13, 126 [transcr.]

Washington, Folger Shakespeare Library, V.a.159 (olim 448.16): the so-called *Giles Lodge Book*. 136 ff. (24 containing lute tablature); a commonplace-book of a novice player containing recipes and remedies, instructions on writing a testament, etc., a grammar school play (*July and Julian*), and 38 lute pieces. Ff.3–13 (27 pieces copied *c*1559–71): 10 English songs ('Will you walk the woods so wilde' attrib. Charles Jackson, 'Blame not my lute', 'In winter's just retorne', etc.), 'Mounsiers Almayne', 2 pavans (1 by Weston), 4 galliards, 'The bagpipes horn pipe', 'The antycke' (i.e. 'Les bouffons'), and other untitled and miscellaneous pieces. Ff.13*v*–21 (11 pieces copied *c*1572–6): 5 English songs ('Maid wil you marie', 'The upright esquire', 'All of a greene willow', etc.), a pavan by Weston, 2 galliards (including a French galliard by Johnson), 'Militis dumpe', 'Brawl' (branle) by 'F.G.', and an alman. Literature: G. Dawson and A. Brown, eds.: *July and Julian*, Malone Society Reprints (Oxford, 1955) [incl. facs. of 1 page from lute section, facing p.xvi]; D. Lumsden (1955), i, 266; J.M. Ward: *JAMS*, x (1957), 151–80 [incl. 2 transcrs.]; J.M. Ward: *JAMS*, xx (1967), 28–86 [incl. 3 transcrs.]; F.W. Sternfeld: *Music in Shakespearean Tragedy* (London, 1963) [transcr. and facs.]; *MGG1*, xii, 615–16 [facs.]; J.M. Ward (1992), i, 16–21, 87–8 [incl. concordances], ii [27 transcrs.]

Dublin, Trinity College Library, D.3.30/i, Book: Thomas Dallis Pupil's Lute (dated Cambridge, 1583, but containing a repertory from the 1570s). 254 pp.; 288 compositions (198 for lute solo, 4 lute duets, 1 lute trio, a lute quintet, 20 lute and voice pieces, a branle for cittern, and 8 pieces for bandora): 21 sacred pieces (Dutch and English psalms, 3 Magnificat settings, a Nunc dimittis and 'Vader onse'), 2 by Dallis; 16 chansons by Janequin (2), Lupi (2), Sandrin (2), Cadéac, Crecquillon, Josquin (intabulated by Spinacino in 1507), Lassus, Villiers and Van Wilder; 10 Italian madrigals and *villanesche* by Arcadelt, Gorzanis and Pathie (including 2 settings of 'Era di maggio'); 4 English songs (2 set by Adriaenssen); fantasias by 'M. Antonio', Dallis and Francesco da Milano, and a ricercare by Spinacino; 4 grounds ('Rogero', In Nomine and 'Queen Marys Dumpe'); *c*142 dances: 63 passamezzos ('hauboys', 'd'Italie', 'Zorzy', 'rocha el fuso', and many on the *antico* and *moderno* formulae) by David [?Pollacky] (13), Gorzanis (8), Barbetta, Padbrué and Newman; 3 passamezzo–galliard pairs (1 on the In Nomine for 2 lutes by Strogers); 36 pavans ('quadro', 'flatt', 'La vecchie', etc.) by John Johnson (i) (5), Peter Philips (3), Brewster, Byrd, Cotton, F. C(?utting) and Weston; 25 galliards ('Chi passa', 'Wigmores', 'Earle of Oxford', 'Cara cossa', 'All a greene willow', etc.) by Johnson (3) and Dallis; 3 pavan–galliard pairs, including 1 by Peter Philips arranged by Thomas Wudd, and 1 by Newman; 6 almans including 'Queens', 'Princes' and 'Slaepen gaen'). The 20 pieces for voice and lute include 3 Italian villancicos and songs by Byrd and Parsons. The bandora pieces include 'Tinternel', 'Chi passa', 'Rogero', pavans and galliards. The MS appears to draw heavily upon continental sources, particularly the various prints of Phalèse & Bellère (Leuven and Antwerp, 1552–84). The unrelated Dublin Virginal Manuscript (D.3.30/ii) is bound with the Dallis Book. Edition: C. Goodwin, ed.: *The English Lute Song before Dowland*, i (Guildford, 1996). Literature: H.M. FitzGibbon: 'The Lute Books of Ballet and Dallis', *ML*, xi (1930), 71–7 [incl. 1 facs.]; J.M. Ward: 'The "Dolfull Domps"', *JAMS*, iv (1951), 111–21; D. Lumsden (1955), i, 232; J.M. Ward: *JAMS*, x (1957), 151–80 [1 transcr.]; F.W. Sternfeld: 'Lasso's Music for Shakespeare's "Samingo"', *Shakespeare Quarterly*, ix (1958), 105–15; F.W. Sternfeld (1963), 46 [information on Dallis with facs. and transcr. of his setting of 'All a greene willow']; J.M. Ward: *JAMS*, xx (1967), 28–86 [incl. 1 transcr.]; J.M. Ward and others: 'The Lute Books of Trinity College, Dublin', *LSJ*, ix (1967), 17–40 [list of contents and concordances]; xii (1970), 43–4 [additions]

Cambridge, University Library, Dd.2.11 (copied by Matthew Holmes *c*1590–1600 at Oxford and in Westminster). 101 ff.; 326 pieces (53 for bandora); the lute pieces include 74 galliards, 53 pavans, 12 almans, 5 courantes, 5 grounds, 8 toys and jigs (1 by Bull), a masque tune, 24 abstract pieces (fancies, preludes, In Nomines, etc.) by Alfonso Ferrabosco (3), Francesco da Milano (3), Holborne, Paradiso, Parsons and Taverner, and 11 intabulations of chansons by Lassus (4), Sermisy, Gerarde, Arcadelt, Philips and Ferrabosco. The bandora pieces include 19 pavans (3 by Holborne and 2 by Dowland), 5 galliards (1 by Cutting), 6 grounds by Holborne, and 9 fantasias (2 by Holborne and 1 by Allison). Editions: M. Kanazawa, ed. (1967) [incl. 13 bandora pieces]; B. Jeffery, ed. (1968) [5 pieces and facs.]; A.J. Ness, ed.: *The Lute Music of Francesco Canova da Milano*, HPM, iii–iv (1970), nos.82–3, appx no.29. Literature: D. Lumsden (1955), i, pp.181, 204, 212, 220; I. Harwood: 'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32–48

New Haven, Yale University, School of Music Library, Ma.21.W.632: the so-called 'Wickhambrook' Lute Manuscript. 68 ff. (10 blank); 25 pieces: 3 intabulations of chansons by Arcadelt, Lassus and Peter Philips, 7 pavans ('Le vecchie', 'Spanish', etc.) by Johnson (4) and Philips; galliards by Holborne, Johnson and Knowles; a ground by Johnson; and an alman and 3 other pieces by Dowland ('Tarleton's Resurrection', 'My Lord Willoughbye's Tune', 'Mistris White's Dumpe'). The MS also contains the 'La vecchie' pavan–galliard for lute duet. Editions: D. Poulton and B. Lam, eds. (1974), nos.50, 59; D.E.R. Stephens, ed.: *The Wickhambrook Lute Manuscript*, Collegium Musicum, iv (New Haven, 1963); Monuments of Music and Music Literature in Facsimile, 3rd ser., iii (New York, 1974). Literature: R. Newton (1938–9); D. Lumsden (1955), i, 280

Dublin, Trinity College Library, D.1.21/ii. 42 pp.; 63 pieces (1 for viol). An important source for broadside ballad tunes, here in simple, unadorned settings; the MS, though bound with the Ballet Lutebook, is unrelated to it. 27 popular tunes ('Lusty gallant', 'The woods so wilde', 'The hunt is up', 'Greensleeves', 'Turkeylony', etc.); 10 galliards, 8 pavans, and other miscellaneous pieces ('Earle of Darbye's Coraunta', 'Orlando Sleepeth', 'Scotis jig', 'Buffons', a toy, march, etc.). Composers include Johnson (5), Pearce (2), Cotton, Newman and Robinson. Editions: W. Chappell: *Popular Music of the Olden Time* (London, 1855–9), i, pl.3 [quasi-facs. of 'Greensleeves']; O. Chilesotti, ed. (1891), 17 [1 transcr.]; G. Bontoux: *La chanson en Angleterre au temps d'Elizabeth* (Oxford, 1936), pl.iv [facs.]. Literature: A.M. FitzGibbon: 'The Lute Books of Ballet and Dallis', *ML*, xi (1930), 71–7 [incl. 2 facs.]; A. Byler (1952), 99, 189; D. Lumsden (1955), i, 244; D. Poulton: 'Notes on the Spanish Pavan', *LSJ*, iii (1961), 5–16; F.W. Sternfeld (1963) 70–78 [incl. 2 transcrs.]; C.M. Simpson: *The British Broadside Ballad and its Music* (Brunswick, NJ, 1966); J.M. Ward: 'The Lute Books of Trinity College, Dublin', *LSJ*, x (1968), 15–32 [list of contents with concordances and 4 facs.]

London, British Library, Add.4900, ff.54v–65v. 18 songs (1 duet) by Heywood, Johnson, Taverner and Sheppard. Edition: C. Goodwin, ed.: *The English Lute Song before Dowland*, ii (Guildford, 1997). Literature: U. Olshausen (1963), 241–5

Glasgow, University Library, Euing 25 (olim *R.d.43*)*: Euing Lutebook*. 8 + 50ff.; 71 pieces: 6 fantasias by Dowland, 19 pavans ('Lacrimae', 'Captain Piper's', etc.), 20 galliards ('Mr. Langton's', 'Melancholy', 'Earle of Derby's', etc.), 4 almans and a French volte, and 22 miscellaneous pieces, including 'Image of Mr. Melancholy', 'Loath to depart', 'Infernum' and 'Countess of Pembroke's funeral', and Dowland's 'Mrs. Winter's Jump', 'Fortune my foe', 'Solus cum sola', 'My Lorde Willoughbye's Welcome home', 'Goe from my window', 'Semper dolens', 'Aloe'. Other attributions are to Dowland (17), Cutting (7), Holborne (6), Alfonso Ferrabosco (3), Bacheler (2), Robert and John Johnson (2), Askew, Bulman and Cavendish. The MS also contains thoroughbass instructions in verse (? by Ferdinando Gunther) for theorbo, *c*1680 (ff.50, 135–54*v*). Editions: M. Kanazawa, ed. (1967), nos.21, 25, 29; D. Poulton and B. Lam, eds. (1974), nos.9, 10, 72, 76, 78; Monuments of Music and Music Literature in Facsimile, 3rd ser., ii (New York, 1974). Literature: D. Lumsden (1955), i, 167

Washington, Folger Shakespeare Library, V.b.280 (olim 1610.1): the so-called *'Dowland' Lutebook* (*c*1600). 136 ff. (54 blank and some torn out); 44 complete pieces: 5 pavans ('Leveche', 'Lacrimae', 'Delight', etc.), 6 galliards ('Lord of Oxford', 'Battel', 'Frogg', etc.), a 'passinmeser' pavan–galliard, 4 almans ('Mrs. Clifton's' [? in Dowland's hand], 'My Lady Hunsdons', etc.), 'Cobbler's Jig', 'Zouch's March', 7 courantes and a volta, 11 English tunes and variation sets ('Mall Syms', 'Robin is to the greenwood gone', 'What if a day', 'Paul's Wharf', 'The voice', etc.), and 6 duets and consort parts (including 'Green slivis'). The MS contains attributions to Dowland (10), Robert and John Johnson (6) and Allison. Dowland's autograph appears on ff.11*v*, 12*v*, 14, 16, 22*v* (incl. the tablature; facs. in *EMc*, iii, 1975, 117). Editions: B. Jeffery, ed. (1968) [3 facs. and transcrs.]; D. Poulton and B. Lam, eds. (1974), nos.23*a*, 39, 42, 48*a*, 53, 55, 66 and 79.

Literature: R. Newton (1938–9) [incl. facs.]; J.M. Ward: 'The So-called "Dowland Lute Book"', *JLSA*, ix (1976), 5–29

Robinson, Thomas: The Schoole of Musicke (London: Thomas East, 1603/*R*) (RISM, R1800). 28 ff.; a lute method with instructions on reading tablature, singing, right- and left-hand fingering, tuning, with 4 psalm tunes for voice and lute and 34 pieces (6 duets) for 7-course lute: Spanish pavan, 5 galliards, 2 almans, 13 toys and gigues, 9 variation sets and arrangements ('Go from my window', 'Row well, you mariners', 'Bonny sweet' etc.), 3 grounds and a fantasia. Edition: D. Lumsden, ed.: *Thomas Robinson: The Schoole of Musicke*, CM, *Corpus des Luthistes français* (1971). Literature: D. Lumsden (1955), i, 296

Dowland, Robert, ed.: *A Musicall Banquet … collected out of the Best Authors in English, French, Spanish, and Italian* (London: printed for T. Adams, 1610) (RISM 1610[20]). 23 ff.; 21 pieces by Dowland (4), Caccini (2), Bacheler, Hales, Holborne, Martin, Melli and Tessier. Editions: EL, 2nd ser., xx; F.W. Sternfeld, ed. (1967–71), iv/19. Literature: Anon.: 'Robert Dowland's *Musicall Banquet* (1610)', *MA*, i (1909–10), 45–55 [incl. 4 transcrs.]; D. Poulton (1972), 314–17

Dowland, Robert, ed.: *Varietie of Lute-lessons* (London: T. Adams, 1610/*R*) (RISM 1610[23]). 36 ff.; 42 compositions for 9-course lute with 2 diapasons, grouped 7 pieces per genre: fantasias by Cato, 'Knight of the Lute' [?Lorenzini], Reys, Lorenzini, Huet; pavans by Moritz, Landgrave of Hesse, Holborne, Morley; galliards; almans ('maskes'); courantes by Saman (2), Ballard and Perrichon; and voltes. Other composers include John Dowland (7), Bacheler (2), Robert Dowland (2), Alfonso Ferrabosco (2), Guilford and Smith. The print includes a translation of Jean-Baptiste Besard's instructions on lute playing (Cologne, 1603) with 'Necessarie observations' by John Dowland (ed. W. Nagel, *MMg*, xxiii, 1901, 145–62). Editions: E. Hunt, ed.: *Varietie of Lute-lessons* (London, 1956) [transcrs.]; D. Poulton and B. Lam, eds. (1974), nos.1*a*, 14*a*, 40, 41, 42*a*, 43*a*, 44*a*, 45 and 47. Literature: D. Lumsden (1955), 303; D. Poulton (2/1982), 109–12, 387–90 [quotes from instructions for tuning and fretting]

Dowland, John: *A Pilgrimes Solace* (London: M. Lownes, J. Browne, T. Snodham, 1613/*R*) (RISM D3486). 24 ff.; 21 ayres in 4 parts with lute and a galliard on *Lachrymae* for lute solo. Editions: EL, 1st ser., xii, xiv; F.W. Sternfeld, ed. (1967–71), iv/18; MB, vi (2/1963). Literature: D. Poulton (2/1982), 287–320

Tailour, Robert: *Sacred Hymns* (London: T. Snodham, 1615) (RISM T54). 136 pp.; 50 psalms in 5 parts with lute and viol.

Mason, George, and Earsden, John: *The Ayres that were Sung and Played, at Brougham Castle in Westmerland, in the Kings Entertainment: given by the Right Honourable the Earle of Cumberland* (London: T. Snodham, 1618/*R*) (RISM M1256). 10 ff.; 10 ayres and dances. Editions: EL, 2nd ser., xviii; F.W. Sternfeld, ed. (1967–71), viii/31. Literature: U. Olshausen (1963), 285–6, appx 27

Cambridge, King's College Library, Rowe 2: the Turpyn Book of Lute-songs (copied *c*1600–25). 21 ff.; 13 ayres by Dowland (3), Hales, Jones, Morley and Parsons. Editions: R. Rastall, ed.: Early Music in Facsimile, ii (Leeds, 1973); R. Rastall, ed.: *The Turpyn Book* (Kilkenny, 1973). Literature: P. Oboussier: 'Turpyn's Book of Lute-Songs', *ML*, xxxiv (1953), 145–9; U. Olshausen (1963), 260

London, British Library, Add.15117: Swarland Book (fig.6). 23 ff.; 34 ayres and sacred songs by John Dowland (4), Byrd (3), Leighton (2), Morley (2), Robert Dowland, Ferrabosco, Hume, Jones, Parsons and Tallis. Edition: E.B. Jorgens, ed.: *British Library Manuscripts*, i (New York, 1986). Literature: P. Seng: 'The Earliest Known Music for Desdemona's "Willow Song"', *Shakespeare Quarterly*, ix (1958), 419–22; M. Joiner: 'A Song in "Damon and Pithias"', *ML*, xlix (1968), 98–100; M. Joiner: 'British Museum Add. MS 15117: an Index, Commentary and Bibliography', *RMARC*, no.7 (1969), 51–109; no.8 (1970), 102 only

Cambridge, Fitzwilliam Museum, Mus.689: Lute Book [of Lord Herbert of Cherbury] containing Divers Selected Lessons of Excellent Authors in Severall Cuntreys (*c*1619–40). 94 ff.; 248 compositions grouped roughly by key (g/d, f/F, E♭, B♭/b♭, c/C, a, A♭/f): 94 preludes, fantasias and a fugue, 24 pavans, 7 galliards, 2 almans, 76 courantes, 3 sarabandes, 17 voltes, a ballet and a chaconne, and other pieces ('Pseaume 5', 'Ehi', 'Sussana ung jour', 'angelica', etc.) by Reys (31), Gaultier (21), Bacheler (20), Cato (13), Despont (12), du Gast 'Gentilhomme Provencal' (10) Perrichon (10), Herbert (9), Belleville (8), Holborne, Polonois [?Reys] (8), Saman (8), Heart (5), Johnson (5), Ballard (4), Sweelinck (4), Bataille (3), Dowland (3), Rosseter (3), Cavalier (2), Courroy (2), Lorenzini (2), Bocquet, Coprario, Ferrabosco, Harding, L'Enclos and L'Espin. Editions: A Souris, M. Rollin and others, eds.: *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier*, CM, *Corpus des luthistes français* (1967) [6 pieces]; *Oeuvres des Bocquet*, ibid. (1972) [1 piece]; *Oeuvres de Vaumesnil, Perrichon, Raël, Montbuysson, La Grotte, Saman, La Barre*, ibid. (1974) [9 pieces]; M. Kanazawa, ed. (1967), nos.15, 16; F. Noske, ed.: *J.P. Sweelinck: Opera omnia, editio altera*, i/3 (Amsterdam, 1968) [4 transcrs. and a facs.]; complete vol. (Geneva, forthcoming). Literature: T. Dart: 'Lord Herbert of Cherbury's Lute-Book', *ML*, xxxviii (1957), 136–48; F. Noske: 'Luitcomposities van J.P. Sweelinck', *Orgaan van de Koninklijke Nederlandsche toonkunstenaars-vereeniging*, xii (1957), 46–8; F. Noske: 'Remarques sur les luthistes des Pays-Bas (1580–1620)', *Le luth et sa musique: Neuilly-sur-Seine 1957*, 179–92; C. Price: 'An Organizational Peculiarity of Lord Herbert of Cherbury's Lute Book', *LSJ*, ix (1969), 3–27; P. Poźniak: 'Wersja kamerlna i lutniowa jednej z fantazji Diomesesa Catona', *Muzyka*, xiii (1968), 79–82 [incl. transcr.]; P. Pózniak: 'Utwory polskich lutnistów w rękopisie lorda Herbaerta of Cherbury', *Z dziejow muzyki polskiej*, xv (1971), 27–40 [incl. transcrs.] B. Cockburn: *The Music of Cuthbert Hely in Cambridge, Fitzwilliam, MS 659* (diss., U. of Arizona, 1988) [incl. complete transcription of the Hely pieces]; J. Craig-McFeely: 'A Can of Worms: Lord Herbert of Cherbury's Lute Book', *The Lute*, xxxi (1991), 20–35



6. London, British Library, Add.15117 (Swarland Book), f.19v: opening of 'O God but God', a sacred consort song by Byrd arranged for voice and lute

London, Royal Academy of Music, MS.604 (formerly part of the private collection of Robert Spencer): the Burwell Lute Tutor (copied *c*1660–72, perhaps by John Rogers). 92 pp.; instructions prepared for Mary Burwell Walpole on the French style of lute playing, with many short examples and exercises, and 11 complete pieces by Dubut, Ennemond Gaultier, Jacques Gautier, Mercure, Pinel and Vincent. Edition: T. Dart: 'Miss Mary Burwell's Instruction Book for the Lute', *GSJ*, xi (1958), 3–62 [part edn of text, with musical examples in tablature and transcr.]. Reproductions of *EMc*, i (1974) [with introduction by R. Spencer]. Literature: F. Rosse: 'Studio introduttivo sul Burwell Lute Tutor', *Il 'Fronimo'*, xlix (1984), 20–34; l (1985), 53–84

Manchester, John Rylands Library: the Crawford Lutebook (on loan from the Earl of Crawford and Balcarres). 200 pp. (63 blank); *c*230 pieces: mostly Scottish songs, many set several times ('Celia is my foe', 'I love my love in secret', 'Willie winks', 'Greensleeves', 'I was but a furlong from Edinburgh', 'Scots measure', 'Tweedsyde', 'Sugar candie', 'The Lady Errols delight', 'Greene grow the rushes', 'Over the moor to Maggie', 'Buckingham', 'John come kiss me now', etc.), and *c*30 dances of French origin (minuets, sarabandes, canaries, etc.) with attributions to Gallot (12), Morton (5), Gaultier (2) and Mercure. The songs have many attributions to John Morrison (or Jean Mores), David Grieves, John Red, Lesslie, John McLachland and McLaughlen, and often appear to have been arranged by 'Mr. Beck' and his daughter, who also included many of their own pieces. Literature: M. Spring (1987); M. Spring: 'The Balcarres Ms', *The Lute*, xxxii (1992), 2–45

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R. Newton: 'English Lute Music of the Golden Age', *PMA*, lxv (1938–9), 63–92
B. Pattison: *Music and Poetry of the English Renaissance* (London, 1948/*R*, 2/1970)
A. Byler: *Italian Currents in the Popular Music of England in the 16th Century* (diss., U. of Chicago, 1952)
T. Dart and N. Fortune, eds.: *John Dowland: Ayres for Four Voices*, MB, vi (1953, 2/1970)
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N. Greenberg, W.H. Auden and C. Kallman, eds.: *An Elizabethan Song Book* (Garden City, NY, 1955/*R*1970 as *An Anthology of Elizabethan Lute Songs, Madrigals, and Rounds*)
D. Lumsden: *The Sources of English Lute Music, 1540–1620* (diss., U. of Cambridge, 1955) [incl. thematic index and concordances]
J.M. Ward: 'Music for "A Handefull of pleasant Delites"', *JAMS*, x (1957), 151–80
R.J. McGrady: *The English Solo Song from William Byrd to Henry Lawes* (diss., U. of Manchester, 1963)
U. Olshausen: *Das lautenbegleitete Sololied in England um 1600* (Frankfurt, 1963)
D. Greer: 'The Lute Songs of Thomas Morley', *LSJ*, viii (1966), 25–37
D. Greer: 'Campion the Musician', *LSJ*, ix (1967), 7–16
M. Kanazawa, ed.: *The Complete Works of Anthony Holborne*, HPM, i (1967)
J.M. Ward: 'Apropos *The British Broadside Ballad and its Music*', *JAMS*, xx (1967), 28–86
D. Greer: 'The Part-Songs of the English Lutenists', *PRMA*, xciv (1967–8), 97–110
F.W. Sternfeld and others, eds.: *English Lute Songs, 1597–1632*, i–ix (Menston, 1967–71) [repr. of selected vols. from ESLS and elswhere]
W.W. Newcomb: *Studien zur englischen Lautenpraxis im elisabethanischen Zeitalter* (Kassel, 1968)
D. Lumsden, ed.: Music for the Lute (London, 1968–79) [most with facs. of the orig. tablature]: (i) *Elizabethan Popular Music*, ed. B. Jeffery: (ii) *Francis Cutting: Selected Works*, ed. M. Long; (iii) *Francis Pilkington: Complete Works for Solo Lute*, ed. B. Jeffery; (iv) *Robert Johnson: Complete Works for the Lute*, ed. A. Sunderman; (v) *Daniel Bacheler: Selected Works*, ed. M. Long; (vi) *William Byrd*, ed. N. North; (vii) *Easy Lute Music*, ed. A. Simpson; (viii) *Alfonso Ferrabosco: Collected Works for Lute and Bandora*, ed. N. North
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M. Spring: *The Lute in England and Scotland after the Golden Age (1620–1750)* (diss., U. of Oxford, 1987)
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J. Craig-McFeely: *English Lute Manuscripts and Scribes, 1530–1630* (diss., U. of Oxford, 1994)

8. French sources, 1600–99. When the publication of lute music resumed in France after a 30-year lapse due to religious strife, the nature of the repertory had been considerably transformed: in the books of Antoine Francisque (1600) and Robert Ballard (1611–14) intabulations of vocal works are virtually absent, preludes and fantasias are distinct types, and the new court dances predominate, especially the ballet, branle, volte, entrée and the most frequently encountered dance of the epoch, the courante. The anthologies published by Ballard's son, Pierre (1623–38), provide a good cross-section of first-generation composers (the only notable omissions are Bocquet and Ennemond Gaultier); these are the first printed sources to employ the *accords nouveaux*, a proliferation of (ultimately 28) different tunings, all stressing the interval of a 3rd between courses: *G-c-f-a-c'-f'*; *G-c-f-a♭-c'-e♭'*; *G-c-f-a♭–c'-e'*, etc. (see Schulze-Kurz, 1990). (The *air de cour* repertory, for the most part by a separate group of composers, retained the Renaissance tuning in 4ths.) To accommodate the many tunings the sources segregate pieces by tuning and/or key into suite-like *ordres*: non-metrical prelude, allemandes, courantes and sarabandes, with less common genres (when they occur) clustered at the end (chaconnes, arrangements, *folies* d'Espagne, gavottes, etc.). After mid-century the tunings became stabilized in the 'Baroque' or standard D minor tuning: *A-d-f-a-d'-f'*.

A generation of composers active at this time has been called a 'Parisian school', and its works exerted practically unchallenged international domination. Headed by Denis Gaultier, the school included dynastic families of salon lutenists including the Pinels, Dubuts, Gallots and various Gautiers or Gaultiers, creating some still unresolved problems of attribution in the sources. The core of dances is further expanded with the regular inclusion of gigues and bourrées, and most of the sources show a profusion of literary, allegorical and depictive titles describing the alleged affective contents of the pieces; *tombeaux* (some for deceased lutenists) appear so regularly that they become a separate genre in their own right. Most prints (and some manuscripts as well) have extensive listings and descriptions of the many *agréments* with which the pieces abound, and it is not unusual to encounter as many different versions of a piece as there are sources for it: block chords in one version may elsewhere be broken up in *style brisé* (in essence a decorative device), different ornaments may be applied, rhythmic displacement (such as *notes inégales*) may occur, and a piece may even be

rewritten in another key, tuning or mode. This style much influenced the French *clavicinistes* (see Ledbetter, 1987).

A convenient terminus for middle-generation sources is the publication in 1670 of Denis Gaultier's music, towards the end of his career, thus foreshadowing the retrospective character of many succeeding sources, to which only Mouton and Gallot le jeune made significant contributions. Of the seven extant printed sources of the last third of the century, three are thoroughbass methods for lute or theorbo and a fourth is *en musique* – in normal notation. During the 1680s a vogue at court for the easily strummed guitar with its fashionable bucolic associations dealt French lute music a fatal blow, so telling that after 1700 virtually no lute sources of French provenance are known.

The French 17th-century solo repertory consists of some 50 manuscripts (many on manuscript paper printed by the Ballard firm) and 20 prints, and about 15 sources for the *air de cour*.

Francisque, Antoine: *Le trésor d'Orphée* (Paris: heirs of Robert Ballard and Pierre Ballard, 1600/*R*). 32 ff.; 69 pieces for 8-course lute with 1 diapason: 6 preludes and fantasias, 3 passamezzos and 3 pavanes, 3 galliards, 26 branles and a gavotte, 13 courantes, 12 voltes, and a ballett. Edition: H. Quittard, ed.: *Le trésor de Orphée* (Paris, 1906). Literature: L. de La Laurencie: 'Les luthistes Charles Bocquet, Antoine Franciscque et J.-B. Besard', *RdM*, x (1926), 69–77, 126–33; L. Lesca: 'Antoine Francisque, joueur de luth et compositeur', *Musique ancienne*, xix (1985), 45–56

Aix-en-Provence, Bibliothèque Méjanes, 147(203)-R312: Manuscrit Reynaud. Ff.1–95 (copied *c*1600–20): 95 airs by Le Roy, Tessier, Bataille and others in Italian tablature with voice in mensural notation; ff.98–116*v* (copied *c*1650–60): 73 pieces for lute (3 with 'contrepartie' for a second lute) grouped according to tuning by Denis and Ennemond Gaultier (26), Pinel (5), Bocquet (2), Dubut (2), La Pierre, Lully (arr. by Trouché) (2), Bernace and Gayte. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres du vieux Gautier*, CM, *Corpus des luthistes français* (1966) [8 pieces]. Literature: A. Verchaly: *Le 'Livre des vers du luth' (manuscrit d'Aix-en-Provence)* (Aix-en-Provence, 1958)

Airs de différents autheurs mis en tablature de luth, [premier]–sixiesme livre, ed. G. Bataille (Paris: Pierre Ballard, 1608–15/*R*). 6 vols.; 410 airs by Guédron (56), Bataille (36), Boesset (14), Vincent (12) and others. *Septiesme–huictiesme livre*, ed. P. Ballard (Paris, 1617–18). 2 vols.; 113 airs and psalms by Guédron (20), Boesset (15), Grand-Rue (14), Vincent (11) and others. *Neufiesme–seiziesme livre*, ed. A. Boesset (Paris, 1620–43). 8 vols.; 207 airs by Boesset (148), Guédron (19), Richard (6), J.B. Boesset (4), Auget (3) and Bataille (3). Editions: P. Warlock, ed.: *French Ayres from Gabriel Bataille's Airs de différents autheurs* (Oxford, 1926); A. Verchaly, ed.: *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961); Monuments of Music and Music Literature in Facsimile, 1st ser., xxxiii [books i–vi]. Literature: T. Gérold: *L'art du chant en France au 17ème siècle* (Strasbourg, 1921/*R*); P. Alderman: *Anthoine Boesset and the 'Air de cour'* (diss., U. of Southern California, 1946); A. Verchaly: 'Gabriel Bataille et son oeuvre personnelle pour chant de luth', *RdM*, xxvi (1947), 1–24; A. Verchaly: *Chansons et airs de cour* (Paris, 1954)

Haslemere, Dolmetsch Library, II.B.1 (olim library of Max Kalbeck, Vienna): lutebook of Austrian origin (*c*1620). 287 ff.; *c*306 pieces (8 *à corde avalée*; a few in Italian tablature), grouped roughly by genre and key: 12 intradas, 4 fantasias, a capriccio and 'fuga seu passagio'; 112 courantes and 6 sarabandes; 8 pavans, 36 galliards, 27 passamezzos (10 with saltarellos); 9 allemandes, 32 ballets, 38 voltes, 15 *bergamasche*, a 'taned polski', follie and canaries; 9 intabulations of napolitane (3 by Vecchi), and 13 miscellaneous pieces with fanciful titles ('La testament', 'La Poulnoise', 'La Gaymbarde', 'La Matrizinie', etc.). The few composer attributions include Besard (14), Ballard (12), M.A. Galilei (11), L'Espin (9), Vallet (8), Gaultier (7), Bocquet (5), La Grotte (4), Pietro Paolo Melli (4), Perrichon (3), 'B' (2), Guèdon de Presles (2), Lorenzini (2), Mercurius (2), Mesangeau (2), Reys (3), 'Augustin', 'Baro di colon', La Barre, Louys de Moy, Montbuisson and 'VE'. (This scribe also copied CZ-*Pnm*, Ms.IV.G.18.) This is the MS from which W. Tappert copied 26 pieces (his copy is at *D-Bsb* Mus.Ms.40165). The original was never in that library: see W. Rave, p.44, and L. Liepmannssohn: *Katalog 137* (Berlin, 1899), 28. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres de René Mesangeau*, CM, *Corpus des luthistes français* (1971) [2 pieces, after the Berlin copy]. Literature: W. Rave (1972), 44

Ballard, Pierre, ed.: *Tableture de luth de differens auteurs sur les accords nouveaux* (Paris, 1631) (RISM 1631[6]), 78pp.; works by Bouvier (20), Chevalier (14), Dufaut (13), Chancy (12), Mesangeau (12), Robert Ballard (7; fig.7), Belleville (6), and Du Buisson (2), grouped by composer, tuning and key, into pseudo-suites: prelude (or recherche or intrada), allemandes, courantes (usually several), sarabandes and settings of *timbres*.

Paris, Bibliothèque du Centre National de la Recherche Scientifique: MS dated 1632 belonging to Bullen Reymes, an English student of René Mesangeau, and partially in Mesangeau's hand (see Goy, 1988–9, p.190). 74 ff.; *c*125 pieces (and some fragments), most without title or attribution, but including works by Mesangeau (10), Merville (6), John la Flalle (4 pieces played 'in the Queens maske on his harp') and 'Go' (?Gaultier, 3 preludes). Many pieces omit use of the first course; right-hand finger indications and *tenue* signs are carefully shown. Another Mesangeau autograph is at *US-Cn*, Ms Case 7.Q.5. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres de René Mesangeau*, CM, *Corpus des luthistes français* (1971). Literature: M. Rollin: 'A propos du manuscrit d'un élève de Mesangeau', ibid., pp.xvii–xx; W. Rave (1972), 109–14

Ballard, Pierre, ed.: *Tableture de luth de differents autheurs sur les accords nouveaux* (Paris, 1638) (RISM 1638[7]). 64 pp.; 41 pieces by Mesangeau (20), Dufaut (8), Bouvier (8) and Dubut (5), similarly arranged with a set of branles and 2 canaries. Editions: A. Souris, M. Rollin and others, eds. (1957–) [edns of all the pieces with information about the composers and their music]. Literature: W. Rave (1972), 101–03

Berlin, Staatliche Museen (Kupferstichkabinett), Hamilton 142 (olim 78.C.12): [Denis Gaultier]: *La rhétorique des dieux* (*c*1652). 260 pp.; the famous manuscripts prepared for Anne de Chambre with 56 pieces grouped by tonality into suites (prelude, pavane, allemande, courante, etc.), each group headed with an engraving depicting the 'passions' associated with the mode. Many pieces have descriptive titles ('L'héroïque', 'Mars superbe', 'Allemande: Le tombeau de Blanrocher', etc.) and anecdotal commentaries about their expressive qualities. Some pieces are by Ennemond Gaultier. Tessier edition (1932) retains the order of *Rhétorique* but draws most of its pieces and facsimiles from the more ornate versions in Gaultier's *Pièces de luth* and *Livre de tablature* (Paris, 1666; *c*1672). Editions: O. Fleischer: 'Denis Gaultier', *VMw*, ii (1886), 1–181 [edn with some other pieces; see also W. Tappert: 'Zur Geschichte der französischen Lauten-Tabulatur', *Allgemeine deutsche Muzikzeitung* (1886), no.23, p.140]; A. Tessier, ed. (1932) [facs. and transcrs., most after other sources]; A. Souris, M. Rollin and others, eds.: *Oeuvres du vieux Gautier*, CM, *Corpus des luthistes français* (1966) [7 pieces]; GMB, no.215; HAM, ii, no.211; D. Buch, ed.: *Denis Gaultier: La rhétorique des dieux* (Madison, WI, 1990). Facsimiles: *MGG1*, iv, pl.60 (facing 1442), 1471–2; viii, pl.16 (facing 362). Literature: M. Brenet (1899), 67–9; M. Brenet: 'Les tombeaux en musique', *RHCM*, iii (1903), 568–75, 631–8; A. Tessier: 'Ennemond Gaultier, sieur de Nève', *Mélanges de musicologie offerts à M. Lionel de La Laurencie* (Paris, 1933), 97–106; E.W. Häfner: *Die Lautenstücke des Denis Gaultier* (diss., U. of Freiburg, 1939); W. Rave (1972), 175; D. Buch: *La rhétorique des dieux: a Critical Study of Text, Illustrations and Musical Style* (diss., Northwestern U., 1983); C. Goldberg: 'Appolon orateur', *Musik in Antike und Neuzeit*, ed. M. van Albrecht and W. Schubert (Frankfurt, 1987), 67–76; A. Schlegel: 'Bemerkungen zur Rhétorique des Dieux', *Gitarre & Laute*, xi/1 (1989), 15–22; xi/2 (1989), 12–23; xi/4 (1989), 27–32; D. Buch: 'The Coordination of Text, Illustration, and Music in Seventeenth-Century Manuscript: La rhéorique des dieux', *Imago musicale*, vi (1989), 39–81; D. Buch: 'On Dating the Lute Music in "La rhétorique des dieux": New Evidence from Watermarks', *JLSA*, xxv (1992), 25–37; F.-P. Goy: 'Antiquité et Musique . . . "la rhétorique des Dieux"', Bulletin de l'Association Guillaume Budé (Oct 1995, 263–76; A. Schlegel: 'Was ich dank der Rhétorique des Dieux lernen konnte', *Die Laute*, i (1997), 45–83



7. *Pierre Ballard, ed., 'Tableture de luth de differens auteurs sur les accords nouveaux' (1631): part of a courant by Robert Ballard using 17th-century lute tuning*

Gallot, Jacques: *Pièces de luth, composées sur differens modes … avec les folies d'Espagne, enrichies de plusieurs beaux couplets* (Paris: H. Bonneüil, *c*1673–5/*R*). Copies are at *CZ-Pu* and *US-Wc*; a copy in *F-Pc* contains just the title-page, the contents being Mouton's *Livre*, i. 77 pp.; 34 pieces, 16 in f♯ ('ton de la chèvre') and 18 in a (comprising 3 suites and the folies d'Espagne); most pieces have fanciful titles, 'Gigue la grande virago', 'Allemande la belle Lucrece', 'Gavotte la dauphine', 'Menüet la cigale' – which are the first gavottes and minuets to appear in printed sources. The book contains 16 'reigles' for performance, ornaments and left- and right-hand technique. Gallot promised a second livre that has not survived, although pieces for (or from) such a book may be in *D-LEm* II.6.14. Transcription: *F-Pc* Rés.1605 (20) by H. Quittard. Literature: W. Tappert: 'Die Minuita – kein Menuett', *MMg*, xxxiii (1901), 93–5; O. Chilesotti: 'L'evoluzione nella scrittura dei suoni musicali', *RMI*, viii (1901), 123–6 [1 piece with tablature]; O. Chilesotti: *EMDC*, I/ii (1914), 675 [1 piece with tablature]; L. de La Laurencie (1928/*R*), 110–12; M. Rollin: *Revue des études du XVIIe siècle*, nos.21–2 (1954), 463–79; H. Radke: 'Bemerkungen zur Lautenistenfamilie Gallot', *Mf*, xiii (1960), 51–5; C. Callahan: *Jacques Gallot's 'Pièces de luth': a Style Study and Critical Edition* (diss., Ohio State U., 1963); W. Rave (1972), 246–8, 409–13

New York, Pierpont Morgan Library, Morgan 17524 (*c*1677–83/*R*1997 with preface by C. Chauvel). 98 ff.; 34 pieces by Hurel, including suites in c, F, C, B♭ and a, each with 1 or 2 preludes, and other miscellaneous dances, etc. (7 preludes, 2 allemandes, 8 courantes, 3 menuets de Poictou, 4 gavottes (1 'pour Mademoiselle de Lionne'), a gigue, 6 sarabandes ('Boulonoise', etc.), 'Les pellerins', a chaconne 'pour Mademoiselle de la Balme'). The MS is copied (? by a professional hand) on paper printed by Robert Ballard. Literature: J.B. Holland: 'Notes on a Lute Manuscript in the Pierpont Morgan Library', *AcM*, xxxiv (1962), 191–4 [incl. facs.]; J.B. Holland: 'The Pierpont Morgan Lute Manuscript: a Stylistic Survey', *AcM*, xxxiv (1964), 1–18 [see also H. Radke: 'Wodurch unterscheiden sich Laute und Theorbe?', *AcM*, xxxvii (1965), 73–4]

Perrine: *Pièces de luth en musique avec des regles pour les toucher parfaitement sur le luth et sur le clavessin* (Paris, *c*1680/*R*) (RISM [1680[6]]; RISM P1462). 72 pp.; 22 pieces in keyboard notation by Denis Gaultier (15) and Ennemond Gaultier (7) transcribed from the *Pièces* (*c*1670) and arranged in 3 suites: allemande (or fantasia), gigue, courantes, canaries (gigue or sarabande). Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres du vieux Gautier* [6 transcrs.]. Literature: O. Fleischer: 'Denis Gaultier', *VMw*, ii (1886), 1–180 [with 2 transcrs. in appx]; H. Sommer: *Lautentraktate des 16. und 17. Jahrhunderts in Rahmen der deutschen und französischen Lautentabulaturen* (diss., U. of Berlin, 1923), 97

Paris, Bibliothèque Nationale, Rés.823 (olim 22342): *Recueil des plus belles pieces de lut des meilleurs maitres, sur les 14 modes de la musique, savoir sept en bemol, & sept en becare* (copied *c*1690 by René Milleran, a pupil of Mouton and La Baule, and translator at the court of Louis XIV; *R*1977 with preface by F. Lesure). 120 pp.; 98 pieces copied in diverse colours for 6–11 course lute, some gathered into suites with tombeaux as second movements, by Mouton (26), V. Gaultier (26), Dupré d'Angleterre (4), Emond (4), Antoine Gallot (4), Jacques Gallot (3), Bocquet, Dufaut Delaunay, Hubert, Mercure, Pasch and La Baule, including the usual dances, a 'balet polonais', passacaille, brunettes arranged by Mouton ('Le gris de lin', 'Le Cardinalle Revenir', 'Les tricotins', etc.), and 8 pieces from Lully operas produced between 1659 and 1681, and arranged by Mouton. The MS is organized by key (c, C, d, D … b, B) and contains a valuable list of important lutenist composers of the time: Mouton, Ennemond Gaultier, Denis Gaultier, Jacques Gautier, 'Gallot frères', Gallot le jeune, Dufaut, Bocquet, 'Dubut le père et les deux fils', Mesangeau, Jasseve, Merville, Blanc Rocher (Charles Fleury), 'Mrs Pinels', Emond, Vignon, Le Fevre, 'De Launay le père', Porion, Jacquesson, d'Espon, 'Bechon les deux frères', Caron, La Baule, Solerat, Bourgsaisi, Dupré d'Angleterre, Valentin Strobel (ii), Niver, Raveneau, Berens, Chevalier, Esaias Reusner (ii), Otto, Eards, Gumprecht and Jakob Kremberg.

Literature: M. Brenet (1899), 64; K. Koletschka: 'E. Reussner der Jüngerer', *SMw*, vii (1928), 18–45; W. Rave (1972), 264–70

Nelahozeves, Lobkowitz Study Centre. II.Kk 80 (olim *Prague, Hudební Oddělení, Universitní Knihovny)*. 140 pp.; 58 pieces, grouped by key (c, C, a, A, g, b, G) into suites, some with tombeaux as second movement and ending with chaconnes. MS perhaps copied by Charles Mouton for Ferdinand August Lobkowitz (1655–1715; see Rave, p.323). It complements items in Mouton's extant *Pièces* (Paris, *c*1695): 17 movements are by Denis Gaultier, embellished in the style of Mouton (10 also have *doubles* by Mouton). Other pieces by Mouton (35) and Ennemond Gaultier (7) include a 'sarabande en rondeau', passacaille, menuet, 'Sarabande Richelieu' and 'L'oraison de Mr. Gautier par Mouton'. Edition: A. Tessier, ed. (1932), nos.91–5 and pp.127–31 [7 pieces with 5 facs.; incorrectly cited as II.Kk 82]. Literature: W. Rave (1972), 316; J. Tichota, *MMC*, nos.25–6 (1973), 55

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A. Souris, M. Rollin, J.-M. Vaccaro and others eds.: CM, *Corpus des luthistes français* (Paris, 1957–): *Oeuvres de Chancy, Bouvier, Belleville, Dubuisson, Chevalier* (1967); *Oeuvres de René Mesangeau* (1971); *Oeuvres de Bocquet* (1972); *Robert Ballard: Deuxième Livre, 1614 et pièces diverses* (1976); *Robert Ballard: Premier Livre, 1611* (1976); *Oeuvres de Julien Belin* (1976); *Oeuvres de Mercure* (1977); *Oeuvres de Dubut* (1979); *Oeuvres du Vieux Gautier* (1980); *Oeuvres de Pinel* (1982); *Oeuvres de Pierre Gautier* (1984); *Oeuvres des Gallot* (1987); *Oeuvres de Dufaut* (1988); *Oeuvres de Charles Mouton* (1992); *Oeuvres de Gumprecht* (1993)

A. Verchaly: *Airs de cour pour voix et luth (1603–1643)* (Paris, 1961)

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9. CENTRAL EUROPEAN SOURCES AFTER *c*1650. Although dominated from the mid-century until about 1710 by the Parisian Gautier school, Central European sources of the later 17th century display a greater fondness for assembling pieces (sometimes from works of different composers) into suites or partitas, and give more meticulous attention to indications of *notes inégales*, *style brisé* and ornamentation. An important circle of lutenists (including the Strobels and Gumprecht) was active at Strasbourg, and works of the prolific and influential Breslau lutenist Esaias Reusner (ii), were also widely disseminated. They include over 100 chorale settings in *style brisé* (*c*1677) and three prints (1667–76) that contain many extended 'parties' (or suites) regularly combining Italian genres (sonatas, paduanas, arias, toccatas, etc.) with the French core of non-metrical prelude, allemande, courante and sarabande.

While the lute was falling into obsolescence elsewhere, the appearance at the end of the century of a circle of Austro-Bohemian lutenist composers provided a renewed vigour that was to keep the lute as a solo instrument flourishing in Central Europe for nearly a century. The most representative composers of this 'school' include the Belgian-born Jacques de Saint-Luc, Jan Antonín Losy, Hinterleithner, Eckstein, Radolt, Ginter and Bohr von Bohrenfels, many of whom were patronized by Eugen of Savoy in Vienna and Philipp Hyacinth Lobkowitz (the Lobkowitz library, now again in Nelahozeves after having been in Prague, contains many manuscripts of pieces by these composers as well as some important manuscripts of music by the Parisian Gautier circle).

Since many Austro-Bohemian composers were guitar players as well, the school's newly evolved *galant* style naturally assimilated guitar *rasgueado* and the cantabile of Italian-dominated court opera into the earlier French fashions of play. A popular medium was the 'Lauthen-Concert' (violin and cello intermittently double the lute to produce pseudo-concertato effects) and many such works are cast in extended suites with as many as 11 movements including the usual French core, many minuets (by far the most frequently encountered dance; some are canonic) and locally favoured types (retiradas, arias, trezzas, toccatas, Tyrolian paysannas and Bohemian murkys and dumky). Echo pieces, carillons (campanellas) and pastorellas are so widely diffused through the sources that they become genres in their own right, reflecting an insatiable fascination with programmatic titles that reaches a manneristic plateau with Saint-Luc's pieces named after royal proclamations, sieges and naval engagements, many inspired by contemporary events. Some *tombeaux* are in the form of miniature suites – one by Gebel closes with an intense movement entitled 'Les roupies'.

Although the Austrians Lauffensteiner and Weichenberger are represented in most sources from the 1720s, the central tradition passed to north German lutenists, many trained in Breslau or Leipzig. The lute was especially cultivated at Mainz, Dresden (where the calichon was a popular instrument of amateurs) and Bayreuth, and eastern European sources include manuscripts prepared in or for monasteries at Grüssau, Kremsmünster, Göttweig and Rajhrad, among them the lutebooks of Gelinek and Kniebandl. The most widely disseminated works at the mid-century were by Baron, author of an important treatise (1727) on the history and technique of the lute, Falckenhagen, whose many chorale settings, concertos and sonatas were engraved by the Nuremberg lutenist and publisher J.U. Haffner, and the prolific S.L. Weiss, the greatest master of the age. In addition to some 80 original sonatas and concertos for lute, Weiss is also thought to have made many lute arrangements of opera arias and keyboard sonatas by his Dresden colleague Hasse. (Of J.S. Bach's pupils, the London immigrant Straube composed sonatas (Leipzig, 1746) that stand among the finest of the time.)

During the second half of the 18th century, the lute was increasingly employed as an ensemble instrument in solo concertos, quartets, trios and duos, of which especially large and important collections containing works by Baron, Kühnel, Pichler, Weiss, Toeschi, Hagen, Kleinknecht, Kohaut, Haydn, Kropffgans, Arne, and others are at libraries in Augsburg (*D-As*), Salzburg (*A-Smi*) and Brussels (*B-Br*). Continuing interest in the lute is manifest in Breitkopf prints devoted to Seidel (1757, issued to initiate Breitkopf's new typeface for lute tablature), Beyer's Gellert odes (1760) and Kohaut's divertimentos for lute and strings (1761), as well as the large numbers of works for lute listed in the catalogues of manuscript music available upon demand from the Leipzig firm. Some of these manuscripts survive in *B-Br* and *D-Bsb* (see Breitkopf und Härtel, 1836, and Brook, 1966). Among the last significant works for lute are the sonatas with violin or with viola (*c*1791) by F.W. Rust and the beautiful duo by Naumann arranged for lute and glass harmonica by J.A.F. Weiss. Lost is a quartet for lute and strings by J.F. Reichardt, composed for his father, one of the last lutenists.

Extant from the period 1650 to 1799 are about 145 manuscript and 40 printed Central European sources.

Strobel, Valentin (ii): *Concert mit einem Mandor und drei Lauthen, wie auch vier Lauthen, samt dessus und bassus* (Strasbourg: F. Spoorn, 1648); *Concerten mit vier Lauthen, samt Dessus und Bassus, anderer Theil* (Strasbourg, 1651); *Zwey Symphonie mit drei Lauthen und einem Mandor, auch mit vier Lauthen, samt Bassus und Dessus* (Strasbourg, 1654); *Concerten mit zwey Angeliquen und Theorbe, samt Dessus und Bassus* (Strasbourg, 1668). These prints, listed in the Frankfurter Mess-Katalogen, appear not to have survived.

Rostock, Universitätsbibliothek, Mus.saec.XVII.18.54. 402 pp.; 358 pieces for 11- and 12-course lute (mostly in d tuning), copied in Württemberg, grouped according to tuning and key; one of the central sources of the century, with few conflicting attributions and a reasonable number of unica. The MS (*c*1660–70, ? or later) contains works by Pinel (39), Denis and Ennemond Gaultier (39), Dufaut (34), Dubut (28), Vincent (28), Mereville (19), Bechon (28), Mercure (6), Denis Gaultier (9), Gumprecht (21), Mesangeau (4), Strobel (11), Einmont (2), Blancrocher (Charles Fleury), NeuWert, Pierre Gautier (i), Jacques Gautier, Havernikkel, Henri, Montrovil, Villiers and 'N.W.' (NeuWert?); throughout the MS are scattered intabulations from Albert's *Arien* (1640–42) and from Strobel's *Melodien* (1656), chorales and several Polish dances. Edition: A. Souris, M. Rollin and others, eds.: *Oeuvres de Dufaut*, CM, *Corpus des luthistes français* (1965) [2 pieces]. Facsimile: K-P. Koch, ed.: *Französische Tänze und Arien* (Leipzig, 1983). Literature: H.-P. Kosack (1935), 53–4, 90 only; W. Rave (1972), 215–27

Rochester (NY), Sibley Music Library, Eastman School of Music, ML 96 L973 (vault); (lute and mandora MS, copied in Saxony, *c*1665; ex-P. Nettl). 38 ff.; 38 pieces for 5-string mandora and 50 for the lute. The lute pieces (some of which are also in mandora versions) include unmeasured preludes, a fantasia, allemandes, correntes, gavottes, a 'sallomon', canary, chaconne, 'Clory', 'Boemica', 'Tambour', 'Buffons' and 3 arrangements German lieder and a French song. No attributions are given. Literature: A. Koczirz: 'Eine Gitarren- und Lautenhandschrift aus der zweiten Hälfte des 17. Jahrhunderts', *AMw*, viii (1926), 433–40 [incl. 15 transcrs.]; P. Nettl: 'Böhmische Tänze in Handschriften des 17. Jahrhunderts', *Beiträge zur böhmischen und mährischen Musikgeschichte* (Brno, 1927), 9–13 [1 transcr.]

Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.Ms.40264 (olim 20052; not lost): *Lautenbuch der Virginia Renata von Gehema* (copied *c*1670, but containing an earlier repertory). 198 pp.; 157 pieces gathered by tuning, and grouped by key: many arrangements of lieder by Greflinger, German psalms and chorales, preludes (sinfonias, a fuga, etc.), many Polish dances and the usual French dances, attributed to 'A.C.', Dufaut, Jeremias Erben (? Gehema's teacher; at least 30 pieces), 'N.F.', Gaultier, Gumprecht, 'S.L.', Mereville, Mesangeau, Pinel and 'V.S.' [?Strobel]. Facsimiles: J. Wolf (1927), no.51 [Polish dance]; complete vol. (Leipzig, 1984). Literature: Goy and others, ii (1994)

Berlin, Staatsbibliothek: Preussischer Kulturbesitz, Mus.Ms.40068 (olim Z 68) *Lautenbuch des Christian Francisci Co[mte] à Wolckenstein & Roddnegg, In Colleggio Parmensi A° 1656* (dated 20 Dec 1674 on last leaf). 81 ff.; 173 pieces (28 in Italian tablature, some notated without rhythm signs.) for 10-, 12- and 13-course lute. The Italian pieces (in Renaissance tuning) include intabulations of vocal music, some with underlaid text, Ruggieros, passamezzos and 'canzone francesi' with attributions to Eremite (3) and [?Pierre] Gautier. Includes instructions on playing the lute. The French repertory (mostly in d tuning) consists of the usual dances by Dufaut (10), Pinel (10), V. Gauteri (9), Wolckenstein (7), Dubut (6), Denis Gaultier (2), Gumprecht (2), Heart (2), Horny (2), Mercure (2), Strobel (2), Vincent (2), Losy, Louys de Moy, Lully and Pietro Paolo Melli. Editions: J. Wolf (1919), ii, 92; J. Wolf (1927), pl.26; A. Souris, M. Rollin and others, eds.: *Oeuvres de Dufaut*, CM, *Corpus des luthistes français* (1965) [17 transcrs.]; *Oeuvres du vieux Gautier*, ibid. (1966) [1 transcr.]. Literature: W. Rave (1972), 193–7

Bittner, Jacob: *Pièces de lut, ... gravées par Gerard de Groos* (Nuremberg, 1682/*R*) (RISM B2760). iv + 108pp.; 57 pieces grouped into 10 suites: prelude, sarabande, courante, gigue (or chaconne or passacaille). Literature: W. Rave: *A Baroque Lute Tablature: Jacob Bittner, Pieces de Lut, 1682* (diss. U. of Illinois, 1966)

London, British Library, Sloane 2923: Lutebook of Engelbert Kämpfer (dated 1683). 115 ff. (65 blank); 92 pieces in 2 sections: ff.3*v*–36: 6 suites by 'I.A.K' [?Kämpfer], 16 arrangements of sacred and secular German lieder, and 12 individual pieces, including attributions to Dufaut, Herzog Bernhard and ?Vignon; ff.101*v*–115: 22 pieces of French origin, including attributions to Gumprecht (6), Béthune (3), Pinel (3), Gaultier (2), Bocquet, Mercure, Merville and Vincent. References to Kämpfer's travels and remarks in Polish, German and Arabic are scattered throughout the volume. Literature: W. Rave (1972), 350–54

Kremberg, Jakob: *Musicalische Gemüths-Ergötzung, oder Arien, samt deren unterlegten hochdeutschen Gedichten ... welche also eingerichtet, dass sie entweder mit einer Stimme allein zu singen benebst dem General-Bass, oder aber zugleich und besonders auf der Lauthe, Angelique, Viola di Gamba und Chitarra können gespielt werden* (Dresden: C. Mathesius, 1689) (RISM K2000; the *D-Bsb* copy is in *PL-Kj*). 46 pp.; 40 German arias (some with texts by Kremberg) with accompaniments for lute, angélique or guitar (in tablature) or basso continuo; a 20-folio appendix contains 6 3- to 6-movement sonatas for angélique and continuo, 2 each in the keys of a, d and g. The preface provides information on playing and tuning the instruments (quoted in Tappert, 1882, p.77); the agréments are written out in the tablatures. Editions: W. Tappert, ed. (1906), no.82 [3 versions of an aria with quasi-facs.]; J. Wolf (1919), ii, 128–9, 153 [facs. and transcrs. of the 4 varieties of tablature]. Literature: W. Tappert: 'Zur Geschichte der Guitarre', *MMg*, xiv (1882), 77–85

Klagenfurt, Kärntner Landesarchiv, GV.Hs.5.5/37 (*c*1695; ex-Bibliothek Wieser). 92 ff. (18 blank); 65 pieces for 7-course lute with 4 diapasons, gathered into 7 suites, all anon., but in the style of Losy. The pieces include 30 minuets. Edition: J. Klima, ed.: *Fünf Partiten aus einem Kärntner Lautenbuch*, MAM, xvi (1965) [transcrs. with parallel tablature]

Le Sage de Richée, Philipp Franz: *Cabinet der Lauten* (Breslau, 1695, 2/1735) (RISM L2054–5). 41 ff.; 98 pieces (preludes, allemandes, courantes (1 by Losy), sarabandes, gigues, gavottes, minuets, bourrées, chaconnes, passacaglias, ouvertures, rondeaux in echo), grouped into 12 partitas for lute with 5 diapasons. 4-page instruction with information on tuning, fingering, ornamentation, etc. (see Eitner, p.13). Edition: H. Neemann, ed.: *Alte Meister der Laute*, iii (Berlin, 1927) [3 pieces with tablature]. Literature: R. Eitner: 'Ein wenig bekanntes Lauten-Werk', *MMg*, xxi (1889), 9–24 [incl. 1 transcr. and quotation of the instruction]; T. Wortmann: *Philipp Franz Le Sage de Richée und sein Cabinet der Lauten* (diss., U. of Vienna, 1919); D.A. Smith and P. Danner: '"How Beginners ... should proceed": The Lute Instructions of Le Sage de Richée', *JLSA*, ix (1976), 87–94

Radolt, Baron Wenzel Ludwig von: *Die aller treüste verschwigneste und nach wohl fröhlichen als traurigen Humor sich richtende Freindin, Vergeselschafft sich mit anderen getrëuen Fasalen Unser inersten gemeutz Regungen* (Vienna, 1701) (RISM R30). 5 partbooks: lute I (78 pp.), lute II (83 pp.), violin I or flute (38 pp.), violin II (38 pp.) and bass (25 pp.). 8 'concertos' in suite form for the instruments in various settings, including one for 3 lutes, 3 violins and bass (with continuo for a fourth lute); Radolt suggests that throughout the performers may select and arrange the instrumentation at their pleasure. 4 additional multi-movement works are entitled 'Simphonia', capriccio, toccatas and contrapartie, some including canonic minuets, retiradas, programme pieces ('Querelle des amantes'), etc. Editions: DTÖ, 1, Jg.xxv/2 (1918) [conc. and contrapartie]; *MGG1*, i, 1313–14 [facs. of title-page]. Literature: A. Koczirz: 'Klosterneuberger Lautenbücher', *Musica divina*, i (1913), 176–7; A. Koczirz, *SMw* (1918), 54–9 [biographical information, quotation of performance indications from preface and list of contents]; J. Pohanka: 'Loutnové tabulatury z rajhradského kláštera', *Časopis moravského musea*, xl/2 (1955), 199–213; B. Samson and M. Hodgson: 'Von Radolt's Instructions to Lute Players (Vienna 1701), *FoMRHI Quarterly*, no.45 (1986), 48–55

Nelahozeves, Lobkowitz Study Centre, X.Lb.210 (olim *Prague, Hudební Oddělení, Národní Muzeum*) (after *c*1705). 89 pp.; 94 pieces grouped in suites, many with programmatic titles ('Le départ de la flotte', 'Le combat naval', 'La prise de Barcelona' [1705], etc.). 8 pieces (a suite in A) are apparently by Count Camillo Tallard, the others by Laurent de Saint-Luc. Edition: DTÖ, 1, Jg.xxv/2 (1918). Literature: A. Koczirz, *SMw*, v (1918), 64–8 [incl. list of contents]

Nelahozeves, Lobkowitz Study Centre, II.Kk 49a–c (olim *Prague, Hudební Oddělení, Universitní Knihovna*): *Pièces de luth acc. d'un violon et le basse par le Sieur Saint Luc.* 3 vols.: lute (104 pp.), violin (77 pp.), bass (33 pp.); 120 pieces by Saint-Luc, many grouped in suites with programmatic references to contemporary events and people: 'La reduction de Naple' [1707]: allemande, courante, sarabande, gigue, bourrée 'pour les trompettes en rondeau'; 'Carillon d'Anvers', 'Le cocq' gigue, 'La proclamation du Roy d'Espagne Charles 3me', 'La feste du nom de ... le Prince Lobkowis', etc. Literature: A. Koczirz, *SMw*, v (1918), 65–7

II.Kk 54a–c: Pièces de luth acc. d'un violon et basse par le Sieur Saint Luc. 3 vols.; lute (104 pp.), violin (37 pp.), bass (33 pp.); 52 similar pieces by Saint-Luc, incl. 'La prise de Lille' [1708], march, 'L'arrivée du Prince Eugène', etc. Edition: DTÖ, 1, Jg.xxv/2 (1918). Literature: A. Koczirz, *SMw*, v (1918), 67–85 [incl. some pieces]

Kremsmünster, Benediktiner-Stift, L77. 188 ff.; 179 pieces, in 3 groups: 105 French pieces (including Dufaut and Ennemond Gaultier); 5 suites, 1 attrib. Lauffensteiner; 4 partitas in 3 parts (lute, violin and bass), 1 in 5 parts (lute, chalumeau, oboe, viola d'amore and bassoon), and a partita in C by Weichenberger (lute, violin and bass). Literature: R. Flotzinger (1965), 48–51, 232–56; W. Rave (1972), 388

Lund, Universitetsbiblioteket, Wenster Litt.G. No.37: Luthenisten D. Holtz stycken (ex-libris P. Platin, Mahlmöö, 1712). 23 ff.; 30 pieces attrib. Holst (10), Gaultier (2), Losy (2), Dubut and 'P.R.'; 4-page instruction describing frets, tuning and playing technique (see Vretblad). Literature: Å. Vretblad: 'Något om musikaliska ornament i svensk 1700-talspraxis', *STMf*, xxxi (1949), 155–60; J.O. Rudén (1981), 31

Prague, Hudební Oddělení, Národní Muzeum, IV. E.36: Musica sopra il liuto (copied by Iwan Gelinek at the monastery of St Joannis at Berau, and dated 1712). 298 pp.; *c*195 pieces (most without attribution), but including at least 3 partitas or suites by Gelinek (1 with lituus, violin and bass), a partita by Czerwenka, almost all the pieces (40 compositions) from Mouton's *Pièces de luth*, i (Paris, *c*1690), and other pieces attrib. Weiss and Aureus Dix. The volume passed through the hands of Anton Seidl in 1819 and contains biographical information on Gelinek. Literature: E. Vogl: 'Páter Ivan Jelínek (1683–1759)', *HV*, iv (1967), 693–6; E. Vogl: 'Der Lautenist P. Iwan Jelínek', *Mf*, xxii (1969), 53–5; J. Holěck: *J.A. Seydl, decani Beronensis, operum artis musicae collectio*, Catalogus Artis Musicae in Bohemia et Moravia Cultae, ii (Prague, 1976)

Warsaw, Biblioteca Uniwersytecka, Rps.60/1–2 (olim Wrocław, Mf 2001 *a-b*): *Parthies à deux luths.* 2 vols.: 59 and 62 ff.; 13 partitas for 2 lutes some with (according to the title-page) ad libh. violins, hunting-horns, oboes and bass, attrib. 'Melante' (Telemann, a 'Partie polonoise' in B♭ and 1 in G), Prantl, Richter, Thielli and 3 anon. composers.

Brno, Hudební Archív Moravský, A 13.268 (olim Rahjrad, Benedictine Monastery, 2): *Lautenbuch des Casimir Comes à Werdenberg et Namischt* (dated 1713). 55 ff.; *c*63 pieces for 11-course lute (allemandes, courantes, etc., ouvertures, 'Carillon', 'chasseur', minuets, etc.), attributed to 'W' (8), Fux, Frischauff, Joseph I of Austria, Lauffensteiner (a partita in c), Questenberg and Wielland. Editions: G. Adler, ed.: *Musikalische Werke der Kaiser Ferdinand III., Leopold I. und Joseph I.* (Vienna, 1892/*R*), ii, 273 [pieces by Joseph I and Frischauff with facs.]; MAM, xxx (1973) [1 partita]. Literature: A. Koczirz, *SMw* (1918), 60–63, 68–9; A. Koczirz: 'Böhmische Lautenkunst um 1720', *Alt-Prager Almanach*, ed. P. Nettl (Prague, 1926), 88–100; J. Pohanka: 'Loutnové tabulatury z rajhradského kláštera', *Časopis moravského musea*, xl/2 (1955), 193–203 [incl. facs.]

London, British Library, Add.30387. 160 ff.; 32 sonatas, suites, divertimentos, ouvertures, etc., 28 single movements ('Tombeau sur la mort de M[onsie]ur Comte d'Logÿ' (fig.8), 'Le fameaux corsaire', 'Le Sans Soucie', 'L'amant malheureaux', etc.), concertos for flute and lute in F and B♭ by S.L. Weiss and 1 concerto by Johann Sigismund Weiss for flute and lute. Many of the pieces are in Silvius Leopold Weiss's hand and bear dates Prague, 1717 and 1719, Dresden 1719, 1721 and 1724. For the concertos only the lute part is extant, but they are reconstructed by Eileen Hadidian in the Smith edition (1990). Editions: W.E. Mason: *The Lute Music of Sylvius Leopold Weiss* (diss., U. of North Carolina, 1949); R. Chiesa, ed.: *S.L. Weiss: Intavolatura di liuto* (Milan, 1970) [both edns contain complete transcrs. of MS (Chiesa omits the concs.)]; EDM, 1st ser., xii (1939) [3 pieces incl. the tombeau in b for Losy]. Literature: H. Neemann, *AMf* (1939), 157–89; D.A. Smith, ed. *Silvius Leopold Weiss: Sämtliche Werke für Laute in Tabulatur und Ubertragung*, iv/1–4 (Frankfurt, 1990) [transcr. and facs.]

Stockholm, Kungliga Biblioteket, Kalmar Läroverks, 4a: Book of Matthias Silvius Swenonsis (dated Stockholm, 1721; ex libris Isac Baris). 68 ff.; 116 pieces in German keyboard tablature: allemandes, sarabandes, caprices, gavottes, echoes, etc., many minuets and polonaises with serras, and other pieces ('La viole d'Espagne', 'Air de les boissons', 'de Busck', 'Dahl dantz', 'Entrée d'Apollon') attributed to Losy (18), Düben (7), Ennemond Gaultier (2), Denis Gaultier, Croll, Lindst(?et) and Ratge. There are also several arrangements of songs with French, German and Swedish texts. The monogram 'J.B.' (the arranger, J[I]sac Baris) appears throughout. Literature: A. Lindgren: 'En tabulaturbok i Kalmar', *Ny illustreread tidning*, xxix (1893), 400, 411, 417, 436 [incl. several transcrs.]; J.O. Rudén (1978), 28, 56–7

Vienna, Österreichische Nationalbibliothek, Suppl.Mus.1078: Lauthen-Tabulatur. 119 ff.; 58 items copied by various hands: 3 anon. partitas (in g ['La querelle d'amour'], B♭, F), and others by Lobkowitz (B♭), Bergen (F, a, B♭), Porsille (g) and S.L. Weiss (F); 3 single movements by Weiss (prelude, paisane and minuet) and an arrangement of an aria from Caldara's *Ormisda* (1721). Edition: EDM, 2nd ser., i (1942) [partitas by Bergen, Porsille, Lobkowitz and the Caldara aria]. Literature: A. Koczirz (1926), 88–100; E. Maier (1972), i, 17; ii, 1 [thematic index]

Baron, Ernst Gottlieb: *Historisch-theoretische und practische Untersuchung der Lauten* (Nuremberg: Rüdiger, 1727/*R*). 218 pp.; an important discussion of the lute, its origins, players, builders and playing technique. Edition: D.A. Smith, ed.: *E.G. Baron: a Study of the Lute* (Redondo Beach, CA, 1976) [incl. trans.]. Literature: D.A. Smith: 'Baron and Weiss contra Mattheson: in Defense of the Lute', *JLSA*, vi (1973), 48–62

Brussels, Bibliothèque Royale de Belgique, II 4085 (Fétis 2910): *Pièces pour la luth à Monsieur [Joseph or Vincent] Schouster par J.S. Bach* (autograph, *c*1727–31); *Leipzig, Musikbibliothek der Stadt, III.11.3: Pièces pour le lut par S^re J.S. Bach.* 10 ff. (tablature). [Suite in g BWV995]. Editions: H.D. Bruger, ed.: *J.S. Bach: Kompositionen für die Laute*, Denkmäler alter Lautenkunst, i (3/1925/*R*); H. Scherchen, ed.: *Musica viva*, iii (Brussels, 1936) [complete facs. of BWV995]; H.J. Schulze, ed.: *J.S. Bach: Drei Lautenkompositionen in zeitgenössischen Tabulaturen* (Leipzig, 1975). Literature: W. Tappert: 'Sebastian Bachs Kompositionen



8. London, British Library, Add.30387, f.150v [=p.300]: the beginning of S.L. Weiss's tombeau on the death of the lutenist Jan Antonín Losy

für die Laute', *Redenden Künste*, vi, 36–40; H. Neemann: 'J.S. Bachs Lautenkompositionen', *BJb 1931*, 72–87; H.J. Schulze: 'Wer intavolierte Bachs Lauten-kompositionen?', *Mf*, xix (1966), 326–48; T. Kohlhase: *Johann Sebastian Bachs Kompositionen für Lauteninstrumente* (diss., U. of Tübingen, 1972); H.J. Schulze: 'Monsieur Schouster', *Bachiana et alia musicologica: Festschrift Alfred Dürr*, ed. W. Rehm (Kassel, 1983), 243–50; R. Grossman: 'Der Intavolator als Interpret: BWV995 im Autograph und in zeitgenossicher Tabulatur', *Basler Jb für historische Musikpraxis*, x (1986), 223–44; A. Burgette: 'Johann Sebastian Bachs Lautenwerke: Ende eines Mythos', *Gitarre & Laute*, xvi/2 (1994), 66–72; xvi/4 (1994), 50–53

Brussels, Bibliothèque Royale de Belgique, II 4087 (Fétis 2913): *Recueil de pièces de luth par Baron*. Contains 2 concertos for lute obbligato, violin and cello (*c*1730), a duetto for lute and flute (*c*1735), a suite, 8 partitas and a fantasia for lute solo, all apparently by Baron.

II 4089 (Fétis 2914): *Recueil de concertos pour le luth*. Includes works by Blohm à Vienne: concerto for lute and violin; Corigniani: concerto (B♭) for 2 lutes and bass; Falckenhagen [? or Kohaut]: concerto (B♭) for lute and strings; Kühnel: concertos (F, C, A) for lute, viola da gamba and bass; Lauffensteiner: concerto (g) for lute, 2 violins and cello; Meusel: a concerto for lute and 2 for lute, flute or oboe, viola da gamba and bass; Pichler: trietto (G) for lute, violin and cello. Most of the works are cast in suites or partitas. Edition: MAM, xxx (1973) [Lauffensteiner conc. in g]

New York, Public Library, JOG 72–29, vols.xi–xiv. Collection of 18th-century Manuscript Music (ex-Harrach family, Vienna). Vol.xi (53 ff.): *Lauten-Musik mit Begleitung*; anon. pieces. Vol.xii (19 ff.): *Lauten-Musik*, pieces attributed to Gleitsmann (4), Jacobi, Meusel and Weichenberger. Vol.xiii (31 ff.): *E.G. Baron, Lautenmusik mit Begleitung auf Violine, Violoncello, dann Flöte und Oboe*; 3 works by Baron. Vol.xiv (21 ff.): an overture and suite for lute, violin and cello by August Kühnel, a suite for lute by Lauffensteiner and a concerto (which the lute part only) by Gleimius.

Rochester (NY), Sibley Music Library, Eastman School of Music, M2.1 D172 (vault) olim ML96 D172 (vault): *My Lord Danby, his Book*. 137 pp.; 92 pieces, some grouped in suites. 12 arrangements of music by Handel from *Almira* (1705), *Florindo* (1708) and *Daphne* (1708), and keyboard suites. A gavotte, bourrée, ritornello and air, and overture attrib. Handel are otherwise unknown. In addition to some 11 other pieces in Handel's style are pieces by 'N' (2) and 'C.N.' (3), Visée (3), Lully (3), Corelli, Lord Danby, Fannel, Gallot, Losy and Purcell. Titles include: ouverture, courante/double, bourrée, gavotte, aria, air ('No, no', 'La favorite du Roy de France'), minuet, 'La belle … pour la Maîtresse de Monsr Schutz', tombeaux ('du Roy d'Orange', 'Mazarini'), gigue, etc. Facsimile: complete vol. (Geneva, forthcoming). Literature: T. Crawford: 'Lord Danby, "Lutenist of Quality"', *The Lute*, xxv (1988), 53–68; T. Crawford: 'Lord Danby's Lute Book: a New Source of Handel's Hamburg Music', *Göttinger Händel-Beiträge*, ii (1986), 19–50

Salzburg, Studienbibliothek der Universität, M III 25: Musica: Partieen pro liutho, violino, basso. 153 ff.; 50 'Parthias' and 'Kammer-concertos': 35 for solo lute by Fichtel (24), anon. composers (6), Beher, Lauffensteiner, Peutro (?Pietro), Serta and Weiss; 14 for lute with violin and bass by S.L. Weiss (7), Christ

(2), Meckh (2), Lauffensteiner and Johann Sigismund Weiss; and a 'Concerto da camera à 4' by Blockh for lute, mandore, violin or flute, and basso continuo. The works extend from 3-movement concertos to partitas with 11 dances; some of the attributions have been questioned. Parts (other than lute) are extant only for the works by Christ and Meckh. Editions: DTÖ, lxxxiv, Jg.xlvi (1966) [2 partitas by Fichtel and 1 ascribed to Bohr von Bohrenfels]; MAM, xxx (1973) [conc. and partita]. Literature: J. Klima: 'Die Paysanne', *Jb des Österreichischen Volksliedwerkes*, x (1961), 102–6 [incl. 2 transcrs.]

Martin, Philippe: *Trio VI: III con luito* [sic], *flauto traversiere et fondamento, III con liuto, violin et fondamento* (Augsburg: Leopold, *c*1731–8) (RISM M1172). 3 partbooks; 6 trio sonatas with flute and 3 with violin; most sonatas have 4 movements (capriccio, scherzo, minuet and trio, arietta; entrée, ballo, siciliano, minuet and trio; etc.). Literature: H. Neemann: 'Philipp Martin: ein vergessener Lautenist', *ZMw*, ix (1926–7), 545–65

Wrocław, Biblioteka Uniwersytecka Mf 2002: Livre du luth, contenant des pieces les plus exquises: et gaillardes de quatre tons del accord françois ordinaire, scavoire: G.D.F. et A. & Des six tons des autres accords, pour la Paterneté trés Réligieuse, le Père Hermien Kniebandl, … ala Maison des Graces à Grissau (dated 1739 on f.91). 136 pp.; 120 pieces, many grouped into partitas (14 anon., and 1 each attrib. Kühnel and S.L. Weiss), and individual movements and arrangements of German lieder attrib. S.L. Weiss, 'W' and Jiunior Weiss. Also a 4-page instruction by Le Sage de Richée on playing the lute.

Dresden, Sächsische Landesbibliothek, 2389/0/4c; London, British Library, Add.31305, ff.10–23v: Antonio Vivaldi: Concerto in d for viola d'amore, lute, strings and cembalo P266/R540 (performed for the Dresden court at Venice in 1740). Edition: O. Malipiero, ed.: *A. Vivaldi: Opere strumentali* (Milan, 1947–72), cccxx

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ARTHUR J. NESS (with C.A. KOLCZYNSKI)

Sourdéac, Marquis de [Rieux, Alexandre de] (*b c*1620; *d* Le Neubourg, Normandy, 7 May 1695). French machinist and opera manager. He provided the machines for Pierre Corneille's tragedy *La toison d'or*, which was first performed in 1660 in a specially constructed theatre in Sourdéac's castle in Normandy and later (1661) given in Paris. In December 1669 he and the rich financier Sieur de Champeron became business managers of Perrin's Académies d'Opéra; Sourdéac also acted as machinist and designed the adventurous effects for Cambert's *Pomone* (1671). Apparently seduced by the opera's financial success and their own desire for power, Sourdéac and Champeron swindled the company out of its substantial profits, and effectively contributed to Perrin's downfall. Sourdéac subsequently designed the machines for Cambert's *Les peines et les plaisirs* (1672) and was planning the spectacle for a third opera when the Académies were forced to close. From 1673 to 1681 he worked for the Comédiens-Français.

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CHRISTINA BASHFORD

Sourdine (i) (Fr.). *See* MUTE.

Sourdine (ii) (Fr.). *See* KIT.

Sourdine (iii) (Fr.). *See* SORDUN.

Šourek, Otakar (*b* Prague, 1 Oct 1883; *d* Prague, 15 Feb 1956). Czech musicologist. He was an engineer by profession, and joined the works department of the Prague City Council in 1907, remaining there until his retirement in 1939. A well-trained musician, he took an active part in Prague musical life as choir conductor and répétiteur

and especially as a critic, contributing to *Hudební revue*, *Listy Hudební matice*, Branberger's *Smetana*, and *Tempo*, and writing reviews in the daily *Venkov* (1918–41). In 1910 *Hudební revue* entrusted him with the edition of Dvořák's letters to Emil Kozánek, an event which dictated his life-work. His four-volume life and works of Dvořák began to appear in 1916; in 1917 he published the first catalogue of Dvořák's works. In addition he compiled several volumes of Dvořák's letters, notably the selection *Dvořák ve vzpomínkách a dopisech* ('Dvořák in letters and reminiscences'), which, together with a shortened version of the biography and some volumes of analyses of Dvořák's works, also appeared in English and German. Acknowledged as the leading authority on Dvořák of his day, Šourek wrote articles on him for the third to fifth editions of *Grove's Dictionary of Music* and for *Cobbett's Cyclopedic Survey of Chamber Music* (London, 1929–30). From 1945 he took charge of the miniature score section of Hudební Matice, where he also worked on the collected edition of Dvořák's works. Šourek's interests extended to other Czech music. He compiled catalogues of the music of Suk and Novák and wrote detailed introductions to new works, incuding the earliest analysis of Janáček's *The Excursions of Mr Brouček*.

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JOHN TYRRELL

Souresby, John. English 15th-century musician, probably identifiable with SOURSBY.

Souris, André (*b* Marchienne-au-Pont, Hainaut, 10 July 1899; *d* Paris, 12 Feb 1970). Belgian composer, conductor and musicologist. He studied at the Brussels Conservatory (1911–18), where he won first prizes in music history (1915), harmony (1916), counterpoint and fugue (1917, under Du Bois) and the violin (1918); he later studied composition and orchestration with Gilson. In 1927 he won the Rubens Prize, which enabled him to stay in Paris for a time and make contact with the leaders of the avant garde. Scherchen gave him conducting lessons in 1935, and from 1937 to 1946 Souris was conductor for Belgian radio. As director of the music department of the Brussels Séminaire des Arts (1944–9) he introduced and arranged performances of works unknown in Brussels, especially serial music. He directed the Belgian section of the ISCM (1946–52) and was the editor of the journal *Polyphonie* (1947–9). Having taught since 1925, he was professor of harmony at the Brussels Conservatory between 1949 and 1964.

Before 1923 Souris composed a great deal, writing songs in a Debussian manner, but when the Pro Arte Concerts revealed other musical styles, he rejected the intimate refinement of Debussy and also his own previous work. Taking instead Satie and Stravinsky as his models, he wrote deliberately banal music; the first product of this new phase was the *Choral, marche et galop* op.1 for four brass (1925), clearly indebted to *The Soldier's Tale*. Souris had always shown a concerned interest in new directions in the arts, and in 1925 he joined up with the Belgian surrealists who had formed the 'Correspondance' group around Paul Nougé. With Hooreman, Souris wrote two tracts in 1925, *Tombeau de Socrate*, a parody of Satie, and *Festivals de Venise*, dated 20 September 1925, which includes the statement: 'The coming of a new art hardly concerns us. Art has been demobilized elsewhere – one must rather live'. The negation of art is characteristic of Souris' music of the period: it advocates an art of the commonplace. Again with Hooreman, he wrote the score for *Les dessous des cartes* (1926), a caricature of *Les mariés de la tour Eiffel* of 'Les Six'. When not concerned with parody, Souris juxtaposed the most banal and diverse elements to create a collage effect, as in his *Musique* (1928).

But from that year the 'Correspondance' group began to see a political justification for art, and Souris renounced his anti-musical activities to work with found materials. His *Quelques airs de Clarisse Juranville* (1928) bring together Sprechgesang and lyrical flights, brief melodic ideas and grandiloquent operatic phrases; but such eclecticism was exceptional – more frequently he based a work on one type of pre-existing material. Thus the orchestral *Danseries de la renaissance* (1932) take several four-part pieces by Gervaise, somewhat reworked in rhythm and melody, and *Le marchand d'images*, which exists in several versions, is founded on Walloon folksong. The subtle poetry of this piece makes it Souris' finest achievement. Sometimes he invested music in an antique or poular style, as in the *Comptines pour enfants sinistres* (1942), but in such cases the archetype is easily recognizable. Taken into a new context, the commonplaces

acquire an expressive power beyond their original effect, and it was Souris' wish that the objectivity and general comprehensibility of this music would counter artistic egocentricity. Under the influence of Leibowitz, Souris became interested in 12-note serial composition in 1945. However, after completing *L'autre voix*, his first serial work, he abandoned the technique and devoted himself essentially to film music. Beginning with *Le monde de Paul Delvaux* (1946), he established himself as a notable composer for the cinema. His scores are distinguished by an economy of means and a careful choice of timbre, and they are truly integral parts of the films for which they were composed.

Souris wrote numerous articles, some of them day-to-day criticism, others deeply concerned with the problems of musical form. This particular preoccupation sprang from his transcriptions of lute tablature, where the problems of reconstructing the original form led him to an examination of the foundations of artistic creation. Gestalt theory had already brought to his attention the insufficiency of conventional analytic methods, and he undertook studies from a phenomenological standpoint. Souris was one of the leaders of Belgian musical life during the first half of the 20th century, and his wide-ranging cultural interests (existentialism, structuralism, linguistics, Lévi-Strauss, Bachelard) benefited a whole generation of musicians.

WORKS
(*selective list*)

ORCHESTRAL

Scherzo, 1923; Soliloque, str, perc, 1923; 5 chorals figurés [from J.S. Bach], brass band, 1928; Musique (Collage 1928), 1928; Org Conc. no.2, brass band, 1928 [from Handel]; Rêverie, 1931; Danseries de la renaissance [from Gervaise], 1932; Hommage à Babeuf, ww, 1934; Fanfare et scherzo, ww, perc, 1937; Burlesque, 1938; Symphonies, 1939; Suite de danseries no.2, ww, 1943; 3 pièces, small orch, 1944; 4 Fantasies, str, 1961–79 [from Purcell]; Ouverture pour une arlequinade, 1962; 7 pièces, 1963 [from Isaac]

CHAMBER AND SOLO INSTRUMENTAL

Fantasque, str qt, 1916; Fugue, str qt, 1917; 2 petits poèmes, vn, pf, 1917; Improvisation, pf, 1917; Hymne à l'automne, vn, pf, 1919; Sonatine, pf, 1920; Bagatelle, vn, pf, 1923; Berceuse, vn, pf, 1924; Choral, marche et galop, op.1, 2 tpt, 2 trbn, 1925; Tombeau de Socrate, 1925, collab. Hooreman; Burlesque, tpt, pf, 1931; Echos de Spa, pf, 1934; Fatrasie, vn, pf, 1934; Rengaines, ww qnt, 1937; Caprice no.24, vn, pf, 1943 [from Paganini]; Suite de danseries no.3, 2 tpt, hn, trbn, 1944; 5 Fantasies, str sextet, 1952 [from Purcell]; Cadenza for Mozart K503, pf, 1961; Concert flamand, ww qt, 1965; Petite suite de danseries, ww qt, 1965 [from Susato]; 3 pièces anciennes, vn, va, 1965

VOCAL

Choral: Carillon de Noël, 4vv, 1915; Le ménétrier (E. Verhaeren), male chorus, 1919; L'aubespin (P. de Ronsard), male chorus, 1920; En allant vers la ville (H. de Régnier), male chorus, 1920; Les pèlerins (Régnier), male chorus, 1921; En Wallonie, chorus, orch (1940); Comptines pour enfants sinistres (F. Marc), S, Mez, vn, cl, pf, 1942; 8 chansons enfantines, children's chorus, orch, 1943; La légende de St Nicolas, children's chorus, orch, 1943; Chansons rurales, 4vv, orch, 1958; Petit jeu, children's chorus, pf, 1960; Alle psallite, chorus, 2 org, 1963; De Sancto Spiritu, chorus, 1963 [from H. Isaac]; Fêtes d'Hébé, 3 S, T, B, chorus, orch, 1964 [from Rameau]; Le marchand d'images, 2 spkrs, S, A, T, B, chorus, orch, 1954–65

Solo vv, insts: 3 poèmes japonais, S, str qt, pf, 1916; Chanson (F. Viellé-Griffin), 1v, str qt, pf, 1917; Avertissement (P. Nougé), 2/3 spkrs, perc, 1925; Alleluia, 1v, 9 insts, 1928; Je te connais (Nougé), Mez, str qt, pf, 1928; Quelques airs de Clarisse Juranville (Nougé), Mez, str qt, pf, 1928; L'autre voix (R. Guiette), S, fl, cl, va, vc, pf, 1947; 3 Motets, 4 solo vv, insts, 1961; 5 Laude, 4 solo vv, insts, 1961; Triptyque pour un violon (J. Séaux), spkr, Mez, 2 A, 2 Bar, B, org, perc, 1963; 4 Motets, S, Mez, insts, 1963 [from Cypriot polyphony]

Songs: A ceux qui sont morts pour la patrie (A.H.C. van Hasselt), 1915; Attente, 1915: Ballade (P. Fort), 1915; Baptême en automne (Souris), 1915; Amour (A. Rimbaud), 1916; D'aimer (Fort), 1916; Ballade (Fort), 1916; De joie (M. Elskamp), 1917; Prélude à la chanson d'Eve (C. van Lerberghe), 1918; Ton coeur larmoie (Viellé-Griffin), 1918; Comme un chant de cloche (F. Jammes), 1919; Matin d'octobre (T. Klingsor), 1919; Ivresse au printemps (A. de Noailles), 1920; Java (Nougé), 1925; Musiciens en voyage (G. Limbour), 1925

INCIDENTAL MUSIC

Stage: Le dessous des cartes (Nougé, C. Goemans), 1926, collab. Hooreman; Hurrah l'Oural (Aragon), 1934; Le bon vin de Monsieur Nuche (Willems), 1949; Truffaldino (C. Goldoni), 1949; Yolande de Beersel, 1949; Le blason des fêtes (Vaume), 1960

Film scores: L'Ardenne (Sur les routes de l'eté) (dir. H. Storck), 1936; La Belgique nouvelle (dir. Storck), 1937; Un ennemi public (dir. Storck), 1937; Le monde de Paul Delvaux (dir. Storck), 1946; La joie de revivre (dir. Storck), 1947; De Renoir à Picasso (dir. P. Haesaerts), 1948; Le froid (dir. G. De Boe), 1949; Visite à Picasso (dir. Haesaerts), 1950, collab. Froidebise; Masques et visages de James Ensor (dir. Haesaerts), 1950; Perséphone (dir. L. Zangrie), 1951; Le banquet des fraudeurs (dir. Storck), 1951; Bakouba (dir. De Boe), 1952; Limbourg (dir. De Boe), 1952; Peintres bantous (dir. G. Félix and A. Scohy), 1952; Marionnettes de Toone (dir. J. Cleinge), 1953; Helle sera appelée femme (dir. De Boe), 1953; Bruges (dir. De Boe), 1954; L'humanisme (dir. Haesaerts), 1955; Laethem Saint-Martin (dir. Haesaerts), 1955; Calligraphie japonaise (dir. P. Alechinsky), 1957; La déroute (dir. A. Kyrou), 1957; Prisons (dir. O. De Mol), 1958; Beloeil (dir. E. Bernhard), 1958; L'école de la liberté (dir. Haesaerts and Bernhard), 1960; L'imitation du cinéma (dir. M. Marien), 1960; Chimigrammes (dir. P. Cordier), 1963, collab. Mercenier; Encre (dir. J. Cleinge), 1964; De ballade van het diepe water (dir. C. Gabriels), 1964; Babel (dir. Cleinge), 1965; Dulle Griet (dir. Cleinge), 1965

Radio scores: Godefroid de Bouillon (H. Closson), 1939; Le nez (N.V. Gogol), 1939; La chanson de Roland, 1942; Les amours de Lancelot (J. Boulanger), 1962; Pasiphaé (H. de Montherlant), 1962; Léonce et Léna (G. Büchner), 1964; Mes inscriptions (L. Scutenaire), 1965; Point de lendemain (V. Denon)

Other incid scores

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Principal publishers: CeBeDeM, Schott, Suvini Zerboni

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with J. Jacquot: T. Mace: *Musick's Monument* (Paris, 1956)
with R. de Morcourt: A. Le Roy: *Premier livre de tablature de luth* (Paris, 1960)
Poèmes de Donne, Herbert et Crashaw mis en musique par leurs contemporains (Paris, 1961)
with S. Spycket: *Oeuvres de Robert Ballard: Premier livre(1611)* (Paris, 1963)
with S. Spycket and J. Veyrier: *Oeuvres de Robert Ballard: Deuxième livre(1614) et pièces diverses* (Paris, 1964)
with M. Rollin: *Oeuvres du vieux Gautier* (Paris, 1966)
with M. Rollin: *Oeuvres de Chancy Bouvier Belleville Dubuisson Chevalier* (Paris, 1967)
with M. Rollin: *Oeuvres pour luth seul de Jean-Baptiste Besard* (Paris, 1969)
with M. Rollin: *Oeuvres de Nicolas Vallet pour luth seul* (Paris, 1970)
with M. Rollin: *Oeuvres de René Mesangeau* (Paris, 1971)
with M. Rollin: *Oeuvres des Bocquet* (Paris, 1972)
with M. Rollin and J.-M. Vaccaro: *Oeuvres de Vaumesnil, Edinthon, Perrichon, Raël, Montbuysson, La Grotte, Saman, La Barre* (Paris, 1974)

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HENRI VANHULST

Soursby [Saursbi, Sorbi] (*fl c*1430–60). English composer. His style of composition is suggestive of a slightly younger contemporary of Dunstaple. He was probably the John Souresby who was master of the choristers at the collegiate church of St Mary, Warwick, by 1432–3 and still held this post in 1448–9, and who was granted a life annuity of £10 p.a. by Richard Beauchamp, Earl of Warwick (*d* 1439) (*GB-EXr* Chanter 722, f.8*v*; *Lpro* E 368/220, rotulets 108–9). This grant may result from an earlier period of service with Beauchamp, whose household chapel in 1422 numbered 18 men and 9 'queresters'. It is possible that Souresby travelled with Beauchamp to the Council of Konstanz in 1416, where the earl was one of the principal English delegates, or to France in the English campaigns of the 1420s and 30s. In view of the 'r' present in all contemporary spellings, it seems unlikely that Soursby was the Henry Soulbe who was clerk of the Royal Household Chapel, 1446–52. He was an excellent composer after the later manner of Dunstaple and is identified as 'anglicanus' in the index of *I-TRmp* 92.

WORKS

Sanctus, 3vv, *I-TRmp* 90, 92 (twice), *TRmd* 93 (no chant), ed. in DTÖ, lxi, Jg.xxxi (1924/*R*)
Sanctus, 3vv, *AO* 15 no.179 (no chant, but plainsong incipit resembles Sarum no.4; composer's name partly cut away), ed. Meyer-Eller, ii, 52
Sanctus, 3vv, *AO* 15 no.180 (Sarum no.5 in iii; ii and iii must be read in augmentation ['error anglorum']; paired scribally with Ag), ed. Meyer-Eller, ii, 42
Agnus Dei, 3vv, *AO* 15 (anon; paired scribally with San: no musical connection but probably by Soursby; Sarum no.3, chiefly in iii), ed. Meyer-Eller, ii, 60

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BRIAN TROWELL/ANDREW WATHEY

Sousa, Filipe de (*b* Lourenço Marques, Mozambique, 15 Feb 1927). Portuguese composer, musicologist and conductor. He took a degree in classical philology at Lisbon University and studied the piano (diploma 1947) with Abreu Mota and composition (diploma 1952) with Jorge Croner de Vasconcelos at the Lisbon Conservatory; he also studied conducting with Fritz Lehmann in Munich (1954–5), Hans Swarowsky in Vienna (1957) and Albert Wolff in Hilversum (1957). He was one of the founders of the Portuguese section of the Jeunesse Musicale and, during his ten years as director of the Portuguese television music department (1959–69), he also taught composition at Lisbon Conservatory (1963–7). Besides some activity as a conductor he has carried out much research, discovering several 18th- and 19th-century Portuguese manuscripts which he has reconstructed and revised. These include *As variedades de Proteu* (1737) and *Guerras do Alecrim e da Mangerona* (1737) by António Teixeira (the earliest known operas in Portuguese) and João Pedro de Almeida Mota's Passion. His output as a composer, though refined, was somewhat limited. It shows a distilled and elliptic style with neo-classical influence, as well as a particular concern for the literary quality of the material.

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Orch: Suite de danças, 1956; Sinfonietta, chbr orch, 1961
Chbr and solo inst: Sonatina, pf, 1951; Wind Qnt, 1957; Sonatina, pf, 1957; Caleidoscópio, vn, 1981; Monologue, vn, 1981; Suite, va, 1985
Songs: 2 Negro Poems (L. Hughes), 1948; 2 sonetos (C. Pessanha), 1950; 5 odes (R. Reis), 1950; Entwürfe aus zwei Winterabenden (R.M. Rilke), 1954; 4 poèmes d'amour (P. Éluard), 1965–70; 3 English Sonnets (F. Pessoa), 1985; 2 poemas de cante Jondo (F. García Lorca)

Principal publishers: Edition Modern (Munich), Musicoteca (Lisbon)

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J.D. Bomtempo: *Sinfonia no.1, opus 11*, PM, ser.B, viii (1963)
Francisco de Lacerda: Trovas, PM, ser.C, xxiv (1973)
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ASTA-ROSE ALCAIDE/ALEXANDRE DELGADO

Sousa, John Philip (*b* Washington DC, 6 Nov 1854; *d* Reading, PA, 6 March 1932). American composer, bandmaster and author. Composer of the official national march of the United States, *The Stars and Stripes Forever*, Sousa, who was known as the 'March King', was the most important figure in the history of bands and band music.

1. Life. 2. Legacy. 3. Works.

1. Life. Both his parents were immigrants: his father, John Antonio, a trombonist in the US Marine Band, was born in Spain of Portuguese parents; his mother, Marie Elisabeth Trinkaus, was born in Bavaria. The family name was Sousa, despite stories that it was originally 'So', to which 'USA' was appended. John Philip, the third of ten children, was first educated at home because of poor health, and then attended local schools. In the evenings he attended the Esputa Conservatory of Music, where he studied singing, the violin, piano, flute and several brass instruments. At the age of 11 he organized an adult quadrille orchestra. He was about to run off with a circus band when his father had him enlisted as an apprentice musician in the US Marine Band at the age of 13. During the early Marine Band years Sousa performed professionally as a civilian violinist with several Washington theatre orchestras and probably also taught at the Esputa Conservatory. Meanwhile, he tried his hand at composition. He studied with George Felix Benkert, a Washington composer and conductor, and played the violin in Benkert's chamber orchestra.

After leaving the Marine Band at the age of 20 Sousa continued working as a violinist and conductor at Washington theatres, and also performed with a string quartet in informal concerts at the home of William Hunter, Assistant Secretary of State. In 1875 he became conductor for Milton Nobles's travelling theatre troupe, composing incidental music for the play *The Phoenix (Bohemians and Detectives)*. He returned to Washington and soon went on the road again as conductor of *Matt Morgan's Living Pictures*, a vaudeville show. In 1876 he moved to Philadelphia for the American centenary celebration, playing first violin in the International Exhibition Orchestra. While Offenbach was the orchestra's guest conductor, Sousa composed *The International Congress* for him. After the centenary, he performed, arranged and composed for several Philadelphia theatres and also corrected proofs for one of his publishers, W.F. Shaw. Among his works at that time were orchestrations of several Gilbert and Sullivan operettas. He composed two versions of an operetta, *Katherine*, but neither was produced. *HMS Pinafore* was then the rage in America, and Sousa was chosen to conduct the Philadelphia Church Choir Company's production. He made his own orchestration, which was praised by Gilbert and Sullivan. In 1879 he married a young understudy from the company, Jane van Middlesworth Bellis.

After *Pinafore* Sousa arranged and conducted a variety show, *Our Flirtations*, which toured after a run in Philadelphia. His accomplishments impressed the Marine Corps officials, and he was appointed the 14th conductor of the US Marine Band in 1880. During the next 12 years he transformed the band into the finest military band in America. He composed new marches and transcribed classical works to augment the band's limited repertory. His first published operetta, *The Smugglers*, appeared in 1882, followed by the more successful *Désirée* in 1883. Sousa also helped to form the Washington Operatic Association and conducted numerous oratorios. His early marches attracted limited attention, but *The Gladiator* (1886) was widely played and eventually sold over a million copies. As his national and international popularity increased, his publisher, Harry Coleman, made a fortune from sheet music sales of his marches, meanwhile paying Sousa only $25 to $35 for each new march.

During his last two seasons with the Marine Band, two national tours were made under the management of David Blakely, who persuaded Sousa to leave military service and form his own civilian band. The new band, known as Sousa's Band, toured the North American continent each year from 1892 and made four European tours (1900, 1901, 1903, 1905) and one world tour (1910–11). During this period, Sousa had reached his peak as an operetta composer, and *El capitan* (1895) was particularly successful. The only interruption in the band's concert schedule came during World War I, when Sousa volunteered to serve in the US Navy, organizing fleet bands at the Great Lakes Naval Training Center. World War I marches which have maintained their popularity include *Sabre and Spurs*, *US Field Artillery* and *Solid Men to the Front*.

After the war the Sousa Band tours began again and continued until the Great Depression of 1929, when the number of engagements decreased. The last concerts were held at Atlantic City's Steel Pier in September 1931. Meanwhile the band had begun to give radio concerts, which continued until Sousa's death. During the last decade of his life he was regarded as an American institution. He became increasingly interested in school music, adjudicated at band contests and frequently conducted massed bands. Sousa died of a heart attack after rehearsing the Ringgold Band of Reading, Pennsylvania. Fittingly, the last selection he conducted was *The Stars and Stripes Forever*.

Sousa has been widely commemorated, both in Washington (the Sousa Bridge, the Sousa Stage at the Kennedy Center for the Performing Arts, Sousa Hall in the Marine Barracks) and further afield. Extensive Sousa archives are on deposit at the Library of Congress, the US Marine Band and the University of Illinois. Perhaps the most touching of all the tributes to him came from former members of Sousa's Band, who formed the Sousa Band Fraternal Society 12 years after his death. Each year, on his birthday, members travelled to New York and held dinners. Chapters eventually were formed in other cities, and a newsletter was issued. It was a 'last man's' organization, never to be reinstated.

2. Legacy. In his era Sousa was a phenomenon of the entertainment world. He and his band had a remarkable impact on the musical tastes of America, and because of their collective artistry they put America's best foot forward in travels abroad. The band was regarded as the foremost ensemble of its kind during an era known as the 'golden age of bands'. The musical organization Sousa created was a phenomenon in itself. It was a large band, ranging from 43 to 73 musicians, was completely self-financing and travelled exclusively by rail and ship. During its 40-year history (1892–1932), it presented over 15,200 concerts. Sousa demonstrated that a major music organization could take music of good quality directly to the people, often performing in two towns per day, and do so profitably.

A student of both classical and popular music, Sousa was one of the most accomplished conductors of the day. He could attract superior musicians by offering elevated pay scales and the prestige of performing for a high-profile composer–conductor before appreciative audiences. The technical excellence of the band can be gauged from the constantly varied programmes, which the musicians frequently played without rehearsals, often using manuscript parts or transposing orchestral parts.

At the turn of the 20th century Sousa was possibly the most widely known name in music. People on both sides of the Atlantic were dancing the two-step to his *Washington Post*, bands everywhere were playing his marches, and both sheet music and recordings were selling briskly. He initially despised the phonograph, which brought him no financial return. Sales of the sheet music made him wealthy, however, and by the end of the 20th century *The Stars and Stripes Forever* had probably sold more sheet music and recordings than any other single piece ever written.

Sousa had a passion for perfection, whether presenting a common street melody or a classic, and he did more to diminish artistic snobbery than any other conductor of his era. Soloists always played a prominent part in Sousa Band concerts, and he engaged established artists. Among those were violinist Maud Powell, soprano Estelle Liebling, cornettist Herbert Clarke and trombonist Arthur Pryor. Sousa was also seen in a progressive role, introducing much new music, including excerpts from

Parsifal nine years before the opera was performed in New York.

An aspect of Sousa's legacy often overlooked is his patriotism. This is seen in the titles he gave his music, which literally tell the story of America, and even more emphatically in his personal life. He spent a total of over 19 years in military service and volunteered to extend that in times of national crisis. His patriotism began as a small boy, born within sight of the nation's capitol building and exposed to the sights and sounds of the Civil War. It was perhaps most evident in his presentation of the pageant, *The Trooping of the Colors*, during the Spanish-American War and his enlistment in the US Navy at the age of 62 during World War I.

Sousa's influence was felt in many areas. Aside from his legacy of marches and his huge impact on the band movement, he also made a significant contribution to early American operetta, and had a substantial influence on the recording and sheet music industries. He is credited with introducing ragtime to Europe when his band made its first European tour in 1900. He was also a champion of composers' rights, being one of the charter members of the American Society of Composers, Authors and Publishers and a campaigner for the American copyright law of 1909. Sousa's contribution to the literary field was minimal, but he was the author of seven books and well over 100 pieces for magazines and newspapers.

Sousa's influence on the American music scene continued long after his death. Musicians who played under him, numbering about 1200, went on to hold positions in symphony, opera and ballet orchestras. Some, such as Meredith Willson, became noted composers. Others, including Arthur Pryor, Herbert Clarke and Frank Simon, became prominent conductors, thus carrying the Sousa tradition to a later generation.

3. Works. Although known almost entirely for his marches, Sousa composed music of many types, including operettas, songs and suites. Aside from the operettas and suites, most of the remainder of his works were composed specifically for band.

Of Sousa's marches, 135 stand as independent pieces. Others sometimes classified as marches were derived from songs or belong to larger works. The marches are diverse in character, which is surprising in view of the restrictive framework of the common quickstep march. They are often described as being typically American, perhaps because of their breezy energy. Some have a distinctive swing, particularly in their second sections. Among the finest of the marches are *The Stars and Stripes Forever*, now the official American march; *The Washington Post*, which was used internationally for dancing the two-step; and *Semper Fidelis*, adopted by the US Marine Corps.

The early marches have a definite military bearing, easily adapted to marching, but later ones are more sophisticated. Only one third have military titles. Except for three dirges and one lengthy collection of national tunes, all are of the quickstep variety. Much of their success is due to their straightforward construction. The melodies and harmonies are actually quite simple except for 'break', or episodic, sections, and countermelodies and obbligatos are used sparingly. In general, the marches follow two patterns: *AABB*–trio–break–trio–break–trio, and *AABB*–trio–trio–*DD*. He seldom used da capos and ensured that the last strains made an emphatic final statement. Sections are usually 16 or 32 bars in length, except for the introductions, which are usually four bars, and the break sections, which vary. He did not favour specific keys, writing down what he heard in his 'brain band', as he called it (he did not use an instrument when composing). Flat keys were usually used for band arrangements, and sharp keys for orchestra arrangements. Piano reductions and other arrangements, many of which were created by the publishers, were in whatever keys were convenient for the performers.

It is interesting that Sousa never performed his marches as published, for two reasons. First, the published editions were fully orchestrated and thus suitable for marching, whereas his band was strictly a concert organization. He used variations in voicing, dynamic shading and accents to add variety. Second, he did not want others to play his music exactly as he did. For finales he often had the cornets, trumpets and trombones come to the front of the stage. He did not change tempos during the performance of his marches.

Next in importance to Sousa's marches are his 15 operettas. For much of his professional life he never entirely abandoned his ambition of becoming an operetta composer–conductor, but this ambition was dashed when he was appointed leader of the US Marine Band at the age of 25. Before assuming leadership of the Marine Band, he had composed one operetta and had orchestrated and conducted others. Despite the demands on his energy made by the Marine Band, he found time to compose *The Smugglers* and *Désirée*, both of which ran with limited success. He also orchestrated Felix Marie Masse's *Paul and Virginia*, and possibly other works. These were forerunners of American operetta, and Sousa was one of several composers caught up in the creation of a new market for American musical entertainment.

Several subsequent operettas met with little acceptance. But *El capitan*, first performed in 1896, played for four years in America and six months in England and turned out to be the most important 19th-century operetta by an American composer. Encouraged by its success, Sousa wrote *The Bride Elect*, *The Charlatan* and *Chris and the Wonderful Lamp* in the span of four years. From 1900 to 1911 his operetta production was curtailed because of overseas touring with his band. *The Free Lance* was successful in 1906, as was *The American Maid* in 1913, but these were the last of his operettas to be produced. *The Irish Dragoon* was completed in 1915, but by this time public interest in this form of musical theatre had waned.

Sousa's style of operetta can be traced to that of Gilbert and Sullivan, and to a lesser extent Offenbach, Suppé and Wagner. Full of spirited march melodies, the operettas had an unmistakable aura of optimism perfect for the time. The marches were quickly modified as quickstep marches and marketed independently, and long outlived the works from which they were drawn. The operettas reflect Sousa's strong sense of propriety with no risqué wording or suggestive action. Their librettos, the best of them by Charles Klein, are deliberately nonsensical make-believe. Some contain innovative production ideas: *The American Maid*, for example, features glass-blowing artisans on stage. However, Sousa's operettas remain period pieces, and except for *El capitan* have had little success when revived.

Sousa's 70 songs reveal an unknown side of his musical personality. A few are of a minstrel type, complete with

absurd humour, but these are far outnumbered by the serious songs. Characteristically, the songs employ simple melodies, harmony and rhythms, with very little syncopation, and straightforward chordal accompaniments. All are written in the treble clef, with few indications of whether the voice(s) should be female or male. Major keys are predominant, even when the subject matter is sad, although chromaticism is occasionally used to expressive effect. Most are of the stanza and refrain types, sometimes with recitative between verses.

Sousa's fantasies and humoresques for band did not follow the format favoured by most other composers. They were used exclusively as showpieces and are of two basic types. One type is a set of variations on a familiar melody, with fragments of other songs added where appropriate. The other type, used with great effect at his concerts, is a series of songs which have a common subject in their titles and are strung together so as to tell a story. Sousa wished to keep them exclusively for his own band, and few were published.

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Unless otherwise stated, printed works were published in Philadelphia, and MSS of unpublished works are in US-Wc

for a more complete list of works see GroveA (H.W. Hitchcock)

STAGE

operettas unless otherwise stated

The Phoenix (Bohemians and Detectives) (incid music, J. Bludso), 1875, lost
Matt Morgan's Living Pictures (incid music), 1876, Washington DC, spr. 1876, lost
Katherine (3, W.J. Vance), 1879
Our Flirtations (incid music, Sousa, Vance, E. Bartlett, others, after J.B. Wilson), 1880
Florine (M.A. Denison), 1881, unfinished
The Smugglers (2, Vance, after F.C. Burnand: *The Contrabandista*), 1882, Washington DC, 25 March 1882
Désirée (2, E.M. Taber, after J.M. Morton: *Our Wife*), 1883, Washington DC, 1 May 1884
The Queen of Hearts (1, Taber), 1885, Washington DC, 12 April 1886
The Wolf (3, Sousa), 1888
The Devil's Deputy (J.C. Goodwin), 1893, unfinished
El capitan (3, C. Klein), 1895, Boston, 13 April 1896
The Bride Elect (3, Sousa), 1897, New Haven, CT, 28 Dec 1897
The Charlatan (3, Klein), 1898, Montreal, 29 Aug 1898
Chris and the Wonderful Lamp (3, G. MacDonough), 1899, New Haven, CT, 23 Oct 1899
The Free Lance (2, H.B. Smith), 1905, Springfield, MA, 26 March 1906
The American Maid (3, L. Liebling), 1909, Rochester, NY, 27 Jan 1913
Hip Hip Hooray (incid music), 1915, New York, Sept 1915, Ballet of the States by Sousa, lost
The Irish Dragoon (3, J. Herbert, after C. Lever: *Charles O'Malley*), 1915
The Victory (E.W. Wilcox), 1915, unfinished
Cheer Up (revue, 3, R.H. Burnside), 1916, New York, aut. 1917, part of Act 2 by Sousa
Everything (incid music), 1918, lost

VOCAL

70 Songs, 1874–1931, incl. Ah Me! (E. Swallow), Annabel Lee (E.A. Poe), A Rare Old Fellow (B. Cornwall), Boots (R. Kipling), Crossing the Bar (A. Tennyson), I Wonder (E.M. Taber), In Flanders Fields the Poppies Grow (J.D. McCrae), Star of Light (B. Beach), Sweet Miss Industry (S. Conant Foster), Tally-Ho! (J. Miller), The Love that Lives Forever (G.P. Wallihan), There's a Merry Brown Thrush (L. Larcom)
7 other vocal works, incl. TeD, B♭, 4 solo vv, org, op.12, 1874; The Trooping of the Colors, pageant, solo vv, 4vv, band (Cincinnati, 1898); The Messiah of Nations, patriotic hymn (J.W. Riley), 4vv, band/orch (Cincinnati, 1902); The Last Crusade, ballad (A.H. Spicer), 4 solo vv, 4vv, orch (Cincinnati, 1920)

INSTRUMENTAL

for band, unless otherwise stated

many works also published in versions for piano, orchestra and numerous other instrumentations

135 marches, 1873–1931, incl. El capitan (1896), Golden Jubilee (Cleveland, 1928), Hands Across the Sea (1899), King Cotton (1895), Nobles of the Mystic Shrine (Cleveland, 1923), Sabre and Spurs (Cleveland, 1918), Semper Fidelis (Philadelphia, *c*1888), Solid Men to the Front (New York, 1918), The Fairest of the Fair (1908), The Free Lance (1906), The Gallant Seventh (Cleveland, 1922), The Gladiator (1886), The Glory of the Yankee Navy (1909), The High School Cadets (Philadelphia, *c*1890), The Invincible Eagle (1901), The Liberty Bell (1893), The Pride of the Wolverines (Cleveland, 1926), The Rifle Regiment (New York, *c*1886), The Stars and Stripes Forever (1897), The Thunderer (Philadelphia, *c*1889), The Washington Post (Philadelphia, 1889), US Field Artillery (New York, 1918)
11 waltzes, 12 other dances, band/pf, 1872–1925
11 suites, 1893–1925, incl. At the King's Court, 1904 (1912), Dwellers of the Western World, 1910 (1911), Tales of a Traveler, 1911 (1912–14), Three Quotations, 1895, pf score (1896)
13 humoresques, 1885–1928, incl. Showing Off Before Company, 1919, *US-Wc*
20 fantasies, band, 1876–1925; 3 fantasies, orch, 1876–8, incl. The International Congress, 1876; 4 fantasies, pf, vn/fl, 1879–80: most unpubd
332 known arrs. and transcriptions for band, orch, solo insts with band/orch/pf

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PAUL E. BIERLEY

Sousa, Lourenço da Conceição de. *See* CONCEIÇÃO, MANOEL LOURENÇO DA.

Sousa Carvalho, João de. *See* CARVALHO, JOÃO DE SOUSA.

Sousa Dias (de Macedo), António de (*b* Lisbon, 13 Nov 1959). Portuguese composer. He has a background that includes studies in jazz, electronics, telecommunications, musicology and computer programming, in addition to his studies in composition at the Lisbon Conservatory with Capdeville and at the University of Paris VIII with Horacio Vaggione. He has had close connections with music theatre, as a member of the groups ColecViva and

Opus Sic (together with Capdeville). He has written many scores for the cinema. He has been appointed to teach composition and electro-acoustics at the Escola Superior de Música in Lisbon, of which he is also sub-director (1995–2001).

His composition owes much to his involvement with cinema and music theatre even when the works are not theatrical themselves. Aesthetically, he is much influenced by the ideas of Capdeville: his music embraces a wide range of stylistic references and focusses greatly on the dramatic and rhetorical function of the music rather than its grammatical structure.

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(selective list)

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Tape: Mise en page, 1990; Gamanço no.1, 1997; Natureza morta com ruídos de sala, efeitos especiais e claquete, 1997; Estranho movimento para um dia como o de hoje, 2000

CHRISTOPHER BOCHMANN

Sousaphone. A type of bass tuba used mainly in marching bands, named after John Philip Sousa (1854–1932). It is distinguished from the rest of the tuba family by its shape and widely flaring bell (see illustration). Like the HELICON it encircles the player, resting on the left shoulder and passing under the right arm, with the bell pointing forward above the player's head. It is especially popular in America but is also used in some European bands; in the 1920s it sometimes appeared in jazz groups. Like upright band tubas, sousaphones are pitched in E♭ and B♭ and are non-transposing instruments. Most have three valves; some have a fourth valve that lowers the pitch by a 4th. The fundamental notes are *E♭′* and *B♭″*.

The earliest sousaphones, made to Sousa's specifications in the 1890s, had the bell pointed upright and (as described in Sousa's autobiography, *Marching Along*, Boston, 1928) 'projected the sound upward and mushroomed it over the entire band and audience' (*see* BRASS BAND, fig.3). This model, nicknamed 'the rain-catcher', never became popular, though Sousa used it in his concert band, usually in combination with upright tubas. At least one manufacturer (H.N. White of Cleveland, Ohio) advertised 'bell-up' sousaphones as late as 1924, although by this time the bell-forward form, first made by the C.G. Conn Co. about 1908, was standard in college and marching bands. From the early 1960s manufacturers such as Conn and the Selmer Co. constructed sousaphones with fibreglass bodies and brass valves and fittings, resulting in an instrument that is lighter and less susceptible to denting.

The question of who built the first sousaphone was for many years part of an intense rivalry between the J.W. Pepper and C.G. Conn companies, both of which claimed credit for the instrument. Sousa himself recalled, in an interview published in the *Christian Science Monitor* of 30 August 1922, that while he was still conductor of the Marine Corps Band (i.e. before August 1892) he suggested the instrument to J.W. Pepper of Philadelphia, who made and named the first sousaphone. An instrument believed to be the first sousaphone – made by Pepper and dated 1893 – came to light in 1992. An 1896 issue of the *Musical Times and Band Journal*, which was published by Pepper, names Herman Conrad as 'Sousaphone, Sousa's Band', possibly the first use of this term in print. By 1898 the Conn Co. had built its own sousaphone and had given it, along with other Conn-made instruments, to Sousa for use in his band. The Conn sousaphone subsequently became the more commercially successful instrument.



Bell-forward sousaphone in E♭ by Buescher, from a Grossman Music Co. catalogue, Cleveland, Ohio, 1935

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CAROLYN BRYANT (with LLOYD P. FARRAR)

Sousedská (Cz.: 'neighbourly'). A slow Czech couple-dance in triple time, one of the constituent dances of the BESEDA. It is believed to be of folk origin, first occurring in the 1830s in the Czech countryside at dance parties known as 'sousedské zábavy' ('neighbourly entertainments'), though it was soon taken into the town dance repertory. It is a type of slow ländler and is known also under a variety of more graphic names such as *zdlouha* ('slowly'), *šoupaná* and *vláčná* (both 'dragging'). Older types of the *sousedská* had more in common with the minuet, serving the function of a ceremonial wedding dance. The dance is known to many different tunes and texts, including folk

texts (e.g. K.J. Erben: *Nápěvy prostonárodních písní českých*, 1862, nos.33, 380, 393, 527) and was often extended by the insertion of a trio. Stylizations of the *sousedská* occur relatively frequently in Czech art music. Smetana included a named *sousedská* in his *České tance* (1879) and Suk wrote a late *Sousedská* for small ensemble (1935), but there are many *sousedská*-type movements elsewhere, for example in Dvořák's *Česká suita* (1879), *Slavonic Dances* nos.6 and 16 (1878–86) and in the scherzo of his Ninth Symphony (1893), in J.B. Foerster's operas *Debora* (1893) and *Eva* (1899) and in his Wind Quintet (1909), and in works by Křička and Martinů.

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JOHN TYRRELL

Souster, Tim(othy Andrew James) (*b* Bletchley, Bucks., 29 Jan 1943; *d* Cambridge, 1 March 1994). English composer. He studied music under Rose, Lumsden, Wellesz and Bennett at Oxford (BA 1964, BMus 1965), but was much more influenced by Stockhausen's courses at Darmstadt in 1964. As a BBC producer (1965–7) he worked with Berio, Feldman, Henze, Stockhausen and others, while beginning to make a name for himself as a composer and trenchant observer of contemporary music. He was then composer-in-residence at King's College, Cambridge (1969–71), and at the beginning of his time there founded the live electronic ensemble Intermodulation with Roger Smalley and others. Many of his works of the next few years were conceived for this group, with which he remained associated while based in Germany: first as Stockhausen's assistant at the Hochschule für Musik, Cologne (1971–3), then in Berlin. In 1975 he took up a research fellowship at Keele University. Intermodulation disbanded the next year, and he briefly formed a new group, 0dB, to pursue connections with rock music. In 1978 he went to California, where he began a work that marked an abrupt shift to non-electronic chamber music and rhapsodic consonance: the Sonata for cello, piano and wind. He returned to England in 1980 and settled again in Cambridge, where he established his own electronic studio to produce concert works and music for TV, in which field he had notable success: his contribution to *The Green Man* won the British Association of Film and Television award for the best TV music of 1990. Varied as his music is in style, there runs through it a strong feeling for melody (so that *Spectral*, for instance, is not so far from the Sonata) and an equally strong sense of music as social and political action. Souster wrote extensively on music including the entry 'Great Britain: since 1945' in the *Dictionary of Contemporary Music*, ed. J. Vinton (New York, 1973).

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PAUL GRIFFITHS

Souterliedekens (Dut. from *souter*: 'psalter' and *liedekens*: 'songs'). Name given to the first complete metrical Dutch translation of the psalms. The text of this translation is traditionally (and probably rightly) ascribed to the Utrecht nobleman Willem van Zuylen van Nyevelt. The *souterliedekens* were published with melodies for all the psalms (and a few canticles) in 1540 by the Antwerp printer Symon Cock. Because Cock corrected his work during the print run there are differences among the extant copies; these are often erroneously thought to have originated from different editions. The melodies were drawn from various sources, such as Dutch folksongs, French chansons and Gregorian chant. Since the melodies of songs from the first half of the 16th century were rarely notated, the collection is an indispensable source for Dutch folksong of the period. While the rhyming of the psalm texts, which draw heavily on the 'heretical' Bible translations by Jacob van Liesveld (1526) and Willem Vorsterman (1528), may itself be seen as a reformatory act, the whole volume was set up in such a way that it could be acceptable and useful to Catholics as well as to Protestants: the corresponding Vulgate verses were printed in the margin and the edition was provided with a royal privilege. The collection was probably intended for the various religious communities of the Netherlands in the mid-16th century in a non-exclusive way. Subsequent editions of the *souterliedekens* were issued in Antwerp in 1559, 1564–6 and 1584, times of relative freedom in religious matters.

During the 1550s and 60s the *souterliedekens* were set polyphonically three times, by Clemens non Papa (four volumes, 1556–7; ed. in CMM, iv, 1953), Gherardus Mes (four volumes, 1561) and Cornelis Buscop (one volume with 50 pieces, 1568; ed. in UVNM, xxii, 1899). Clemens's settings are three-part, in polyphonic style, with the melody in the tenor voice. Mes's settings are four-part, use various homophonic and polyphonic styles and show greater variety in the treatment of the melodies: some settings use them as cantus firmi, others paraphrase

them or cite only the incipits and still others do not use them at all. Buscop's settings are in motet style and do not use the traditional melodies. Although difficult to prove, there is evidence of Protestant leanings in all these polyphonic settings: Clemens also set Marot's table prayers, Mes's settings were published by Susato shortly after his move to northern Alkmaar, and Buscop's settings were dedicated to the Protestant Duke Erich of Brunswick-Lüneburg.

During the second half of the 16th century the *souterliedekens* were increasingly viewed as a Protestant metrical psalter. They were prohibited in the Spanish Netherlands and sung by Calvinist Protestants, especially by the Mennonites in the north. Editions appeared in Kampen (1562), Utrecht (1598–1613) and Amsterdam (1613). Their impact on Dutch song, sacred and secular, was considerable, as can be seen from the many times their melodies were cited for Protestant religious songs in the Low Countries. They were never accepted as the official metrical psalter, however, Petrus Dathenus's translation of the Genevan psalter taking on that role soon after its publication in 1566. The *souterliedekens* became obsolete everywhere in the Netherlands after about 1620. *See also* PSALMS, METRICAL, §II, 4.

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RUDOLF RASCH

South Africa, Republic of. Country in Southern Africa. With an area of 1,224,691 km², it occupies the southernmost tip of the continent, bordered by Namibia, Botswana and Zimbabwe to the north and by Swaziland and Mozambique to the north-east (fig.1). LESOTHO is an independent enclave in the mountains in the east of the country. In the north-west is the vast Kalahani desert, where most of the remaining Bushmen (San) peoples (see BUSHMAN MUSIC), the earliest inhabitants of the region, and the Khoikhoi (Hottentot) peoples live (*see* KHOIKHOI MUSIC).

South Africa was colonized by the Dutch in 1652 and also by the British in the 19th century; it became a dominion within the British Empire in 1910 and an independent republic in 1961. Although less than 11% of the total population of 46·26 million (2000 estimate) are whites, of European descent, a system of apartheid or segregation, which deprived blacks, Coloureds (mixed race) and Asians of constitutional equality (though they represent 77%, 9% and 3% of the population respectively), became official policy when the 1948 elections swept Afrikaners to political power. Only in 1989 did apartheid restrictions begin to be removed. In 1993 parliament approved a Transitional Constitution, which finally paved the way for a new multi-racial parliament (elected in April 1994).

I. Indigenous music. II. European traditions. III. Popular styles and cultural fusion.

I. Indigenous music

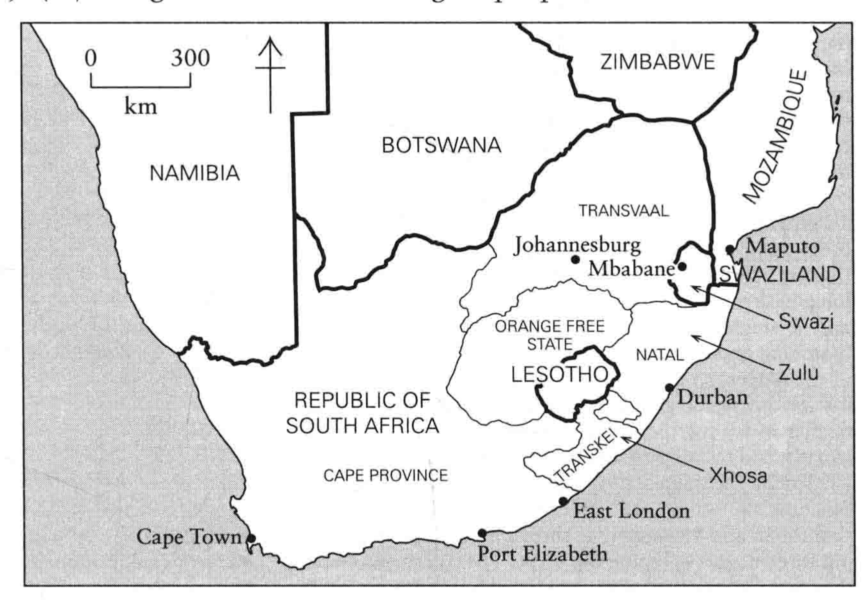
1. Nguni music: (i) General background (ii) Main musical features (iii) Musical instruments (iv) Tonality (v) Music and society (vi) Western influence and modern developments. 2. Sotho/Tswana music: (i) Sotho music (ii) Tswana music. 3. Venda music: (i) Musical concepts (ii) Music and society (iii) Musical structure (iv) Modern developments. 4. Tsonga music: (i) Musical instruments (ii) Vocal music (iii) Modern developments.

1. NGUNI MUSIC. Nguni is the name applied collectively to the Zulu, Swazi and Xhosa peoples of south-eastern Africa, the largest indigenous group in the country. Their languages and cultures are closely related, and their traditional music is more vocal than instrumental, polyphonic dance-songs being particularly important. About 7,000,000 Nguni live in the Republic of South Africa and in Swaziland; offshoots, who emigrated early in the 19th century, are the Ndebele of ZIMBABWE and the Ngoni of Malawi and Zambia (*see* MALAWI, §1).

(i) General background. People resembling the Xhosa who live in the Eastern Cape province and Transkei were encountered there in the 16th century by shipwrecked Portuguese seamen. Early in the 19th century, the military leader Shaka amalgamated various Nguni clans to form the powerful Zulu nation in Natal and kwaZulu. At about the same time, the Swazi nation became established in Swaziland. Nguni languages belong within the Bantu language family, but they show certain features adopted from the neighbouring Khoikhoi (or Hottentots, now almost extinct), most notably in their use of three 'click' consonants, written as 'c', 'q' and 'x'. As with other Bantu languages, speech-tones influence the shape of vocal melody. A characteristic of the Nguni that is rare elsewhere in Africa (but present in Chinese and German) is the pitch-lowering effect of voiced consonants, which in song often produces rising on-glides.

As with other southern Bantu peoples, the traditional economy of the Nguni is composite; it comprises cattle-rearing, the monopoly of men and boys, and agriculture, which is women's work. Men used also to do a certain amount of hunting. Since the early 19th century, with the advent of missionaries and settlers, the Nguni have increasingly come under Western influence. Indigenous culture survives only sporadically in some of the remoter rural areas.

(ii) Main musical features. Strange as it may seem for an African people, the Nguni have no history of drums or percussion ensembles as a basis for their communal



1. *Map of South Africa*

dancing. Dancers always sang their own dance music, and although ankle rattles and hand-clapping were sometimes added, the basis of their collective music-making was the unaccompanied dance-song. War-shields were sometimes used percussively by warriors in earlier days, and oxhides were beaten at Xhosa boys' initiation ceremonies. Drums were not, however, entirely unknown. Medicine men sometimes used them, and a type of friction drum was employed at girls' coming-of-age ceremonies among the Zulu. Improvised drums and wooden clappers are now used in certain neo-traditional art forms, such as modern Zulu *ingoma* dancing. Essentially, however, it is clear that in the past the Nguni have specialized in developing vocal polyphony rather than instrumental ensembles or rhythmic complexity.

A striking feature of traditional Nguni choral dance-songs is the principle of non-simultaneous entry of voice parts, and the intricacy of their polyphonic interaction. There are always at least two voice parts with different starting-points; their phrases frequently overlap, but there is usually no common cadence point where the parts achieve a combined resolution. Instead, each voice returns to its starting-point as in a round (though the parts are not identical), and the process is continually repeated. Variations commonly occur in the leading voice part, while the chorus maintains a constant ostinato. A very simple two-part illustration (without variations in the leading voice part) is provided in ex.1; this shows a work-song sung by a trench-digging team in Smith Street, Durban, in 1964. The alignment of the interacting parts is fundamental in such music. This concept is felt so intrinsically that an individual singer, if asked to demonstrate a traditional choral song, will not merely render a single voice part but will always attempt to present the essentials of at least two parts, the leader and the chorus, by jumping from one to the other whenever a new phrase entry is due.

(iii) Musical instruments. The most comprehensive survey of traditional Nguni instruments was conducted by Percival Kirby in 1934. Although instruments played little or no part in the traditional communal music of the Nguni, they were certainly used in individual music-making. Flutes and musical bows of several different types were formerly very common. Gourd-resonated musical bows were used for self-accompaniment in solo singing, where the instrument assumed the role of a chorus by supplying an ostinato against which the singer improvised an offset leading part. Many surviving choral songs are said to have been composed in this way. Individual music-making was conceived chiefly as a form of self-expression, not as entertainment for an audience. This concept still persists among rural migrants who play guitars, concertinas or harmonicas for personal enjoyment while walking in the street. To some extent, traditional Nguni musical principles and stylistic features are effectively expressed through such non-African instruments.

Although not strictly musical in function, side-blown animal horns were used by men, mainly for signalling. The Zulu also occasionally used an end-blown bamboo trumpet with oxhorn bell, yielding two or more notes. Several types of small whistle were used, mainly in hunting and in doctoring. Men and boys played flutes, which were mainly associated with cattle-herding. The Zulu *umtshingo*, a long, obliquely held flute without finger-holes, was sounded by shaping the tongue to serve as an air channel. The 4th to 12th partials of the harmonic series were produced through overblowing and by alternately stopping and unstopping the end with a finger. The making and playing of these flutes, and of the smaller *igemfe*, was formerly forbidden among the Zulu until the time of the annual *umkhosi*, the festival of the first fruits. The *igemfe* was used for duet playing, two flutes being tuned about a semitone apart.

Several types of mouth-resonated musical bow were used for solo playing, but these are now rarely found. They include the Xhosa *inkinge*, and the Zulu *isithontolo* shown in fig.2. The stave is held against the mouth and the string plucked with a finger or plectrum or, in the case of one type of instrument, sounded by means of a friction-stick. To produce a melody, different harmonics, usually the 3rd to 6th partials from two or three fundamentals, are selectively resonated by varying the shape of the mouth as in playing the jew's harp. The commercial jew's

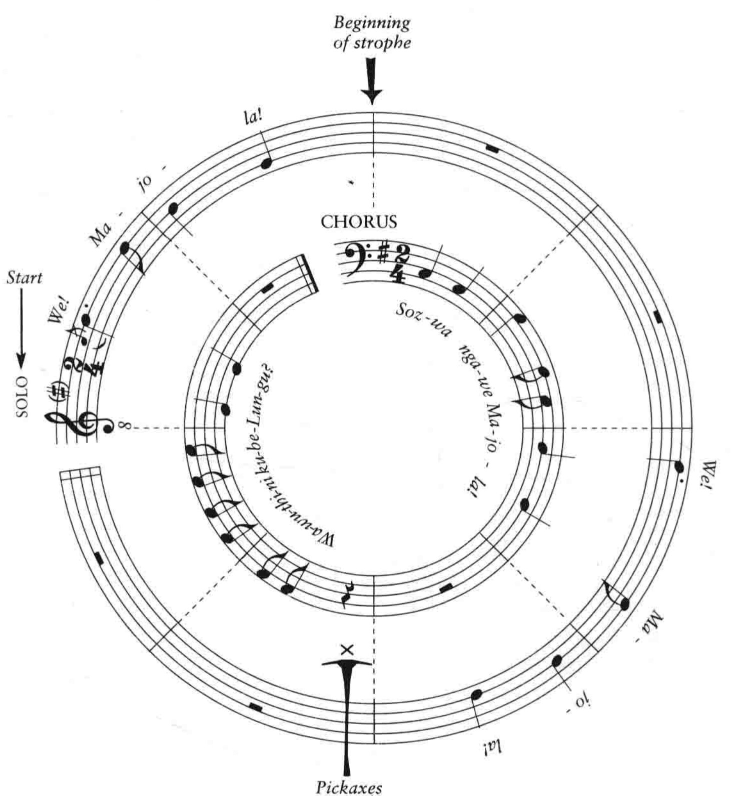
harp has in fact become popular as a substitute for the bow. Another variety of mouth bow, the *ugwala* or *unkwindi*, was a 'stringed wind' instrument (apparently derived from the GORA of the Khoikhoi), sounded by blowing on a piece of quill that connected the string to the stave.

In earlier days, the classical instrument for self-accompaniment in solo singing was a gourd-resonated bow, the Zulu *ugubhu*, Swazi *ligubhu* or Xhosa *uhadi* (fig.3*a*). This is a large musical bow, about 1·5 metres long, with a gourd-resonator attached near the lower end, and a single undivided string struck with a piece of thatching grass. The instrument is held vertically in front of the player, so that the circular hole in the gourd faces his left breast or shoulder and can be moved closer or farther away for the selective resonation of harmonics, usually 2nd to 5th partials. Besides the fundamental note yielded by the open string, a second note is obtained by pinching the string near its lower end between the left thumbnail and forefinger, as shown in fig.3*a*, the remaining three fingers gripping the stave. The interval between the open and stopped notes produced by Xhosa players is usually roughly a whole tone; the outstanding Zulu musician, Princess Constance Magogo kaDinuzulu, uses a semitone varying from 90 to 150 cents on different occasions; both sizes of interval have been noted among Swazi players. Selectively resonated harmonics from the two fundamentals, though relatively faint, are used melodically as a vocal accompaniment. The resultant hexatonic scales obtained from whole-tone and semitone stopping are shown in ex.2; though the open-string fundamental is shown as C, the tuning is often as much as a 5th lower, and the entire series is transposed accordingly.



2. *Zulu isithontolo (mouth-resonated musical bow)*

A second type of gourd bow, the Zulu *umakhweyana* and the Swazi *makhweyane*, reputedly borrowed from the Tsonga people of Mozambique early in the 19th century, largely displaced the Zulu *ugubhu* and the Swazi



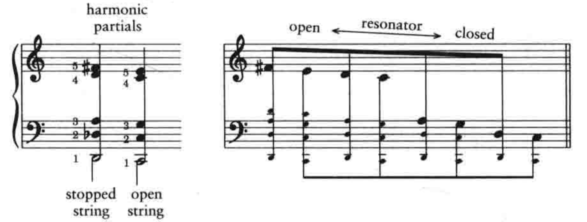
Ex.1 Southern Zulu work song (♩ = 104–16) (see Rycroft, 1967)

ligubhu but was not adopted by the Xhosa. This instrument, shown in fig.3*b*, differs from the earlier type in that the gourd-resonator is slightly smaller and mounted near the centre of the stave instead of at the bottom. In addition, the string is tied back by a wire loop or brace attached to the resonator, so that two open notes are obtainable, one from each segment of the string. These notes are tuned anything from a whole tone to a minor 3rd apart, and a third fundamental, usually a semitone higher, can be produced by stopping with a knuckle the lower segment of the string below the restraining loop. This stopped note has a duller sound, however, and is not always used. Selectively resonated harmonics are used melodically in the same way as on unbraced gourd bows. The notes available from the braced gourd bow, when the two segments of the string are tuned a whole tone apart, are shown in ex.3. Some players may transpose the entire series as much as a minor 3rd higher.

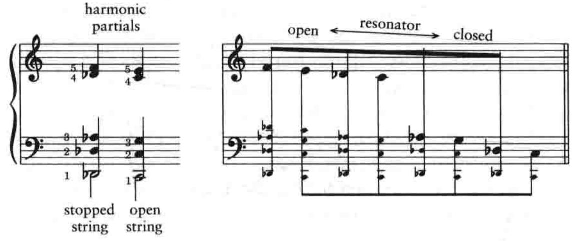
(iv) Tonality. There is considerable diversity in the scale systems used by different Nguni peoples and also within those used by single language communities. Broadly speaking, perfect 4ths and 5ths appear to be important structural intervals. A few ancient Zulu dance-songs have only three notes, in the descending sequence C–G–F, with the octaves of one or more of these notes. But some apparently older Zulu songs use pentatonic and hexatonic modes containing two semitone intervals. In these, the

Ex.2 Selectively resonated harmonics on Nguni unbraced gourd bows (see Rycroft, 1969)

(a) Whole-tone stopping on the Xhosa *uhadi*



(b) Semitone stopping on the Zulu *ugubhu*

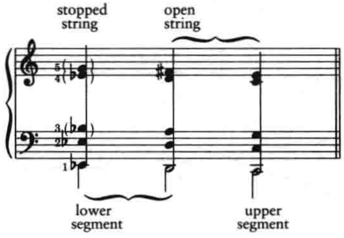


tonality and chord structure appear to be based on two contrasting triads with roots roughly a semitone apart; this is the same interval that occurs between the roots produced on the *ugubhu* bow. Both in *ugubhu* bow songs and in many Zulu and Swazi choral songs, descending

a b

3. *Gourd-resonated musical bows: (a) Zulu ugubhu; (b) Zulu umakhweyana*

Ex.3 Notes obtainable on the braced gourd bow: the Zulu *umakhweyana* and the Swazi *makhweyane*.



hexatonic modes with the notes A♭–G–F–E–D♭–C are to be found, based on the contrasting triads C–E–G and D♭–F–A♭. The two triads, based on the roots C and D♭, are used in a contrasting manner. In many songs, the middle note of one triad is omitted, resulting in a pentatonic mode with two semitone intervals. The Swazi most commonly omit the E, and the Zulu often omit the F, while sometimes rendering the E as E♭. The resultant A♭–E♭–D♭ structure then resembles the ancient Zulu C–G–F scale.

The Xhosa, and also Zulu-speakers in southern Natal, most frequently use whole-tone root progressions as typified in the C and D roots of the *uhadi* bow. Descending hexatonic modes comprising notes from the C and D triads are very common, as in A–G–F♯–E–D–C–(A); the F♯ may be omitted, resulting in the common pentatonic. However, in the latter case, root progressions between C and D still function, and Nguni pentatonism therefore differs from the purely melodic use of the pentatonic found in many other parts of the world. Major and minor 3rds and 6ths quite often occur as chordal intervals in Nguni polyphonic songs, in addition to the more common 4ths, 5ths and octaves (or unisons), though the former are more transitory than the perfect intervals. But no functional hierarchy of discords and concords seems to operate consistently. Owing to offset phrasing between the voices, there is usually no collective resolution or cadence; instead, the artistic intention is possibly to maintain an ever-changing balance between the constituents, through chordal contrast as well as by other means.

(v) Music and society. Where traditional ways of life remain relatively intact among the Nguni, music plays an important role for the individual and the community. There are songs for different age-groups, related to different activities and occasions. Many songs are directly functional, either regulating physical actions, as in dancing or a collective task, or being educative by regulating behaviour; they may express group ideas or popular or personal opinion, they may be critical of authority (permissible in song), or they may serve as an essential constituent of a ceremony or social event.

Outstanding composers or performers are admired, but there are no professional musicians. Nearest to being a professional in earlier times was the *imbongi*, the court praise-poet who recited the praises of the king or chief and his ancestors at important functions. Though *izibongo*, Zulu praise-poetry, calls for a style of delivery that has melodic features, it is regarded as an art form in its own right and does not fall within the category of vocal music. The traditional Zulu word for singing is *ukuhlabelela*, from the verb *hlabelela*, 'to sing'. However, this term does not exactly match the Western concept of singing; besides excluding *izibongo*, which to Western ears often resembles a form of praise-song, it includes a form of 'choral recitation'. This occurs, for example, in several versions of the Zulu recreational *isigekle* dance. An exaggerated 'sing-song' rise and fall of pitch, without exact musical notes, is used, but there is a regular metre, and this seems to be a more important criterion for defining *ukuhlabelela* than the melodic use of fixed pitch values. Vocal phrasing in Nguni songs often flouts a regular metre, rather than expressing it directly, and word-stresses frequently do not coincide with the physical downbeat of the dance-step or other movements. Consequently, it can be entirely misleading to analyse songs without taking accompanying physical movements into account.

In traditional Nguni society, choral dance music provides the essential basis of orderly social interaction at important ceremonies. Rhythm is always given physical expression through simultaneous actions by the singers themselves, in the form of dance-steps, gestures or the wielding of real or symbolic weapons, implements or regalia. These actions are normally considered inseparable from the music; music and movement are blended to produce an ultimate form of expression involving the complete human being interacting with others of his group. The performance may also be felt to be inseparable from the context of a particular ceremony, and the ceremony to be essentially a part of some sacred or seasonal event, like the impressive royal annual *incwala* ceremony of Swaziland. Certain *incwala* dance-songs are forbidden at any other time.

The corresponding Zulu royal ceremony of the first fruits, the *umkhosi* or *ukweshwama*, has been re-activated, and British and Zulu military history is in the process of being thoroughly revised. The Swazi *incwala* ceremony appears to be a mass dramatization of national solidarity under their priest-king, the *Ingwenyama* or Lion, although the participants are grouped separately according to lineage, regiment, age and sex. An onlooker gains the impression of a vast 'real-life' opera or dramatic pageant, for which no audience is intended. The solemn dance-songs are essentially a performer's art form, a means of collective expression, with national and religious motivation. Their full appreciation requires not a passive audience but direct experience that can be gained only through active participation.

In contrast to the overall solidarity demonstrated in national ceremonies, there is often a strong element of rivalry at smaller social gatherings, parties and weddings, reflecting group differentiation on the basis of locality, family, age or sex. The central feature of a wedding, held at the bridegroom's home, is an elaborate programme of dances. As if expressing artistically the essential two-family contractual basis of marriage, the bride's party and that of the groom dance in turn, quite separately, each group seeking to outdo the other and to assert themselves as distinctive and worthy of social recognition.

(vi) Western influence and modern developments. Through European contact during the past century and a half, many Western musical elements and ideas have been adopted by the Nguni. Traditional instruments are almost extinct, surviving only in some of the remoter rural areas. Traditional Nguni folk music survives only where social life retains a traditional basis. For the past century or more, missionaries and teachers have greatly influenced musical taste. A Zulu hymnbook with European tunes

was printed in 1862. The first Xhosa songbook, *Amaculo aseLovedale* ('Songs of Lovedale'), appeared in 1884. The tonic sol-fa system was widely taught, and traditional music was increasingly displaced by Western choral music, sacred and secular. Educated Africans also began composing pieces for four-part choir with vernacular words. Outstanding Xhosa pioneers in this field were the Rev. John Knox Bokwe (1855–1922) and Benjamin John Peter Tyamzashe (*b* 1890); and among the Zulu, Reuben Tholakele Caluza (*b* 1895) and Alfred Assegai Kumalo (1879–1966). A well-known Xhosa hymn, *Nkosi Sikelel' iAfrika* ('God bless Africa'), composed in 1897 by the Rev. Enoch Sontonga, is now the national anthem of South Africa; its tune was also adopted for the national anthems of Tanzania and Zambia.

Several Xhosa composers have excelled in musical comedy. Todd Thozamile Matshikiza (1921–68) composed the music for two stage productions, *King Kong* (libretto by H. Bloom) and *Mkhumbane* (libretto by Alan Paton). After a successful tour in South Africa, *King Kong* was staged in London in 1960–61. Since that time, the production of African musico-dramatic presentations (mostly with English words) has been growing steadily. A notable artist in this field is Gibson Mtutuzeli Kente (*b* 1932), who combines the roles of playwright, composer, director and producer. His first four musical plays were *Lifa*, *Manana the Jazz Prophet*, *Sikalo* and *Zwi*.

Nguni experimentation with Western musical forms began in the late 1600s with the first settlement of Europeans in the Cape. By the 1860s, the mining and manufacturing industries in South Africa had begun to draw heavily on a system of migrant labour, absorbing many thousands of men into emerging urban centres. Muff Andersson (p.38) suggests that by 1914 gramophones and records were sold from ox-carts by the MacKay brothers, agents of the London-based company His Master's Voice, along with European instruments such as the guitar, concertina, violin and piano. Hybrid musical styles began to emerge in urban *shebeens* (illegal drinking houses), migrant worker hostels and on the streets, exhibiting a creative blend of traditional forms and newly adopted instrumentations and styles. The steady movement of people to and from the urban centres led to the dissolution of distinct rural and urban social, economic and cultural characteristics. Musical performances thus reflect networks of production and reproduction spanning town and countryside (Coplan, 372).

Although there is a diversity of Swazi and Zhosa performing practices, researchers and the music industry have documented and recorded Zulu music more than that of any other South African cultural group. Images of Zulu have circulated throughout the world since the British encountered Zulu armies in battle in the 1880s, and this may account for the historical predominance of Zulu-related research and entertainment interest.

Although the guitar was most likely introduced to the KwaZulu Natal region as a trade item by Portuguese or Arab sailors as early as the 16th century (Kaye, 351), it became associated with migrancy and an urban identity in the early 1900s. Zulu guitarists localized their instruments by returning them, transposing onto them a rapid plucking style, cyclical form and contrasting whole-tone progressions of traditional *umakhweyana* gourd bow performing practice (Rycroft, 1977). The guitar came to be associated with the wandering solo performer known as a MASKANDA, a word derived from the Afrikaans word *musikant* which means 'musician'. *Maskanda* also refers to a particular musical structure. The first *maskanda* musician to record commercially in the 1960s was John Bhengu, a highly skilled Zulu guitarist renowned for his *ukupika* (plucking) style (Allingham, p.385). Since solo acoustic guitar playing was considered to have limited audience appeal, Bhengu switched from acoustic to electric guitar and recorded with full band and backing vocals. He was marketed under the name *Phuzushukela* ('sugar drinker'), and his upbeat dance style set the tone for many electric *maskanda* bands. Although *maskanda* continues to be associated with a rural Zulu identity, it has also become highly commercial, with radio and television programmes devoted to the genre, nationwide competitions, and the recent development of women professional performers.

ISICATHAMIYA, a male *a cappella* musical genre developed by Zulu migrant workers at the turn of the 20th century, along with the elaborate network of weekly competitions that helps to define the genre, provides a space within which black South Africans have been able to reflect and act on their fractured world (Erlmann, p.10).

Zulu *ingoma* dances, once associated with 'tribal' dance competitions on the Witwatersrand gold mines, and linked to the political history and ideology of the apartheid government, are now fostered in the schools, and performed at meetings of independent trade unions and important state functions. *Ingoma* dance troupes perform at weekends in competitions organized at the hostels and mines, and in staged musicals such as the revived *IpNtombi*. The post-1994 democratic South Africa has inspired the celebration of ethnic identities and cultural roots and has led to the re-emergence of traditional performing practices, values and beliefs, providing the basis for ethnically based social programmes and political parties (Meintjes, p.9).

2. SOTHO/TSWANA MUSIC. A primary difference between Sotho and Tswana music and that of Nguni peoples of South Africa and Swaziland is the inclusion of elements of praise in vocal music. It has been suggested that the quicker rhythms and tempos of the Sotho and Tswana language groups, when compared to Nguni types (i.e. siSwati and Zulu), contributes to the ease in performance of rapid, recitative-like praise-songs that recount historical events or extol the lives of famous individuals or families. Such praise-singing is sometimes accompanied by choral singing in the background, but more often it interrupts the choral singing (Huskisson, 1982, 374).

(i) Sotho music. Contemporary Sotho music reflects the continuing modernization and development taking place in southern Africa. The co-extensive nature of old and new in musical performance testifies to the legitimacy of studying both traditional and newer musical aspects of Sotho expressive culture.

Sotho vocal music is essentially pentatonic and performed in call-and-response form. The response performed by a group usually remains static, while the call of an individual is flexible; leaders are often selected for the ability to manipulate words. Older styles of vocal performance included Sotho men performing *mohobelo* songs and *mokorotlo* songs, which include praising. Men often perform such songs, which are associated with regiments in khaki pants and white shoes, forming a 'long

L-shaped line, stamping their feet in periodic rhythmic emphasis, at the same time bringing the knobkerry sticks, held aloft in the dance, down to the level of the body' (Huskisson, 375).

Praise-singing is also an aspect of Sotho women's songs, such as the *mokgibo* knee dance-song. Women kneel on the ground in a semicircle during these call-and-response songs and perform an elaborate dance with movements in which the knees are raised and lowered. Ululation and hand-clapping accompany the singing. Another type of song is the male *diphotha*, a step-dance performed in gumboots that are struck together and slapped with the hands in a synchronized rhythm to a series of 'step' movements. The *diphotha* is typically accompanied by a concertina.

Sotho girls perform call-and-response *lialolo* and *metjekong* dance-songs that accompany simple movements; many of the girls stand and clap, while others dance. Clapping in polyrhythms is a typical feature of the *mokokopelo* dance-song performance style of Sotho women. Sotho boys perform *lengae* initiation songs in a style characteristic of Sotho men; the songs rely on the production of a deep bass melodic line (Huskisson, 376).

(ii) Tswana music. The Tswana occupy the region of the eastern Transvaal in South Africa and Botswana. Tswana vocal music (*dipina*) is classified according to its function within a specific social institution.

Music of Tswana boys' initiation rituals (*moama*) is one such category. According to Johnston, in *bowera* circumcision schools, initiates spend a considerable amount of time memorizing songs under the supervision of a musician specialist (*nake*) (Johnston, 890). Initiates also undergo 'hazing' during dances such as the *secho* whipping dance. Completion of the circumcision is marked by a ceremonial procession (*thalalagae*) before the Tswana boys return to their village.

Young Tswana girls participate in a *boyale* puberty school, where music and dance also play an integral role. One prominent dance is *radikgaratlane*, in which a women is masked and disguised as a god, wearing clay horns, a symbol of virility. Upon the completion of the all-night *thojane*, a ceremonial dance, each young girl is received as ready for marriage and greeted upon return to her family with special *megolokwane* songs of return.

Music is also featured at the traditional wedding feast, where the *setapa* dance is performed by guests. In addition, exorcists frequently require their audiences to sing and clap during curing ceremonies. Burial ceremonies (*magoga*) also involve music, as do *go rapelela metsi* rain rituals. Children's vocal music includes *pinapalo* counting rhymes, *tlhaletso* nursery rhymes, *tshameko ya pina* singing games and *tsirimanya* jingles. Adult work-songs and beer-drinking songs also contribute to the category of Tswana vocal music.

Tswana communal vocal music is often related to the annual agricultural cycle; the post-harvest season usually involves more musical activity, such as the performances of songs and dances during beer drinking. These seasons are outlined by Johnston as follows:

Letlhafula (autumn): a time for hoeing songs and work-party songs
Mariga (winter): a time for children's fireside story-songs
Dikgakologo (spring): a time when women and children chase birds from crops by singing lustily in the fields
Selemo (summer): a time for beer-brewing, beer-songs and beer-dances (Johnston, 891)

Tswana songs may be referred to as 'folklore of great importance' (*mainane a segologolo*), or they may be composed by a known composer (*motlhami*). They may be sung in two or more parts or in unison; in typical call-and-response singing, the response might involve multi-part singing. When singing in two or more parts occurs, the upper part is referred to as *sgalodimo* and the lower part as *segalo*. Tswana communal vocal music is primarily pentatonic, with clearly divisive symmetrical metres, relying primarily on the octave, 5th and 4th for harmony. Vocal music is closely associated with the rhythmic movement of the body.

Perhaps the best-known form of Tswana instrumental music is the reed-pipe dance (*kubina dithlaka*). According to Ballantine, the Tswana do not think of a melody first when they play. Rather, they begin with one or two rhythmic schemes, which are played on the reed-pipes in polyrhythms, 'but their interrelation and points of coincidence are such that, apart from occasional exceptions, the canons of "harmonic" acceptability are not offended' (Ballantine, p.55).

The Tswana *moropa* drum, *Lepapata* antelope horn and *mathlo* leg-rattles often accompany dancing, as do a variety of whistles that are named for their method of construction.

There are four types of musical bows used by the Tswana for accompanimental purposes according to Johnston: *lengope*, *segwana*, *setinkane* and *nokukwane* (Johnston, pp.891–2). The *lengope* is a mouth-resonated bow constructed from curved cane and strung with nylon fishing cord. The *segwana* is larger, with a calabash functioning as resonator. It is struck with a stick and has a cord divided in such a way that two tones a minor 3rd apart are produced. The opening of the calabash may be pressed against the performer's chest to adjust the tone quality. The *setinkane* is similar to the *segwana*, however without a resonator. The *nokukwane* uses a crudely fashioned bow with an arc more pronounced than those of the other bows. It is also struck with a stick and is resonate with a blown up and dried skin milk container (*lukuku*).

3. Venda music. The Venda, who have lived in and around the Soutpansberg mountains in the Northern province of South Africa for many centuries, have a culture that distinguishes them from other Bantu-speaking people in South Africa and a language that is classed on its own, though it has some affinities with Sotho and Karanga. The Venda were originally shifting cultivators and hunters but later they adopted a more settled economy; they also took to keeping cattle as well as goats. They used to live in large villages that were often on mountain slopes and thus difficult to reach, and every village was administered by a chief or headman and his council. In the first part of the 20th century, people tended to move away from the villages of their rulers and live in homesteads scattered over the hills and mountains, but in the early 21st century in many areas they are now being regrouped into villages.

In the past, the music of the Venda was a part of the oral tradition and emerged only in response to the demands of corporate activity. The evidence of an intensive study of musical activity in the Sibasa district between 1956 and 1958 suggests that all Venda children are able to sing and dance as well and as creatively as they speak their language and that subsequent developments

of their musical interests and aptitudes are a consequence more of sociological than of psychological or biological factors.

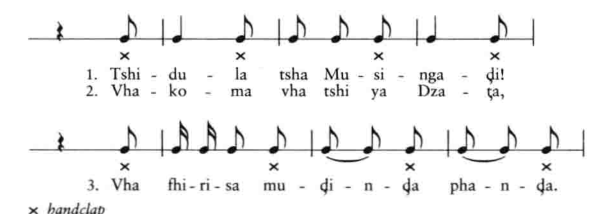
(i) Musical concepts. The term '*nyimbo dza Vhavenda*' ('songs of the Venda-speaking people') includes all tunes that are sung or played on instruments, as well as patterns of words that are recited to a regular metre. It is rhythm, therefore, that distinguishes *u imba* (singing), from *u amba* (talking), from *u renda* (reciting praises) and from *u anetshela* (narrating). But although it may have no rhythm and is sometimes called *u tavha mukosi* ('raising the alarm with a long, loud yell'), a single note blown on a stopped pipe or horn comes into the Venda category of music because the performer 'makes the instrument cry'. Musical instruments are thus known as *zwilidzo* (things that are made to cry).

A soloist 'plants' (*-sima*) his song, and the chorus 'thunders in response' (*-bvumela*). A *maluselo* (dance-leader) shows the step (*-sumbedza mulenzhe*: 'shows a leg'), and others 'pour it out' (*-shela mulenzhe*) after him. Great importance is attached to teamwork in dancing, and the verb *u tshina* (to dance) generally refers to communal dancing, in which all follow the same steps, as distinct from *u gaya* (to dance a solo). Other more individual styles are *u tanga* (to dance in a stately fashion), as old women and important people do on special occasions; *u pembela* (to dance excitedly) especially at the end of an initiation school or the installation of a chief; *u thaga* (to dance *ndayo*) at the *vhusha* girls' initiation school; and *u dabela* (to dance independently of and often in the opposite direction to members of an initiation school), as a sign that one has graduated. Most Venda communal dances are basically circular and counter-clockwise: the dancers 'go round' (*mona*) and make 'a cattle kraal' (*danga*).

Singers can indicate the metric patterns of songs by clapping their hands, and they can sing either the solo or the chorus part alone and know exactly where to come in. They do not isolate patterns, nor do they seem to appreciate that there are repetitions of a pattern. People refer to the correct melody or rhythm of a song as *kuimbele* (the way in which it is sung) or *kulidzele* (the way in which it is played). Mistakes in performance are recognized, though critics rarely state precisely what is wrong; they know that it does not sound right and are able to correct the mistake by demonstration and argument. Although there is a distinction between 'hurrying' (*-tavhanya*) or 'delaying' (*-lenga*), the tempo during a performance, the tempos of the *tshigombela* and *tshikona* dances are not classified respectively as fast or slow: they are 'different' and 'go in opposite directions' (*-fhambana*). Time signatures and note values are not recognized, though the word *-kokodza* (to drag, pull) describes a note that is prolonged, especially at the end of a song.

Because music is conceived as repetitions of basic patterns, there can be no concept of rests in performance, since a rest would immediately destroy the special world of time that music is meant to create. Thus in ex.4, a children's song, the metric beat does not fall on the syllables *-ḍu-tsha* and *nga-*, which are stressed in performance. If people clap to the song, they clap on the syllables *Tshi-*, *-la*, *-si* and *-ḍi*, so that there is not a rest on the fourth beat, but a total pattern of four beats. Venda music is not founded on melody or on metre, but on a rhythmical stirring of the whole body, of which singing and metre are extensions. When a rest is heard between two drumbeats, it must be understood that for the player it is not a rest; each drumbeat is part of a total body movement in which the hand or a stick strikes the drumskin.

Ex.4 Children's song; rec. and transcr. J. Blacking (Blacking, 1967)



The words *-tuku* (small, young) and *-hulwane* (important, senior) are generally used to refer respectively to tones that are high and low in pitch. The word *-hulu* (big, visibly large in size) is more often used to describe the number of performers and the corresponding loudness of the sound, probably because intensity of tone is not recognized in musical terms: a performer either plays or sings with confidence, and hence with uniform loudness, or indifferently because of shyness, laziness or ignorance of the music. Thus, assuming that the performers are doing well, loud music is at the same time 'big', and soft music 'small', because of the numbers of people performing it. The sound of the female and male voices are sometimes distinguished by calling the former *-sekene* (thin) and the latter *-denya* (thick); pitch within the female and male ranges is further subdivided into high, which 'closes the throat', and low, which 'snores'.

Quality of tone and phrasing, which is invariably legato, is not specifically taken into account: people either 'play well' and 'sing well', or they do not. Great vigour and energy, precision and virtuosity, are expected of the good performer: a person may sing so well that he 'nearly bursts his diaphragm' or dance so that he 'digs a hole in the ground' or 'licks the clouds', or leaps so high that 'three people can crawl underneath him'. People like to see and listen to a dynamic, almost destructive performance, when hand-rattles are 'shaken so that they nearly break'. Quite often a drumskin is torn and a ritual postponed for some hours while it is replaced, or until another drum has been borrowed; leg-rattles disintegrate during a dance, the leather supports of xylophone keys break, and people grow hoarse and lose their voices. Such accidents during a performance do not upset people as they are usually evidence of good, vigorous playing and the intense excitement that goes with it.

The Venda have no word for 'scale'. They have the word '*mutavha*', which is used for a complete set of divining dice, metal amulets or stopped pipes, and also for a row of keys on a xylophone or *mbila* (lamellophone). Thus a *mutavha* may include more than one octave of a heptatonic or a pentatonic scale, since sets of stopped pipes and lamellophones may be tuned to either of these scales. The Venda recognize the interval of the octave and the fact that heptatonic and pentatonic sets sound different, but they do not express the difference in musical terms, although they name each pipe or key in a *mutavha*. Traditional Venda melodies have anything from two to seven different tones, but the Venda classify their music on the basis of its social function, which may indirectly affect its structure and especially its rhythmic pattern.

(ii) Music and society. No fewer than 16 different styles of music are distinguished with different rhythms and combinations of singers and instruments; within these styles, there are further subdivisions with many different

songs within each subdivision. There are scores of beer-songs, more than 70 initiation songs of one type and 30 of another; new words are always being added to existing songs and entirely new songs are often composed.

The performance of most communal music is regulated by the rules of the social institutions that it accompanies, but solo instrumentalists can perform at any time of the year without special permission. Some who play the xylophone or lamellophone may accompany singers at a beer-party; others become *zwilombe*, semi-professional musicians (sing. *tshilombe*), and from time to time compose new songs or variations of old ones, accompanying themselves on a lamellophone or a musical bow. They are expected to amuse their audiences and are admired for their wit, their mastery of technique and handling of words, and for their ability to clown as well as to protest effectively against any injustice that may need attention.

Both the frequency and conditions of performance of Venda communal music depend to a great extent on the cycle of seasons and the existence of an economic surplus. During the period of planting and weeding, for instance, only important ritual music and work-songs are performed regularly. Towards the end of the weeding season, when the first green maize cobs are appearing, girls begin to practise for their dance, the *tshigombela* (fig.4), which they would find difficult to dance in the mud of the rainy season, even if they were not required at that time to help with the weeding of the crops, the collection of food and other domestic duties. Circumcision schools are held during the winter, and possession dances and boys' communal dances take place chiefly during the period of rest between harvest and planting. Communal music is never performed without some kind of reward, either to the performers or to the organizers, so that in a lean year none but the more important items is played. If the countryside resounds with music, especially at night when it is cool, it is a sign of good times. Venda communal music is not a substitute for happiness but an expression of it.



4. Second part of the girls' dance tshigombela in which soloists dance out from the main group to the accompaniment of thuzwu (ankle rattles) and murumba (alto drums)

Communal dances also introduce young people to patterns of tribal authority: the music is sponsored by rulers, and one ruler sends his dance-teams on expeditions to other rulers, either to confirm his relationship with them or, if he is a chief and they are headmen, to exact tribute. The *mabepha* (musical expeditions) consolidate both the lineage ties of rulers, who are separated spatially because of their responsibility for district government, and the neighbourhood ties of clansfolk living in different districts, and hence the bonds between these people and their district headmen. The music of the boys' and girls' circumcision schools advertises the power of the doctors who sponsor them, and possession dances enhance the prestige and influence of the families who belong to the different cult groups. Within the traditional music system, ambitious men are able to attract a following and further their interests by means of the music that is performed under their auspices.

Music is therefore an audible and visible sign of social and political groupings in Venda society and the music that a man can command or forbid is a measure of his status. When a ruler holds a *domba* initiation, all other music in his district is banned, except for his own *tshikona* (the national dance), beer-songs and personal instrumental music. But nobody is compelled to perform music or to observe these bans, and indeed many Venda Christians ignore them altogether. Diagrams of the relationship between the performance of different styles of Venda music and the passage of the seasons and their political roles are given in Blacking (1973).

Music is an indispensable part of most Venda social institutions, but its transmission depends on their continuity. The Venda assume that every person is capable of musical performance, unless he is deaf; and even then, he ought to be able to dance. In fact people with physical disabilities, such as hunchbacks, seem to excel in music and dancing. Venda dancing consists almost exclusively of rhythmic movement of the lower limbs. When the upper limbs are moved, it is invariably for hand-clapping, drumming or playing a musical instrument; they are also used in dancing, sometimes very vigorously, but chiefly to maintain good balance while the legs are moved.

Dancing is an integral part of Venda communal music. With his body, man creates a special world of time, distinct from the time cycles of natural seasons and cultural events. Just as rhythmical bodily responses to the sounds of music are regarded as the first signs of a child's interest in music, so participation in communal dancing is generally recognized as the first stage in acquiring musical skills. Small girls copy the dance movements before they participate in the *tshigombela* and sing the choruses of the songs; they master the dance steps before they attempt to lead a song. Girls usually play the different dance rhythms on the alto drums before they try the straightforward beat of the tenor drum because, although it may not seem so, it is more difficult to maintain a steady beat than to play complex rhythms.

In Venda society, musicians are made according to their birth. Exceptional musical ability is expected of people who are born into certain families or social groups in which musical performance is essential for maintaining their group solidarity. Just as musical performance is the chief factor that justifies the continued existence of an orchestra as a social group, so a Venda possession cult or

5. Domba initiation dance with murumba (alto drums, left), ngoma (bass drum, centre) and thungwa (tenor drum, right)

an initiation school would disintegrate if there were no music.

However, only a few of those who are born into the right group actually emerge as exceptional musicians, and what sets them apart is not so much their ability to do what others cannot do, but that they do it better because they have devoted more time and energy to it. In applauding the mastery of exceptional musicians, the Venda applaud human effort. In being able to recognize mastery in the musical medium, listeners reveal that their general musical competence is no less than that of the musicians whom they applaud. The development of musical ability is therefore a part of every Venda's experience of growing up, and because the sequence of learning is socially and culturally regulated, music is not necessarily learnt in the order of its musical complexity. Some young people's music may be technically more difficult than adult music; children often learn pentatonic and hexatonic songs before tritonic and tetratonic songs, simply because these songs are more popular or socially more appropriate.

Most Venda children are competent musicians: they sing and dance to traditional melodies, and many can play at least one musical instrument. But they have no formal musical training. They learn music by imitating the performances of adults and other children. If they do not realize when they are making a mistake, they are soon corrected by more experienced musicians. This does not mean that two performances of the same song must be identical, but that Venda music is based on principles that are acquired partly by learning and partly by assimilation, and that people distinguish between what is or is not specifically Venda about a performance, and are able to create new music according to the same principles. Venda women do not relearn the music of their *domba* initiation dance (fig.5) when they come together every four or five years to assist the novices: they relive a social situation, and the *domba* music emerges when the experience is shared under certain conditions of individuality in community. Though the music may sound similar to an outside observer on two successive initiations, it is in fact new to the performers because of the new social situation. Every performance of Venda communal music therefore demands re-creation of a special social situation as much as a repetition of learnt skills.

Venda music is performed in a variety of political contexts and often for specific political purposes. It is also political in the sense that it may involve people in a powerful shared experience within the framework of their cultural experience, and thereby make them more aware of themselves and of their responsibilities towards each other. When two iambic rhythms are combined in canon as in ex.5, the players are not merely using a call-and-response model to produce a surface rhythm that could

Ex.5 Rhythms in canon; rec. and transcr. J. Blacking



easily be produced by one performer; each player has his own main beat, so he is expressing musically certain concepts of individuality in community, and of temporal

and spatial balance, that are found in other areas of Venda culture. The same principle of sharing in the creation of music is applied to many Venda styles,

Ex.6 from *tshikona* national dance; rec. and transcr. J. Blacking (Blacking, 1973)



(transposed down a semitone)

especially the music of the *tshikona* shown in ex.6, where each player produces one note of the total pattern.

(iii) Musical structure. Differences in the styles of Venda music are much influenced by their social functions. The most important communal rituals are called generically by the same word that is used for the large, pot-shaped bass drum, the *ngoma*. This instrument is found only in the headquarters of chiefs and headmen and, together with the *thungwa* (the tenor drum) and the *murumba* (the alto drum), should be played by women (see fig.5).

Sets of drums are kept with sets of 20 or more *nanga* (stopped pipes), which are tuned to a heptatonic scale ranging over three octaves; these are used to play the national dance, the *tshikona*. Each player blows one pipe, so that the different notes are combined in a special pattern. The *tshikona* is performed in the *khoro*, the public meeting-place, on all important occasions such as the installation of a new ruler, the commemoration of a ruler's death and the *thevhula* sacrificial rites at the graves of a ruler's ancestors. It is performed on Sundays in the urban areas by Venda who have organized themselves into dance teams, with managers, musical directors and other officials.

The full set of drums is also used for the music of the pre-marital *domba* initiation, in which the girls sing a transformation of what the men play on the pipe ensemble, as shown in ex.7. The music of the *tshikona* incorporates

Ex.7 from *khulo* sung by girls; rec. and transcr. J. Blacking (Blacking, 1973)



some of the basic tonal and harmonic principles of Venda music and exerts an influence on other styles that are comparable with its social importance. There are 'transcriptions' of the *tshikona* for most solo instruments, and several children's songs and songs of the girls' *vhusha* and *tshikanda* initiation schools are transformations of, or derived from, the *tshikona* pattern. The two girls' schools are less important than the *domba*, and so their music is accompanied only by the tenor and alto drums and performed in the *tshivhambo*, the council hut, or the *muta*, the courtyard of one of the women in charge. Children's songs are accompanied only by hand-claps or appropriate rhythmic actions.

Full sets of drums may be borrowed from rulers by the organizers of *ngoma dza midzimu*, dances of spirit possession (fig.6), but they are played in a different way. The doctors who run the *masungwi* girls' initiation schools, which were introduced into Venda towards the end of the 19th century, are allowed to own tenor and alto drums. The tenor and alto drums of rulers are borrowed by girls for rehearsing and performing their *tshigombela* dance and for accompanying the youths' pipe dances, the *tshikanganga*, the *visa* and the *givha*. These boys' and girls' dances are referred to as *mitambo* (games); the sets of stopped pipes are tuned to a pentatonic scale and made from the ordinary river reed rather than the sacred bamboo that is used for the heptatonic *tshikona* sets. It is significant that the 'secular' pentatonic pipe music was adopted by the Venda in comparatively recent times and that it is never played on a selection of the pipes used for the ancient, heptatonic music (Blacking, Cape Town, 1971).

The sacred music of the mission churches is mostly Western in origin. The Salvation Army uses a European-type bass drum, traditional drums being taboo because of their symbolic associations with 'pagan' ritual. Congregations sing hymns in three or four parts, but they often prefer to harmonize in a way that is a novel blend of European and traditional Venda styles. Syncretic styles are a prominent feature of the music of the separatist Christian churches that are run by the Venda themselves. A European-type bass drum, the *tshigubu*, is used, and the rhythms played are sometimes the same as those of traditional music.

Modern school music is mostly choral and ranges from Western part-songs that are learnt from tonic sol-fa scores for singing competitions, to modern compositions by Venda and other African composers that are sung for pleasure as well as for competitions. The style of this modern Venda music is similar to that of other black composers in South Africa and does not yet betray any special affinity with the unique styles of Venda traditional music. In the late 1950s the guitar and the penny whistle were often used for performing urban jive music.

The circular form of Venda communal dances is well suited to the environment of hills and mountains. The metrical pattern of work-songs is regular and depends on the nature of the work (pounding maize, hoeing fields, clearing weeds etc.), but that of beer-songs may be irregular and emphasized by hand-claps or by the steps of the solo dancers. The irregular metre of many of the *ndayo* exercises of initiation is played with a stick on the tenor drum and the intervening quavers are filled in on the alto drums, which are played with the hands (ex.8). It is tempting to relate this technique to the vocal call-and-response pattern that characterizes much Venda music; but the alto drums do not complement the tenor's unfinished pattern as does the response to a call, so much as embellish a pattern that is already adequate, as do the embellishments of a response.

Although the chorus of a song can be sung without a soloist to lead, the solo call cannot be sung without the chorus response. The words and melody of the response are complete in themselves, whether or not they overlap the call, and they may be repeated without change, though it is customary to add complementary parts that agree with the underlying harmonic pattern. Moreover if, as is usual, the tonality shifts regularly in the call-and-response sections of the melody, the tonal centre is established in the response, and so a song without a response is a song without a tonal centre. The importance of tonality and of tonal centres is recognized by the Venda, who call the chief note of every 'scale' the *phala*. The pipe pitched one tone above the *phala* is called the *thakhula* (the lifter) because it 'lifts' the melody back to its tonal centre. Just as the predominant direction of Venda melodies is descending, so the 'leading note' leads down a tone.

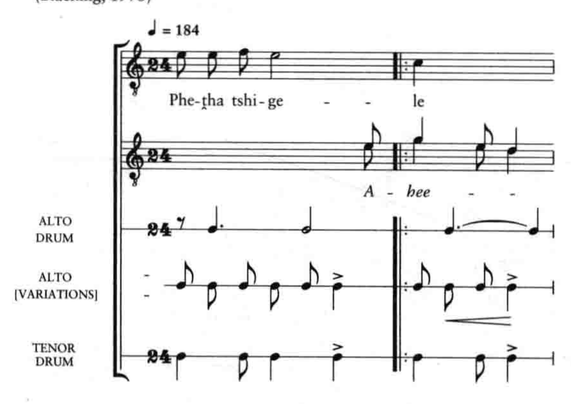


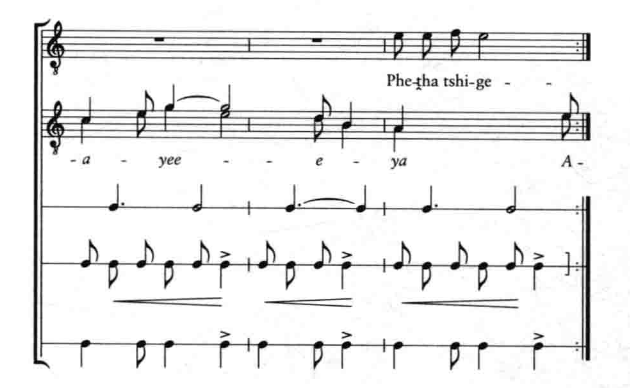
6. Ngoma dza midzimu (spirit possession dance), with gourd rattles and, from left to right, ngoma (bass drum), thungwa (tenor drum) and murumba (alto drum)

In the *tshikona*, each note of the melody has two companion pitches, which are, in order of harmonic importance, a 5th and a 4th below it (together with their octaves at the 4th and 5th above it). This principle of harmonic equivalence applies throughout the Venda musical tradition, so that the two alternative melodies of the children's song in ex.9 are regarded as identical. The same principle of harmonic equivalence applies both in improvising additional parts to a choral response (passing notes are also allowed), and in selecting alternative notes when new words of the solo call bring a change in speech-tone patterns that must be reflected in the melody. A soloist is expected both to lead a song confidently and to provide new words for almost every repetition of the basic pattern. Some of these phrases are standard for a particular song or for several songs, and others may be topical improvisations. When women pound maize at night, they may produce a running commentary on local events. There are certain formal rules for adjusting a basic melodic pattern to changes in the speech-tone patterns of the Venda language, and these are learnt at an early age (Blacking, 1967). The more people there are singing a chorus, the more they are expected to 'fill out' the basic melody with additional parts. The concern for free-ranging musical development is reflected, for example, in the development of the *tshigombela* songs, where vocables such as *ee* and *ahee* are substituted for words, so that melodies are not subject to the restrictions of speech-tone patterns.

Apart from the kind of social and musical rules cited, the basic structure of every Venda song and the possible course of its development are further modified by each performing situation. Obvious factors are the age and skill of performers and the amount of rehearsal time that they have had. But most important is the fact that the overall form, the number and extent of rhythmic, melodic, harmonic and contrapuntal variations, all the differences between one complete performance of a piece of music and another, are a consequence of the social interaction of performers. The number of performers and audience present, who they are and how they interact with each other, what happens during a performance, who arrives and who leaves, all these and many other social events affect the development of the basic musical pattern. The vitality of Venda traditional music depends largely on the fact that its models are flexible and reflect the organization and values of Venda society as much as certain specifically musical rules. A preliminary set of rules of Venda music has been drawn up (Blacking, *African Studies*, 1969, and Blacking, 1970). The rules that apply to vocal and communal music apply also to most instrumental music. Even if a physical relationship between the left and right thumbs and the layout of keys on a lamellophone may suggest a 'walking song', the music as in ex.10 is conceived within the Venda tonal and harmonic system.

Ex.8 *Ndayo* song and drumming; rec. and transcr. J. Blacking (Blacking, 1973)





Venda musical instruments have been described in detail by Kirby (1934). Apart from the drums and sets of stopped pipes already mentioned, the most common instruments are the *mbila dza madeza*, a heptatonic lamellophone with about 27 keys; the *mbila tshipai*, a pentatonic or hexatonic lamellophone with 11 to 18 keys; various types of signal horns and whistles used by herdboys; side-blown antelope horns used to summon people to the ruler's place or to announce important events; a three-hole transverse flute and ocarinas that are often played in duet by boys; a number of types of musical bow played by boys and girls and, in the case of two types of bow, by semi-professional musicians; and a large 21-note xylophone, which is played by two people but is now rarely heard.

(iv) Modern developments. The four decades preceding the coming to power of the African National Congress in 1994 were marked by conflict between supporters of the traditional political order and supporters of democracy. Venda communal music played a role in this conflict by helping to shape new power relations.

Rulers promoted traditional dances that cultivated political loyalty. Their efforts were channelled through government structures such as the Department of Education, which initiated a national dance competition. Refusal to participate in traditional dances elicited fines and accusations of political sabotage. Although coercion played a role, the involvement of adult women in dances formerly not performed by them was a factor of new social responsibilities. Many women took charge of the home economy while men became migrant labourers. Thus, women became a readily available political resource; their new musical roles accelerated change in their social status. This is evident in the changing performing practice of *tshikona*, a dance known for being a symbol of male social status. Most male residents of the village of Muswodi Tshisimani, for example, had left home in search of work, and so the village became famous for entering a female *tshikona* team in the national dance competition during the early 1980s. The public shock turned to amazement and eventual acceptance. Most women, however, became involved in *tshigombela*, a former girls' dance. *Tshigombela* songs, which originated around independence (1979), promoted national unity under chiefly rule. The nationalistic content of *tshigombela* songs reflected a degree of spontaneous reaction to colonialism. For several years after independence, many people supported chiefly rule through *tshigombela* dancing because they believed that their material conditions would improve.

A change in political consciousness marked communal musical performances from the mid-1980s onwards. This change coincided with the repression of the official political opposition (the Venda Independence People's Party) and the establishment of a one-party state, which failed to address the economic and political aspirations of large numbers of poor people. *Tshigombela* songs increasingly challenged government legality. Feelings against political crimes were particularly strong. Mimes of these crimes were performed in *tshigombela* dances, and many beer-songs expressed anti-government protest.

The Venda government was overthrown in a bloodless military coup during 1990. Communal dancing subsequently decreased in a number of areas and ceased in others. New *tshigombela* songs emerged with revolutionary topics that were popular with youth cultural clubs affiliated with the African National Congress. Many people now regard this music as less important since it does not advance their socio-economic goals. They prefer to join bands or choirs. Older musicians who perform traditional music find decreasing social acceptance, and

Ex.9 Alternative melodies for a children's song; rec. and transcr. J. Blacking (Blacking, 1967)





Ex.10

(a) Layout and approximate pitches of lamellaphone keys

LEFT THUMB RIGHT THUMB

(b) Lamellaphone music



most traditional instruments have disappeared. The assimilation of Venda musicians into the global musical culture is evident in the increasing number of English songs, the adaptation of traditional music to a commercial idiom and the emulation of pop stars (see §III below). Fewer people are becoming musicians and more are now consumers of music. Music is not regarded as a reliable career, and formal music education in school is virtually non-existent.

4. TSONGA MUSIC. The Tsonga ethnic group occupies the north-eastern part of what was once called the Transvaal. Tsonga are found in the Transvaal from northern Swaziland and Zululand to the Limpopo river. They also inhabit south-eastern Zimbabwe. In Maputo, the Tsonga occupy the area north of kwaZulu up to the banks of the Zambezi.

The Tsonga have not escaped cross-cultural influences at least since historical and anthropological recordings of groups and nations were made by Western scholars. One scholar who has produced an exhaustive cultural study of the Tsonga is Rev. H.A. Junod. His anthropological study of the Tsonga, *The Life of a South African Tribe* (London, 1927), attempts to record all aspects of the Tsonga-Shangaan group. Junod included a chapter on Tsonga music before it was subjected to external cultural influences. Tsonga music had two major cultural influences: (a) a Nguni influence, when the Zulus subjugated the Tsonga of Mozambique (*c*1840), and (b) an influence of Western music culture after missionaries embarked on converting the Tsonga-Shangaan to Christianity.

(i) Musical instruments. The Tsonga do not have many elaborate musical instruments. Traditional music instruments include: *comana*, *rhonge*, *xipendani*, *xitende*, *xizambi*, *xitiringo*, *ndhweva* and *timbila*.

The *comana* is a small drum made from a hollowed tree trunk or large calabash covered with an animal skin. The skin is first soaked in water and then stretched over one side of the trunk or calabash and secured by wooden pegs. With the advent of Western culture, frames of iron sheets were introduced. Large washing basins are now also used as *comana* frames. The *comana* drum is used to accompany dancing during the exorcism ritual.

The *rhonge* is an ocarina made from a dry *sala* fruit. One large hole and two smaller holes are cut into the dried fruit. Air is blown through the larger hole with the mouth placed in such a way as to produce a sweet whistling sound. The quality of the sound is controlled by blocking and/or opening the smaller openings with the fingers. The *rhonge* is played mostly by shepherds. A *xipendani* is a flattened wooden bow approximately half a metre in length. The middle section of the bow is left in its original round stick size. A string or thin wire is tied on each end and pulled to form a bow. The string is divided into two sections by another string or hook-wire pulled across the bow. It is played by plucking the string with a long thorn or needle. Players place their mouths on one side of the flat bow as a resonator. By changing the configuration of the mouth, different pitches are produced. The *Xipendani* is primarily played by women.

The *xitende*, like the *xipendani*, is a bow-like instrument. The differences are that the *xitende* bow is approximately a metre to a metre and a half long and the wooden stick is not flattened but left round. Both ends of the stick are tapered. Animal sinew or a soft thin wire is stretched from one end of the stick to the other forming a bow. A half-calabash is secured at the centre of the instrument by a wire or string. The half-calabash serves as a resonator. Different sound qualities are obtained by alternately pressing the calabash against the player's breast and drawing the calabash away from the breast. The instrument is played by tapping on the wire with a small stick approximately 30 cm long. The back of the 3rd and 4th fingers touch the string and produce different pitches and sounds. Tin bottle caps (traditionally sea shells) are attached to the bow to add a rattling sound. The *xitende* is played by a man who uses it to accompany his singing.

The *xizambi* is a bow made of a stick, 1·5 cm thick and half a metre or shorter in length. It is bowed with a palm leaf 1 cm wide. The middle of the bow is marked by small regular grooves. It is played with a stick to which is attached two or three dry, hollowed *sala* fruit into which a few bean seeds or stones are placed. It is played by securing one extreme end of the instrument with one hand, while the other end is placed against the mouth with the *mulala* palm leaf running across the open mouth. The instrument is played with the right hand moving the stick along the grooves while the seeds in the *sala* fruit provide a rhythmic accompaniment. Different sounds are obtained by changing the shape of the mouth. The *xizambi* is played by both men and women.

The *xitiringo* is made from a piece of bamboo approximately 2·5–3·5 cm in diameter with one small hole on one side and three to four small holes on the other side. Both ends of the *xitiringo* are stopped. The *xitiringo* is played by blowing air into the one small hole while the fingers of either the left or right hand are placed on the small holes at the one end. Different pitches and sounds are obtained by lifting the fingers from the holes. The *xitiringo* is primarily played by shepherds and young adult men.

The *ndhweva* is a hollowed reed or open-end bone of a goat. It is played by pressing the reed or bone against the tongue and blowing hard, thus producing sound when placed at a certain angle. It is played by shepherds. The *timbila* is basically a Chopi instrument which the Tsonga have adopted. It is similar to the xylophone and is played with two rubber mallets. Male adults play this instrument accompanied by singing and dancing.

The *xigubu* (drum) is a modern innovation. The *xigubu* frame is made from a 44-gallon oil drum covered by two soaked ox skins that are then dried in place. The two skins are secured with wet strips of skin approximately 2 cm wide. The drums accompany the *xifasi* and *xincayincayi* group dances.

(ii) Vocal music. Traditional Tsonga vocal music is responsorial. The leader, called *musumi*, i.e. 'the starter of a song', begins by singing the first note or a few notes of a song. This 'call' is referred to as *ku suma*. The remaining singers respond to the call of the *musumi* by singing a song's choral response. The response is *ku hlavelela* in Tsonga and the choral group is called *vahlaveleri*.

Tsonga is a bitonal language with high and low tones, and Tsonga vocal music is to a large extent influenced by speech tones and rhythms. However, the effect of such tones and rhythms is limited by certain musical requirements such as the melismatic vocalization of non-lexical syllables. Another characteristic of Tsonga music is the typical descending melodic cadence at the ends of musical

phrases. Other characteristics include the elision of vowels, the contraction or prolongation of final vowels and the contraction or the prolongation of final syllables. Tsonga melodies have descending intervallic contours comprising a 4th, 5th or even 6th from the initial peak to a low-pitched note.

Most Tsonga songs are polyphonic. The *musumi* sings lead melodies, while the *vahlaveleri* sing choruses. In the majority of songs, the *musumi*'s solo part carries the lexical part of the lyrics, thus conveying a song's message. The lyrics of the response sections are generally non-lexical, onomatopoeic syllables.

Children's songs are interwoven with games and are generally accompanied by hand-clapping, dancing and chanting. Lullabies are sung mainly by mothers while grinding corn or stamping meal with babies on their backs. The mothers' rhythmic movements rock the babies to sleep while singing.

Songs to exorcise spirits (*mancomana*) are always accompanied by *ncomana* drums. The singing is energetic and highly rhythmic, and the *ncomana* drums beaten by two to four women keep a strict rhythm. When the spirits are 'out', the *musumi* ('patient') dances vigorously while the *vahlaveleri* sing. Singing usually starts in the late evening, lasting until the early hours of the morning.

Initiation songs for girls (*tikhomba*) are also generally accompanied by the *ncomana* drum. The singing and the dancing are not as vigorous, however, when compared to the songs used for exorcism. The drumming patterns synchronize with the stamping of the feet by the initiates who number from two to five. There is usually a large group of women *vahlaveleri*; males are forbidden. Men and boys are allowed only on the last day of the initiation.

Initiation songs for boys (*ngoma* or *murhundu*) are sung at an initiation school in a forest around the fire in the evenings. The presence of women is forbidden during such events. The lyrics are generally unintelligible, usually in a foreign language, such as the Ndau language. The songs are generally rhythmically slow such as war dance songs (*muchongolo*).

Songs for social occasions include those for work parties (*matsima*, sing. *tsima*), marriage (*nkhuvo*) and supplication to the ancestors (*mphahlo*). These occasions include beer-drinking and are accompanied by singing, hand-clapping and dancing. The singing on such occasions is lively and the dancing is accompanied by graceful body movements.

Songs for dance groups (*xifasi* and *xincayincayi*) are usually performed by young men and women. The dancing is taken in turns; women perform in graceful formations, while men engage in wild antics. Dancing is accompanied by singing, hand-clapping, whistles and shaking of the waist by women who wear colourful uniforms, while drums maintain the rhythm.

War dance songs are usually sung in the Nguni language (Zulu), due to the 19th-century Zulu subjugation of the Tsonga people. These songs have a slow tempo punctuated by foot-stamping and by the hitting of ox-hide shields with spears.

Folktale songs (*tinsimu ta mintsheketo*) punctuate the rich Tsonga folktales. These songs are also performed in the call-and-response style and function as a means of communication among the *dramatis personae* in folktales. In Tsonga folktales, animals interact with humans on equal terms.

Themes of Tsonga songs other than in folktales mainly comment on social life. Songs often comment on social relationships, for example on marital problems, problems of co-wives, infidelity, abuse of power, social injustice and witchcraft.

(iii) Modern developments. Tsonga music displays the influence of Western culture, interweaving traditional elements into modern Tsonga music. The call-and-response and polyphonic characteristics remain, as do the descending contours of intervals of a 4th or 5th. Instruments used in contemporary performing ensembles consist of electric guitars and drums, which serve as accompaniment, providing lively rhythms.

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II. European traditions

The first European residents of South Africa were the employees of the Dutch East India Company's 17th-century settlement at the Cape of Good Hope (later called Cape Town). These early Dutch settlers had three sources of music: the Genevan Psalter hymn tunes issued to each, the folk music of their native countries, and music provided by the military on special occasions. During the early years of the settlement, European and particularly Dutch musical traditions remained intact. Because of the traffic around the Cape, the settlers there maintained their contact with contemporary European church and popular music, but those who moved further inland, away from the cultural influence of Cape Town, developed a somewhat more original, though limited, musical tradition, because of their isolation and lack of educational facilities.

1. ART MUSIC. The development of western European art music in South Africa can be divided into two periods: the years of colonial rule (1652–*c*1900), when music was provided mainly by amateur groups, the church and the military, and from 1900 onwards, when South Africa started training its own professional musicians. All the major musical institutions have been founded and have developed since 1900, so that today the musical life of South Africa is flourishing and widespread.

(i) Colonial rule.

(a) Religious music. The influence of the predominantly Calvinist church had a restrictive effect on the cultural development of the earliest Dutch settlers, and secular music was generally discouraged. Musical training consisted mainly of teaching the young to sing their psalms, a practice that was the more important because few churches could afford organs. The first organ in the country was built in 1737 for the Groote Kerk at the Cape. Soon a number of churches acquired organs, but they remained rare.

Religious music was based largely on that of the Reformed churches of the Netherlands and consisted in the singing of chorales, a tradition that has persisted. In the more remote areas, the settlers often set religious texts to their own melodies, known as *liederwysies*. Not all of these melodies were original; they were often based on popular songs or folksongs (*see* §2(i) below), or were merely variants of religious songs. They were completely removed from the chorale tradition and were generally sung in a free improvisatory style; the leading singer often introduced melismas at suitable points in the text. Many of these orally transmitted melodies were probably lost during the early 20th century, but they must formerly have been important in the religious life of the isolated communities of early Voortrekkers and pioneers.

During the second half of the 19th century church music, like most other spheres of cultural activity, became increasingly anglicized. The gospel hymns of Sankey and Moody became particularly popular and, in spite of official condemnation by the church authorities, they are still popular, particularly in rural areas and among Coloured communities, which are generally much more extrovert in their religious worship than their white counterparts.

(b) Secular music. During the 18th century the musical activities of the military bands extended to playing for local weddings, and the citizens themselves used slaves to provide music for their dinners and dances. The playing of chamber music was considered a social and educational accomplishment and soon became an important aspect of secular life at the settlement.

It was in the last years of Dutch rule that the first public performance of any sort was staged. In 1781 a visiting group of French mercenary troops gave a performance of Beaumarchais' recent Paris success *Le barbier de Séville* in the Great Barracks; the success of this enterprise led to the building of the African Theatre in 1801 under the new British rulers of the colony. Here local groups and the

occasional visiting company performed plays with incidental music and English and French comic operas; one amateur group succeeded in staging Carl Maria von Weber's *Der Freischütz* in 1831.

The first public orchestral performance was apparently in 1811, when a concert was given by local amateurs supplemented by members of the regimental bands. During the first half of the 19th century, several music societies were started to provide music for concerts and theatrical performances (as well as for church occasions); the European custom of 'musical evenings' also became popular. In 1826 a short-lived Academy of Music was founded to teach the J. Bernhard Logier method of piano tuition in classes, a method popular in Britain and Germany at the time. The first pianos in the country were built by G.B.S. Darter in the 1840s. Darter soon established a music shop, later providing piano tuning and repair services throughout the colony; the shop closed in 1974.

With the increasing establishment of European centres throughout South Africa, the last 30 years of the 19th century saw the first professional touring companies; these gradually superseded the amateur entertainments. An opera house was built in Cape Town in 1893 to accommodate the frequent visits of overseas opera companies. The currently widespread music examination system started as early as 1894, under the auspices of the former University of the Cape of Good Hope, an examining body.

(ii) Since 1900. The first institution to train professional musicians was founded in 1905 under F.W. Jannasch at Stellenbosch, near Cape Town. Called the South African Conservatorium of Music, it offered practical and academic tuition as well as teacher-training, and in 1907 the first group of eight music teachers qualified. The conservatory was incorporated into the University of Stellenbosch in 1935. The South African College of Music opened in Cape Town in 1910 (W.H. Bell, director); in 1923 it became the music department of the University of Cape Town, with Bell as director.

The first professional orchestra was the Cape Town Municipal Orchestra, which gave its inaugural concert in 1914, conducted by Theophil Wendt. From its original 18 players, it has expanded to some 80 regular members and was renamed the Cape Town SO in 1968. It was privatized in 1996, and in 1997 it merged with the Cape Performing Arts Board (CAPAB) Orchestra as the Cape Town PO. In 1921 the Durban City Council founded its own orchestra; until 1976 it gave regular symphony concerts and accompanied the productions of the Natal and Orange Free State performing arts councils. The Johannesburg City Orchestra was formed in 1946, but in 1954 its members were recruited for the newly formed Symphony Orchestra of the South African Broadcasting Corporation (SABC), by agreement with the city council. With about 80 members, it is the most important and enterprising orchestra in the country; it was renamed the National SO of the SABC in 1971. Most of its public concerts are broadcast live. The orchestra has now been privatized.

Broadcasting was started in 1924 in Cape Town by two amateurs, using mainly homemade apparatus. Stations were established in Durban and Johannesburg in the same year. In 1936 the SABC was founded, appointing one of the amateur originators of the venture, René Caprara, as first director-general. Broadcasting was centralized in Johannesburg in 1954, but smaller regional studios are maintained.

Until recently the SABC played a major role in fostering music, especially that of South Africans; Anton Hartman, head of the music department from 1960 to 1977, was a primary influence. It gave numerous commissions to composers and held competitions for composition and performance; programmes featured young performers and school choirs. It has a large library of recorded South African works and photocopied orchestral scores for distribution abroad. In 1970 a small studio was equipped for electronic music. Henk Badings gave a course on electronic composition and prepared his commissioned cantata *Die ballade van die bloeddorstige jagter* for soloists, chorus, orchestra and electronic sounds, which won the Prix Italia for the SABC in 1971. Besides its customary broadcasting of serious music, it encouraged the appreciation of modern music in the programmes presented by the National SO of the SABC and by illustrated talks, including those by Stockhausen in 1971. For some years, touring units recorded a great deal of indigenous African music, and in 1965 Alexander Buthelezi's operetta *Nokhwezi* was entered for the Prix Italia.

In 1963 the Performing Arts Councils were established, one for each province: the Cape (CAPAB), Natal (NAPAC), the Orange Free State (PACOFS) and Transvaal (PACT). Each had a ballet, drama, opera and music section and a technical department. Considerable government and local council subsidies enabled them to tour extensively, giving orchestral and chamber concerts as well as school programmes and youth festivals. CAPAB and PACT maintained their own orchestras. PACT's orchestra has been privatized and that of CAPAB has joined with the former Cape Town SO. PACOFS's chief contribution was its youth orchestra, which was highly successful at the Second International Festival of Youth Orchestras (1970). All the councils collaborated in the exchange of artists, opera productions and in bringing international artists to South Africa. During the years of the cultural boycott of South Africa because of apartheid, these companies relied increasingly on local performers. In the late 1990s the government gradually withdrew funding for local performing arts councils and their activities have been mostly privatized. The National Arts Council now funds the arts on a project basis and also provides scholarships for talented artists.

An important opera and ballet company based in Cape Town is the Eoan Group, founded in 1934; under Joseph Manca, it specialized in the presentation of Italian opera and has contributed considerably to Cape Town's musical life; especially remarkable is the fact that this is a spare-time activity with no financial remuneration for its company members. Since the 1990s its activities have declined.

School education is largely state-controlled; under the apartheid government, music as a matriculation subject was offered mainly in white schools; this is now changing. The Drakensberg Boys' Choir School (founded 1967), Natal, is unique in South Africa; run privately, this primary school concentrates on training choristers, and its four choirs, with an exceptionally wide repertory, give 200 concerts annually, including extensive national tours and visits abroad.

There are numerous training colleges for all races, most offering school music as an optional subject in primary school teaching courses. A number of schools now specialize in music. For about 40 years, only Battswood, Cape Town, offered black primary teachers an advanced music course (discontinued 1971), and graduates have been responsible for many musical activities throughout the country.

Most universities have music departments that offer diploma and degree courses. The largest departments are at the universities of Cape Town, Pretoria, Stellenbosch and Durban. The University of Cape Town had the only independent music faculty, comprising the South African College of Music, Opera and Ballet Schools. Since 1999 the faculty has been incorporated into a large faculty of humanities. It has produced many of South Africa's most prominent musicians. The Opera School, directed for many years by Gregorio Fiasconaro, is unique for a university in the country, offering students a comprehensive training in all aspects of opera. Before the formation of CAPAB in 1963, virtually all opera in Cape Town was presented by the University Opera Company (directly associated with the Opera School) and the Eoan Group.

The major examining body for music is the University of South Africa. Musicology is also emphasized at Rhodes University, Natal, and at Port Elizabeth, where there is also a music school for children from whose ranks a youth orchestra is formed. The departments at Potchefstroom and Stellenbosch maintain institutes for the study of South African music, both Western and indigenous. Programmes in jazz studies are offered at Cape Town and Natal, and Cape Town also specializes in African music and dance. Rhodes University Chamber Choir, which has toured extensively abroad, deserves mention. The Afrikaans-language universities, especially in the Orange Free State, are noted for their promotion of church music and offer special courses in the subject. Church music is further served by the South African branches of the Royal School of Church Music, whose annual summer schools for choristers and choirmasters have been directed by eminent overseas organists.

The South African Society of Music Teachers, in addition to its active concern in promoting music through scholarships, orchestral courses, concerts and lectures, has welfare funds for its members. In 1931 it began publishing the bi-annual *South African Music Teacher*, the only music periodical to have survived for more than a few years. The African Music Society was instituted in 1947 for the study of the music of African peoples.

Among the large number of composers from South Africa, some have become internationally known. Of the pre-war generation, Arnold van Wyk, John Joubert, Priaulx Rainier, Hubert Du Plessis, Gideon Fagan and Stefans Grové are particularly noteworthy. Blanche Gerstman and Rosa Nepgen have also made considerable contributions. The younger post-war generation includes Graham Newcater, Peter Klatzow, Roelof Temmingh and Carl van Wyk. Among the many young composers can be listed Kevin Volans, Jeanne Zaidel, Hans Roosenschoon, Hendrik Pienaar Hofmeyr, David Kosviner and Johan Cloete. Much of the vocal and instrumental music reflects the essence of the country, although many works, including the choral music of many African composers, are firmly based on Western idioms. Influential composers from abroad have included W.H. Bell, Erik Chisholm, Victor Hely-Hutchinson and Percival Kirby.

The South African Music Rights Organization is the copyright agent for public performance of works of some 40 countries; it also commissions works and awards scholarships to composers and performers.

See also Cape Town and Johannesburg.

2. Traditional music.

(i) Afrikaner folksongs. Afrikaans has been one of the official languages of the Republic of South Africa since 1925: it developed from 17th-century Dutch and by 1970 had been the mother tongue of roughly 4 million inhabitants (whites, Coloureds or mixed race and Cape Malays of the republic and Namibia).

Although the Afrikaans language freely assimilated traits from African languages the settlers had encountered, there is no trace of African music in its folksong, which like South African art music remains firmly in the European tradition: what idiosyncrasies exist arise from performing style only.

The folksong tradition thrives among the Cape Coloureds and Cape Malays, and despite the rise of Afrikaner nationalism, with its concomitant championing of Afrikaans songs and dances, the tradition has never been fully adopted by the white Afrikaners, particularly in urban areas. Ironically, in the 1970s it was still a matter for serious debate whether brown or black Afrikaans-speaking South Africans should be included in 'Afrikanerdom', and many Coloureds were then breaking their cultural links with white Afrikaners because of the state's policy of isolating the Coloured population from other Afrikaners.

Most Afrikaans folksong melodies are borrowed from European and American sources. The early settlers sang mainly Dutch songs. During the 18th century, German and French influence made itself felt, and in the second half of the 19th century English, and to some extent American, influence predominated. As folksong was approached from a literary viewpoint at the end of the 19th century, it mattered to the early champions of the language only that people should sing in Afrikaans.

Afrikaans music has no definitely discernible characteristic idiom. Apart from a small number of original Afrikaans songs – which were in any case European in style – most tunes were borrowed and given Afrikaans texts, often direct translations of part or the whole of the original. Often melodies or texts or both were the conflation of a number of sources. Almost all these songs are in the major key, and the same is true of church music, where most older 'modal' melodies have been displaced. The rhythms of these songs were often simplified, dotted rhythms normally being evened out; duple metre is common and most melodies are syllabic. They invariably end on the tonic, and larger intervals are often filled in. As most songs are very short, they seldom contain modulations other than to the dominant. A large number of so-called folksongs are settings of early Afrikaans texts, often imitations of German and English models.

(ii) Boeremusiek. The traditional Afrikaans dance music, *boeremusiek* is largely based on 19th-century European dance music, and although these dances are normally given colourful Afrikaans titles, they differ little in essence from their original models. Most are extremely short, with simple melodies and harmonic accompaniments

based mainly on the three primary triads. The standard dance band consists of concertina, guitar and violin, which are augmented by whatever other instruments are available. The concertina gives a particular tone-colour to the orchestras and must have been largely responsible for the simple harmonic and melodic basis of these dances. Formerly the musicians were usually untrained amateurs, but although the South African Broadcasting Corporation until recently promoted such groups, most bands now are highly professional and to a large extent Americanized. In the early days of the settlement at the Cape, slaves often performed in dance orchestras and frequently provided music during mealtimes in the more affluent households. By 1800 a large number of freed slaves earned a living by teaching music to other slaves. Their music must have influenced the later *boeremusiek*.

(iii) Music of the Cape Malays. This group is a racially mixed Afrikaans-speaking Muslim community in and around Cape Town whose ancestors were slaves and political exiles from the Dutch East Indies, some of whom arrived at the Cape as early as 1652. The Cape Malay Choir Board, to which many choirs are affiliated, encourages folksinging and holds competitions. Song texts are Afrikaans or Dutch. The Dutch songs, which have been transmitted orally for several generations, have many local variants. Malay fishermen learnt most of them from sailors, although some originated at the Cape. Du Plessis (1944), writing of such songs, commented: 'However tenuous these songs appear on paper ... the desired effect is achieved by the robust rhythm, polyphonic interpretation and repetition' (p.46). The Cape Malays are also largely responsible for preserving a great number of Afrikaans songs, many of which originated among them.

Their particular contributions to the repertory are the *ghommaliedjie* and the *moppie*. The *ghommaliedjie* is normally sung between verses of a Dutch song; both songs accompany dancing. The words of the *ghommaliedjie* are often nonsensical and subordinate to the melody and rhythm. It is accompanied by a *ghomma*, a small single-headed drum made from a cask, which is held under the left arm and struck alternately by the right and left palms. The players usually join in after the singers have completed one bar of the song. Kirby considered that *ghomma* is derived from '*ngoma*', a term ubiquitous in sub-Saharan Africa that is applied to many types of drum and to dances accompanied by drumming. The *moppie* is a short humorous song; the text is often of a derisive nature. Du Plessis and others have commented on oriental traits in the vocal embellishment of traditional wedding songs, particularly the use of 'glosses' – ornaments that precede the principal note.

The modern guitar is used by the Cape Malays to accompany the more lyrical songs: it replaced the now obsolete instrument known as the RAMKIE or *ramkietjie*. Other instruments used for accompanying singing are the banjo, mandolin, cello and *ghomma*.

The Cape Malay *chalifa* has been described as a sword dance: it is more a manifestation of the power of flesh over steel among 'true believers'. It originally had religious implications but is now performed chiefly as a public spectacle. To insistent rhythms on tambourines, a succession of dancers, while chanting prayers, appear to cut at themselves with swords and pierce their cheeks with steel skewers without drawing blood.

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III. Popular styles and cultural fusion

In South Africa, as elsewhere on the continent, popular styles and cultural fusion are by no means recent developments. Cape Town's social history as the 'Tavern of the Seas' and the 'Mother City' of South Africa has given this remote, but great port of call and seat of empire glossy layers of cosmopolitan, hybrid culture. In the late 17th century, slaves from the East Indies, India, Madagascar and the interior of southern Africa (Khoisan and Bantu peoples) who became musicians performed on Westernized versions of traditional instruments, fulfilling the roles of strings, woodwinds, horns, percussion and guitar. In later centuries, taverns, streets and the private orchestras of prominent Dutch Cape residents were soon filled with servants performing their own Euro-Afro-Islamic-Asiatic styles of music on store-bought concertinas, violins, guitars, trumpets and drums.

Even before the spread of European colonial dance forms and such trade store instruments into the African interior, the Nguni and Tswana (Sotho) Bantu-speaking peoples exchanged ritual and mundane performance culture among themselves and with the aboriginal Khoikhoi ('Hottentot') and San ('Bushmen'). As Kirby (1934) demonstrates, a considerable number of instrumental types and designs used among South Africa's originally nomadic Bantu-speaking peoples were borrowed from the San and Khoikhoi. Indeed, a survivor of the frigate HMS *Grosvenor* that sank off the coast of the Transkei (Eastern Cape) in 1782, who lived for many years among the Cape Nguni, recalled that a common greeting to anyone arriving from afar was the equivalent of 'Good to see you, and have you learnt any new songs or dances?'.

The forms of indigenous popular music associated with 20th-century South Africa have origins in the cultural fusion of European and African forms that accompanied the colonial penetration of the interior and the resulting growth of towns, mining camps and cities. Often first on the scene from the outside were Christian missionaries, who brought European hymnody and in some places the pedal organ or harmonium into an African musical environment in which *a cappella* choral music was by far the dominant form in both religious and recreational contexts.

The emergence of a distinctively African-European vocal music rooted in South African Bantu tradition was further enhanced by the influences of English music hall, school concert, American minstrel and light operatic traditions of touring performance groups in the latter half of the 19th century. In addition to a powerful, broadly based tradition of hymnography, black South African choirs developed popular genres that remain important in their performance contexts and musical influence. The *isicathamiya* of Natal's Zulu-speaking migrant workers, thoroughly researched by Erlmann (1991, 1996) and Coplan (1985), is an example of these popular genres. The tours of the Durban-based Ladysmith Black Mambazo that followed their participation in the successful *Graceland* concert tour, video and album with American popular composer Paul Simon have made this genre familiar to audiences throughout the world.

A much broader and more universally important category is that of African-European choral music in general, *makwaya* (Coplan, 1985). All such music blends African five- and six-tone scales and multilinear polyphonic organization with adjustments to European vocalization, tempered intervals and four-part harmonization. In the 1920s and 30s, nationally famous composers such as Reuben Caluza and J.P. Mohapeloa began to use tonic sol-fa notation to compose original *makwaya* and to arrange four-part choral compositions based on African folk melodies. These works were published, enthusiastically adopted by African school and amateur adult choirs and reabsorbed into a wide range of genres featured on the professional musical stage. Indeed, Erlmann's treatment (1996) demonstrates the specific influences of syncretic African vocal music on the wide, rich variety of popular instrumental and vocal styles that have entered the popular field since the 1920s. Among these are an indigenous, Afro-Christian hymnody developed into a formidable tradition of local African gospel and independent church music.

Beginning in the late 19th century and flourishing in the burgeoning African urban neighbourhoods by the 1920s was a range of related styles that blended influences from Afrikaner folk music and American ragtime and jazz with indigenous vocalization and vernacular lyrics. Played with inventiveness and joyfulness on keyboard, brass or store-bought instruments, these new urban 'concert-and-dance' forms crystallized in working-class entertainment venues as the classic form called *marabi*. Popular until World War II, *marabi* was initially a keyboard style and only later was elaborated by dance bands (Ballantine, 1993; Coplan, 1985). It set the pattern for a distinctive South African jazz variant, with its ubiquitous three-chord (I–IV–6/4–V7) harmonic pattern and cyclical AABB melodic phrase pattern. Later variants of the adaptation of jazz to local music contexts are most often based on this pattern. An example is the famous *kwela* penny whistle and guitar bands, of which Spokes Mashiyane and Lemmy Mabaso in the 1950s were perhaps the most artistic exponents.

At the same time, the flow of labour between urban centres and rural areas led to the indigenization of many hybrid urban styles of dance, song and instrumental playing, as well as the use of store-bought instruments in predominantly indigenous music, a category that has been labelled 'neo-traditional' (Coplan, 1985, 1994). A fully developed South African jazz form called *mbaqanga* ('homemade cornbread') or simply 'African jive' arrived also in the post-war period. Among its most visible exponents were big dance bands such as the Jazz Maniacs, vocal quartets such as the Manhattan Brothers, vocal soloists such as Miriam Makeba and small ensembles such as the Rhythm Kings. While these performers were rooted in the cultural traditions of Johannesburg, similar, mutually influential urban performance types were developing in other centres and finding their way into the

musical culture of some of the smallest towns throughout South Africa (Coplan, 1985).

Significantly, the enforced cultural isolation of the apartheid policy and a massive increase in the number of rural Africans arriving in the industrial centres in the 1960s led to a musical reformulation of more clearly indigenous stylizations in a new urban context. African music played to a jive beat in 8/8 time on electric guitars, drum kits and saxophones inherited the name *mbaqanga* and retained it long after 'African jazz' moved on with other world trends. Among *mbaqanga*'s earliest and greatest 'traditionalized' exponents were Mahlathini and his Queens, who toured Europe and North America to great acclaim in the 1980s and 90s.

In the late 1960s, an ideology of cultural nativism or positive revaluation of African and other local performance traditions aligned itself with the growing political resistance to apartheid policy in the cities. Groups such as guitarist-composer Philip Thabane's Malombo Jazz absorbed many ethnic traditions of instrumental and vocal music found in northern South Africa into the less-constrained format of free jazz improvisation played over a danceable local African percussive bass. Mainstream South African jazz, which had become increasingly American, also took hold of the trend towards indigenization. Abdullah Ibrahim's (Dollar Brand's) reinvention of the older Cape Town style of *marabi* jazz on the album *Mannenburg* (later released internationally as *Cape Town Fringe*) took the South African musical world and sales charts by storm. The heydey of Malombo in the late 1970s coincided with the rise of Juluka, a group featuring Anglo-Jewish Jonathan Clegg and Zulu Sipho Mchunu with an innovative blend of the Zulu-language, neo-traditional *mbaqanga*, American 'soft rock' and guitar balladry. Clegg's ability to speak, dance, compose, sing and play guitar in the Zulu style caught the imagination of South African youth from all racial backgrounds who were looking for cultural bridges across the destructive political chasm created by the white government then in power.

The cultural isolation of South Africa began to erode as the challenge to apartheid gained momentum in the 1980s. Styles of music, forms of arrangement and a near-revolution in performance and recording technologies occurred between South Africa and the rest of the world of popular music, including exchanges with the English-speaking Caribbean, the USA, the United Kingdom and, importantly, the rest of sub-Saharan Africa.

South African Lucky Dube is currently one of the world's leading exponents of Jamaican reggae. *Soukous* (also known as *kwasa-kwasa* in South Africa) from the Democratic Republic of the Congo (formerly Zaire) has achieved its own local expressions and adaptations along with those of the ubiquitous soul and funk of Black America. Pride and resurgent interest in the contemporary possibilities of indigenous traditional music accompanied these influences. Groups such as Harari, led by Sipho Mabuse, a talented composer and player of many instruments, successfully blended Zulu dance-song, soul and rock. Noise Khanyile and his studio group blended Mahlathini's *mbaqanga* with *soukous*.

Perhaps most significant of all was the emergence from humble origins of a new style of South African popular dance balladry with a distinctive African urban 'township' beat that re-established local artists as viable competitors with American and British imports in the recording industry. The basis of this style, called 'bubblegum' in the 1970s, or alternatively 'Soweto soul', was the modernized, sophisticated choral jazz of Miriam Makeba and Letta Mbuli, blended with solo popular balladry by vocalists such as Steve Kekana and others. In the 1980s, popular dance vocalists Brenda Fassie, Chicco (Sello Twala), Condry Ziqubu, Sipho Mabuse and, more recently, Rebecca Malope gradually outgrew their shallow, unsophisticated beginnings in 'bubblegum' with the innovation of a fulsome, richly textured new style of popular dance-song that combined a range of some of the most musically interesting local and imported qualities with lyrics that on occasion provide thought-provoking political and social commentary.

A renaissance in South African music that reworks and develops stylistic blends and influences from virtually everywhere into the familiar local framework of popular genres has begun. This can best be seen in recent television programmes featuring new neo-traditional and indigenous popular music, new regulations requiring that 30% of all music played over the radio be performed by South African performers and the proliferation of local-market and community broadcasting. Its exponents are indisputably brilliant in blending rich musical styles with attractive performative traditions. Whatever the other benefits of freedom and democracy in South Africa, it is clearly an encouragement to its peoples' music.

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DAVID K. RYCROFT/ANGELA IMPEY (I, 1), GREGORY F. BARZ (I, 2), JOHN BLACKING/JACO KRUGER (I, 3), C.T.D. MARIVATE (I, 4), CAROLINE MEARS/JAMES MAY (II, 1), JAMES MAY (II, 2), DAVID COPLAN (III)

South African Gospel. Hymns brought by European missionaries to southern Africa found a ready reception among indigenous people, though the harmonic scales their performance required were markedly different from those of southern African singing traditions. By the late 19th century, black South African hymn composition was well-established. Enoch Sontonga composed South Africa's most celebrated hymn, *Nkosi Sikelel'i Africa*, in the early 1900s, and today it is the South African national anthem.

Contemporary South Africa's most distinctive choral gospel music comes from its Protestant (particularly Methodist), Zionist and Pentecostal churches. In keeping with its church's Africanist theology, Zionist gospel has gone further than other churches in its use of traditional African harmony, tonality and dance steps. The result is a unique, compelling mix of mournfulness and celebration, often performed for hours on end, particularly at funeral-night vigils.

South Africa's solo gospel artists hail from its Pentecostal churches and are the country's most popular recording artists. The current gospel queen, Rebecca Malope, is celebrated for her impassioned delivery of rousing anthems. Also popular are the International Pentecostal Church Choir (IPCC) and famed Zulu *isicathamiya* harmonists Ladysmith Black Mambazo.

GREGORY MTHEMBU-SALTER

South African jazz. Though North American influences on black city culture in South Africa predate the 20th century, they found new conduits during and after the 1920s, for example in gramophone records and films. By the early 1930s, black dance bands started to appear, modelling themselves directly on US prototypes. They played not only US (or US-inspired) swing numbers but also their own MARABI-based pieces in swing style. It is this unique and prodigious genre that by the late 1940s came to be known as African jazz or MBAQANGA.

In a symbiotic relationship with these bands were the vaudeville troupes, companies who usually specialized in a variety of musical and theatrical routines. The troupes and bands participated jointly in a genre of all-night entertainment known as 'Concert and Dance'. Like that of the bands, the troupes' repertory was derived from both foreign and local sources.

During the 1950s, such innovations were followed by *kwela*, the extraordinary *marabi*-derived pennywhistle music of the streets, and by a multitude of jazz-based vocal groups. But the apartheid legislation of the 1950s forced the removal of entire black communities, and soon brought the era of the large dance orchestras to an end. Smaller groups, rooted either in bebop or *marabi*, survived for a while.

The apartheid state unleashed a period of unprecedented state repression in 1960, marking politically and culturally the end of an epoch. The exodus of jazz musicians to Europe and the USA began; most never returned. In exile, musicians such as Abdullah Ibrahim (Dollar Brand), Hugh Masekela, Jonas Gwangwa, Chris McGregor, Dudu Pukwana and Johnny Dyani brought South African jazz to the attention of international audiences. At home, however, jazz entered a benighted era. The state radio, and therefore the commercial recording industry, now favoured a new style of *mbaqanga* which was strongly neo-traditional. For many jazz musicians, it was the end of the road.

When a virile, oppositional popular musical culture began to reappear, it did so only because of the re-emergence of black working-class and community politics in the mid-1980s. The revival of jazz was symbolically central to this, and its return to its former popular status was accompanied by years of experimentation and integration. Since the country's first non-racial, democratic elections in 1994, the jazz scene has been dominated by younger players, most of whom continue to seek an individual voice through a fusion of international styles with idioms such as *marabi* that are locally rooted.

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CHRISTOPHER BALLANTINE

South African Music Rights Organisation [SAMRO]. *See* COPYRIGHT, §VII (under South Africa).

Southam, Ann (*b* Winnipeg, MB, 4 Feb 1937). Canadian composer. She studied composition with Samuel Dolin at the Royal Conservatory of Music (Toronto) and electronic music with Gustav Ciamaga at the University of Toronto, graduating from the latter in 1963. In 1966 she began a close association with the New Dance Group of Canada (later renamed the Toronto Dance Theatre) that continued into the 1970s. During that time Southam became a pioneer of electronic music in Canada, composing around 30 taped works for dance on a voltage-controlled AKS synthesizer. Her focus shifted to acoustic instruments in

the 1980s. She was a founding member of the Association of Canadian Women Composers and served as its president from 1980 to 1988.

Southam often makes use of a 12-note row within a tonal framework, creating an uneasy dialectic between these two compositional techniques. She seems especially drawn to the musical ambiguities and emotional instability created by combing a drone or pedal note that creates tonal expectations with a 12-note row, made up of pitches that sometimes fulfil, sometimes frustrate those expectations. Works such as *Alternate Currents* (1987), *In a Measure of Time* (1988) and *Full Circles* (1996) explore these tensions. A strong kinaesthetic sense also characterizes her music. Her works for acoustic instruments convey a child-like pleasure in the physical act of music-making. The simplicity of her style, marked by the influence of minimalism since the late 1970s, creates an unexpected intensity in her music.

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(*selective list*)

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TAMARA BERNSTEIN

South America. *See* LATIN AMERICA and under names of individual countries.

South Asia. *See* BANGLADESH; INDIA; PAKISTAN; and SRI LANKA.

South Bank Centre. London arts complex built after World War II with three concert halls: the Royal Festival Hall, the Queen Elizabeth Hall and the Purcell Room. *See* LONDON (i), §VII, 3.

South-east Asia. This diverse cultural region encompasses the peoples living south of China, east of India, north of Australia and west of Papua New Guinea. Mainland South-east Asia consists of the nations of Myanmar (Burma), Laos, Cambodia (Kampuchea), Vietnam, Thailand, peninsular Malaysia and Singapore. Insular South-east Asia consists of the vast archipelagos of Indonesia and the Philippines, along with Brunei and two states of eastern Malaysia in western and northern Borneo (the remainder of Borneo, called Kalimantan, is part of Indonesia). This region is home to over 350 million people, roughly 200 million of whom live in Indonesia, the most populous South-east Asian nation and the fourth most populous in the world. Many hundreds of languages are spoken in South-east Asia, some by as few as several hundred people, others (such as Javanese and Vietnamese) by 60 or 70 million people. For more detailed information, see individual country articles.

1. BACKGROUND. Despite the extraordinary diversity among the peoples of this region and the long history of cultural influence from more remote major powers, the music and related performing arts that have developed share some broad characteristics that set the region off from neighbouring East Asia, South Asia and Oceania. Vietnam is the exception; its ethnic majority supports musical practices more closely resembling Han and other Chinese music than the musics of, for example, Malaysia and Indonesia. Foremost among the South-east Asian shared characteristics is the pervasive use of knobbed gongs, which produce fixed pitch, in contrast to the flat gongs of neighbouring East Asia. These are frequently arranged in sets (gong-chimes) and are used in ensembles, ranging from a few instruments to the large GAMELAN ensembles of Java and Bali, PĪ PHĀT ensembles of Thailand and similar ensembles in Laos, Cambodia and Myanmar. Also found throughout the region are ensembles dominated by drums, usually double-headed and played in combination with a double-reed aerophone. Ensemble music frequently serves as a core component in performances of theatre and dance. When music is performed without theatre or dance, it is most often in the context of community or family ritual and only rarely in a secular 'concert' situation.

Vocal music tends to be highly ornamented and, when sung in conjunction with instruments, to exhibit a heterophonic relationship between melodic instrumental parts and the vocal line. Scholars have debated the appropriate way to characterize the textures of multi-part ensemble music indigenous to the region, some (especially Hood and Morton) describing Javanese and Thai music, respectively, as polyphonic, or more specifically 'stratified polyphony'. Others (including Sutton and Brinner) suggest that even the most complex ensemble music, such as that of Central Javanese court-derived gamelan music, is best understood as heterophonic, as the pitched parts heard simultaneously are constructed as variations of a single melodic entity, either sounded explicitly in one or more

voices or held in the performers' minds as a basis for their varied realizations.

This region is home to a variety of unique tuning and scale systems, most of them either pentatonic or emphasizing a pentatonic core with several (usually two) auxiliary tones. One finds nearly equidistant pentatonic (e.g. *sléndro* in Java) and heptatonic (e.g. Thailand) tuning systems and gapped pentatonic ones (e.g. Sundanese *pélog degung*, Balinese *saih lima*). While some music is in free rhythm, with no fixed pulse, most music of the region is pulsed and organized into cyclical binary groupings with further binary subdivisions. Triple and additive metres, though they occur occasionally in some indigenous musical practice, are atypical of the region.

This article will elaborate on these and other elements found in many of the musical traditions of South-east Asia, though it should be stressed that musicians and their audiences in South-east Asia are likely to emphasize the differences rather than the similarities between styles that can be shown analytically to resemble one another structurally.

The global flow of Euro-American popular music, through commercial recordings (primarily cassettes) and radio and television broadcasts, has had a profound impact in nearly all areas of South-east Asia in recent years, resulting not only in a widespread familiarity with pop styles and stars of the West, but also in burgeoning indigenous popular music cultures. Many South-east Asian popular musicians have adopted the instruments, harmonies and vocal styles of Western popular music to create songs in South-east Asian languages. New South-east Asian musical styles have also developed, some combining diverse external influences (such as Indonesian *dangdut*; *see* INDONESIA, §VIII, 1(v)), and others combining Western popular musical elements with indigenous ones (such as the Filipino combinations of Western guitars and vocal harmonies with indigenous percussion instruments in *Pinoy folk*; *see* PHILIPPINES, §III, 3(ii)).

Relatively few primary sources exist for the indigenous musical traditions of South-east Asia. Although writing has been known in both mainland and insular South-east Asia for over 1000 years, few early writings deal directly with music or related performing arts other than to mention and occasionally describe performances. Music has largely been transmitted orally; even the court and court-derived musical traditions have remained predominantly oral, despite efforts over the last century or so (often attributable to the impetus of Western colonial powers) to notate indigenous musical repertories. Notation of core melodic lines, often with indications for interpretation by various instruments, has been developed in Java, Bali and Thailand (among others), preserved in manuscripts and, more recently, in published collections. These serve primarily as records for reference by musicians and scholars, rather than as sources to be used in performance.

The musics of South-east Asia have been subjected to widely varying degrees of scholarly inquiry by both indigenous and foreign scholars. Central Javanese gamelan music (*karawitan*) has been the subject of many major book-length studies, providing considerable historical depth and theoretical sophistication both on traditional musicological topics (e.g. mode, performance practice, creative process etc.) and those related to cultural studies (e.g. music in relation to nationalist and post-colonial discourses). These exist in various European languages, as well as Javanese and the national language, Indonesian. In contrast, very little has been written by either indigenous or foreign scholars concerning music in Myanmar or Laos, for example, despite the variety of unique musical traditions in both. Aside from a few brief studies on instruments, repertory, performance styles and mode by Lustig, Zaw, Becker, Williamson and Garfias, publications on music in Myanmar have been focused on the dissemination of classical song texts. Even less has been written about music in Singapore, a city-state whose population consists largely of peoples of Chinese descent (with sizeable Malay and Indian minorities), or about music in Brunei, which shares much with the eastern Malaysian states of Sarawak to its south and Sabah to its north. Music in Thailand, the only country of South-east Asia never to be colonised by a European power, drew scholarly interest in the late 19th century due to its equidistant heptatonic scale. Thai scholars have written about Thai music from at least the 1930s, followed by American scholars from the 1970s.

Work on music in the Philippines has consisted mostly of in-depth studies of music of the South (Mindanao and the Sulu Archipelago), stressing *kulintang* music. This has been complemented by a few studies of upland peoples; little, however, has been written on the music of the Christian majority. Scholarly interest in the musics and related performing arts of Malaysia has been somewhat greater, including studies of popular and mass-media musics, although focus on the music of eastern Malaysia has been rare.

Musicological study of the other countries of mainland South-east Asia has been sporadic. Recent scholarship has turned to Vietnamese, Cambodian and Laotian (especially Hmông) communities overseas, particularly in the USA. (For detailed discussion of research, see individual country entries.)

2. INSTRUMENTS AND ENSEMBLES. Among the great variety of musical instruments indigenous to the peoples of South-east Asia, one can identify several instrument types whose prominence helps to define South-east Asia as a musical area. Foremost among these is the knobbed or bossed GONG, a metal idiophone that is usually sounded by a padded beater. These range in size from the *gong ageng* (large gong) of Java, which in some instances measures over a metre in diameter, to the small kettle-gongs used in the *kulintang* music of the southern Philippines, the *engkromong* of Sabah, the *talempong* of West Sumatra, the *khọng wong* of Thailand and the *kyì-waìng* of Myanmar. The raised knob produces a focused pitch and allows the gongs to be used in sets (gong-chimes) to play melodies, as well as to mark periodicity in ensemble compositions (see §4 below). Flat gongs (i.e. without raised knobs) are also used in South-east Asia, primarily in isolated upland communities such as those in central Luzon (Philippines) and the highlands of Vietnam.

The preferred metal for knobbed gongs throughout South-east Asia is bronze, although brass and iron are also used, sometimes as less costly substitutes for bronze. In many South-east Asian societies, metal instruments, particularly gongs made from bronze, are imbued with spiritual power. Individual instruments or even whole ensembles of these instruments may be sacred heirlooms and are given offerings of incense, water, flowers and food in order to bring favour upon the community or the

individuals who own the instruments. In Java, large bronze gongs or whole gamelan sets (consisting mostly of bronze percussion instruments) are often given names with the prefix *kyahi*, an honorific term for venerated Islamic teacher.

Also widespread (and often played in combination with gong instruments) are various kinds of double-headed membranophones, either cylindrical or barrel-shaped, played horizontally with both hands or sometimes with a stick beater in one hand. The heads are usually of unequal size, one providing lower-pitched sounds than the other. Several gong and drum ensembles feature drum-chimes: the *pat-waìng* (in the HSAÌNG-WAÌNG ensemble of Myanmar) and the *taganing* (in the *gondang* ensemble of North Sumatra, Indonesia). These are sets of small, single-headed drums of graduated size and pitch, on which are played relatively rapid melodic passages, comparable to those of the gong-chimes in many other South-east Asian ensembles.

A great many ensembles that consist primarily of gongs and drums also incorporate one or more melodic instruments capable of producing a sustained pitch: usually either a reed aerophone (e.g. the *hnè* in the Burmese *hsaìng waìng* and the *puik-puik* in the *ganrang*ensemble music of south Sulawesi) or a bowed lute (several varieties of *sǭ* in Thai *pī phāt* and MAHŌRĪ, *rebab* in Malaysian *ma'yong* theatre music and various kinds of gamelan ensembles in Java, Bali and Lombok). Flutes, while widespread throughout South-east Asia, generally play a less prominent role in ensemble music than reed aerophones, with the notable exception of the core of large end-blown bamboo flutes in the Balinese *gamelan gambuh*.

Slab percussion instruments are predominant in some of the large ensembles of South-east Asia, the slabs (or keys) made of metal (bronze is preferred), wood or bamboo. In many of the gamelan ensembles of Sunda, Central and East Java, Bali and Lombok, instruments consisting of from as few as four to as many as 22 metal keys of graduated size and pitch serve as the core melodic instruments. Several medium and large ensemble-types (such as the *pī phāt* of Thailand, similar ensembles in Cambodia and Laos, and gamelan ensembles of Indonesia and Malaysia) also include a wooden xylophone (Ranāt in Thai, GAMBANG in Indonesian languages). Bamboo xylophones are also used, as in the *gamelan gambang* of Bali, the *calung* ensemble of western Central Java and the ANGKLUNG ensemble of Banyuwangi, East Java.

Small ensemble combinations of musical instruments are found throughout South-east Asia and are heard in a wide variety of contexts. These range from the loud and exuberant sounds of oboe and drum ensembles, found from Myanmar to eastern Indonesia, to the soft and intimate sounds of plucked chordophones (most often lutes, sometimes zithers), which are played in the upland Philippines, the cities of Vietnam, the forests of East Kalimantan (Indonesian Borneo), rural North Sumatra, the homes of Thai aristocracy, and at Islamic gatherings in Sulawesi, among countless others. While it is difficult to generalize about either the structure or the function of these musical ensembles, several broad patterns emerge. Firstly, small ensembles are more likely than large ones to be used in secular (non-ceremonial) contexts. Ample exceptions to this pattern could be listed, but in general, South-east Asian societies tend to use their larger ensembles for important rituals. Secondly, small ensembles are less likely than larger ones to be used for the accompaniment of theatre or dance. Instead, small ensembles accompany vocal music that may either convey a story or consist of the singing of improvised or semi-improvised texts on a range of subjects, including love and courtship. Furthermore, small ensembles tend not to be structured around recurring cycles marked explicitly by the sounding of gongs or other time-marking instruments, although repetition and strophic form are common. Finally, in small ensembles with more than one type of instrument, one often finds contrastive layers of musical activity: one layer of melody (if not from a vocalist, then from a double-reed, fiddle or in some instances a gong-chime or plucked chordophone), a second layer of dense percussion (sometimes melodic, sometimes more timbral and rhythmic, but constantly active) and a third layer of sparser rhythmic activity, articulating the phrases.

Music employing only a single instrument, either by itself or accompanying singing, is not uncommon in isolated societies living far from urban centres, but it is relatively rare in South-east Asia generally, at least in comparison to other major world regions. Upland peoples throughout much of South-east Asia maintain a number of solo instrumental traditions, playing jew's harp, bamboo flute, polychordal tube zither, mouth organ and various other bamboo instruments. Some of these kinds of instruments are also played in small ensemble configurations as well.

In lowland areas, especially in and around urban centres, one also finds solo instrumental genres, usually involving a chordophone and as an accompaniment to singing. Among these are the *sinrilik* of South Sulawesi, in which a male singer accompanies himself on a two-string fiddle (*késok-késok*), as well as innumerable varieties of boat lute or zither known in Indonesia as *kecapi* (or cognate terms; *see* KACAPI (i) and KACAPI (ii)), *kudyapiq* in the Philippines, *čhakhē* (*jakhē*) in Thailand, and so forth. Among the countries of South-east Asia, however, a solo-instrument focus is most prominent in Vietnam, where the instruments and genres bear close relationships to those of Vietnam's East Asian neighbours (especially China). Here we find an extensive repertory of art music compositions for monochord (ĐÀN BẦU, also known as *đàn độc huyen*) and large board zither (ĐÀN TRANH), among others.

3. TUNING, SCALES AND MODES. The musical traditions indigenous to South-east Asia employ an enormous variety of tuning, scale and modal systems. Even within the musical practice of a single ethnolinguistic group (e.g. the Burmese of Myanmar, the Sundanese of Indonesia), one finds a multiplicity of these systems even within one genre (e.g. *tembang Sunda*, with *kecapi* (zither) and *suling* (vertical bamboo flute) accompanying song; *see* INDONESIA, §V, 1). The musical traditions nurtured by courts and other official institutions are those that tend to have the most elaborated theoretical systems; nevertheless, a keen sense of pitch and concern with pitch and intervals, and evidence of modal practice (contrasting sets of hierarchically ordered tones and/or melodic gestures), are by no means limited to the court traditions. In this overview article, it will suffice to consider several representative traditions and to indicate patterns of similarity and contrast.

At the outset it is necessary to distinguish between a 'tuning' system and a 'scale' system. The former refers to

the set of tones available within a particular genre, or on a particular instrument. One tuning system is differentiated from another by the intervals separating these tones and, in some instances, by the absolute pitch of the tones. A scale system consists of the tones used within a given musical piece or passage and may involve fewer tones than those available.

(i) Tuning. An inventory of even the more prominent tuning systems in South-east Asia would require a lengthy exposition. Yet several characteristics seem widespread. The first of these is a tendency toward tuning systems of either five or seven tones per octave. The five-tone systems vary in intervallic structure from near equidistance, as in the case of Javanese *sléndro* (in which intervals are generally larger than a tempered whole-tone, 200 cents, but smaller than a tempered minor 3rd, 300 cents), to a gapped tuning that combines small and large intervals, as in the Sundanese *pélog degung* or Balinese *saih lima* (in which intervals range from close to a tempered semitone, 100 cents, to a major 3rd, 400 cents). The seven-tone tuning systems vary from the near equidistance of Thai classical music (played by the *pī phāt*, *mahōrī*, and *khrụ̄ang, saī* ensembles) to gapped tunings consisting of small and large intervals, as in Javanese *pélog*.

It is important to note that the concept of a tuning system in South-east Asia generally does not carry with it an absolute standard, either of absolute pitch or of exact intervallic structure. In Java, for example, the 'same' tuning (e.g. *sléndro* or *pélog*) often differs from one set of instruments to another, both in intervallic structure and in absolute pitch, in some instances only very slightly but in others quite markedly. Musicians and listeners have no trouble identifying all the *sléndro* tunings as such, but the more discerning among them readily distinguish emotive nuances associated with particular intervallic configuration, as well as the overall pitch (high, medium, low) of one ensemble relative to others.

Although moderately flexible five- and seven-tone tunings are predominant in South-east Asia, one finds others, such as the Balinese *saih angklung*, the tuning used for the *gamelan angklung*, which consists of only four tones per octave and is interpreted by some to be derived (or derivable) from Balinese seven-tone *saih pitu* and by others to derive from the Balinese equivalent of Javanese *sléndro*, omitting the fifth degree of the scale. Regardless of its origins (which would be next to impossible to prove with any degree of certainty) the *saih angklung* tuning consists of one large interval (close to a 4th, 500 cents), and three medium intervals (each somewhere between a major 2nd and a minor 3rd).

In many parts of contemporary South-east Asia, whether as a result of extended contact during the colonial era or of more recent influence from Western music through the mass media, some ensembles have been created with Western equal-tempered or diatonic tuning; other 'older' ensembles have also undergone a process of alteration that has included retuning to these Western tunings. For example, in West Sumatra, Indonesia, where a great variety of pentatonic tunings can be found for the local drum and knobbed-gong ensembles known as *talempong*, teachers at the government-sponsored high school for the arts (SMKI, Sekolah Menengah Karawitan Indonesia) and the college-level academy (ASKI, Akademi Seni Karawitan Indonesia) developed a new *talempong* ensemble consisting of the same kinds of instruments, but tuned to the Western seven-tone diatonic scale and known as *talempong diatonik*. In Vietnam, government-sponsored troupes, affiliated with the National Conservatory in Hanoi, routinely use indigenous bamboo idiophones and aerophones derived from Vietnam's many minority groups, but retuned to Western equal-tempered tuning. The ensembles comprised of these modified instruments play melodies supported by Western diatonic harmony. Outside formal arts institutions, similar kinds of modification have been made in many instances throughout South-east Asia. Other indigenous ensembles, such as the KULINTANG ensembles of North Sulawesi, Indonesia, and the RONDALLA ensemble of the Christianized areas of the Philippines, exist only in Western tuning.

(ii) Scales. Those derived from the various tunings found in South-east Asia are nearly always either pentatonic, or heptatonic with a pentatonic core. In many cases the scale may simply consist of all of the available tones in the tuning. For example, most pieces employing Javanese *sléndro* tuning use all five degrees despite greater emphasis on some tones than on others (often related to the *pathet* system; see §(iii) below). Where seven tones are available in the tuning system, musical passages or whole pieces often employ only five tones, or emphasize five tones, with an occasional substitution of one or both of the other tones. The Javanese *pélog* tuning system yields two basic scales, named *bem* and *barang*. *Pélog*tones are generally referred to by ciphers (from 1 to 7); the *bem* scale consists of tones 1, 2, 3, 5 and 6, while the *barang* scale consists of tones 2, 3, 5, 6 and 7. In actual practice, tone 4 may replace tone 3 in *bem* and replace tone 5 in *barang*. Tone 1 occasionally appears as a substitute for 7 in *barang* pieces and tone 7 as a substitute for 1 in *bem* pieces, although these are the defining tones of their respective scales (i.e. tone 1 in *pélog* is sometimes referred to as *bem* and tone 7 as *barang*).

In addition to the occasional appearance of substitute tones from outside the pentatonic core, some South-east Asian music may be pentatonically based but may modulate between two or more pentatonic scales. For example, the music most commonly played on the *pī phāt* ensembles of Thailand emphasizes five of the available seven tones per octave, at least within a given phrase or section. Often there can be a kind of tonal transition that David Morton has referred to as 'metabole', a term from Brailoiu (1955) and applied by Trần Văn Khê to Vietnamese music (1962) to indicate a change in pitch level, as distinct from the Western practice of modulation between harmonic or key areas. The practice of metabole involves the introduction of an auxiliary tone near the end of a pentatonic melodic phrase, serving as a pivot into the next phrase, which now uses a different pentatonic scale with the substitute or auxiliary tone becoming core, and one of the former core tones becoming auxiliary.

(iii) Modes. Much of the scholarship on the music of South-east Asia has been devoted to the issues of modal classification systems and modal practice. One finds terms relating to what can be loosely called 'mode' in the practice of the SAÙNG-GAUK (harp) and *hsaìng-waìng* (tuned-drum and gong ensemble) of Myanmar, the KHAEN (mouth organ) music of Laos and north-eastern Thailand, many of the solo and small instrumental ensembles of lowland Vietnam, and the various gamelan and some other small ensemble musics of West, Central and East Java (among others). Determining criteria for modal

classification in these systems include hierarchical weight of individual tones within a particular scale, melodic contour (especially at cadential points), pitch level of melodic contours, accompanying drones, tone clusters and final tones, as well as associative criteria such as mood, appropriate time of performance and place or culture of origin. Other musical traditions, such as the *pī phāt* and other ensembles of Thailand and the various gamelan genres of Bali, appear to operate under similar kinds of constraints and have been interpreted by analysts to exemplify 'modal practice' despite the fact that indigenous musicians and theorists do not identify particular modes or comparable categories explicitly (both Thai and Balinese musicians do, however, employ terms relating to scales).

Consideration of the scholarship on the Javanese modal concept *pathet*, for example, reveals a complex entity: one widely applied and discussed by indigenous practitioners, and one whose determining criteria are largely, but not entirely, agreed upon (*see also* MODE, §V, 4(i) and (ii)). Javanese generally identify three *pathet* for each of the two tuning systems and order them as they occur in the music accompanying all-night shadow puppet performances (*wayang kulit*). Regardless of time of day, outside the context of all-night shadow puppet performances, pieces in *sléndro pathet nem* or *pélog pathet lima*, mostly calm and subdued in mood, are usually played early in a performance, those in *sléndro pathet sanga* and *pélog pathet nem* are played afterward, and those in *sléndro pathet manyura* and *pélog pathet barang* are reserved for the final portion.

Scholars have mostly attempted to define *pathet* with reference to the melodies of gamelan pieces, particularly the main instrumental melody known as *balungan*, which is conceived of as multi-octave but played in single-octave form by several of the slab percussion instruments known as *saron* and *slenthem* (Kunst, 1934, Hood, 1954, and Becker, *Traditional music in Modern Java*, 1980). Javanese often emphasize register or pitch level in relation to *pathet*, equating this concept in some ways to the Western concept of 'key'. Some Javanese pieces can be played in several *pathet*, 'transposed' from one pitch level to another; yet in the Javanese case, the exact intervals are not maintained. Singers and instrumentalists employ flexible melodic patterns, which they can perform (with modifications) at different pitch levels depending in part on the *pathet* of the piece or, on a smaller level, the *pathet*of the phrase. *Sléndro pathet nem* stands in a more complicated or ambiguous relationship to the other *sléndro pathet*. In some passages, the register of the multi-octave parts is indeed lower than is normally found in the *pathet sanga* or *manyura*, but in others it is felt to combine or modulate between phrases that feel like the other two *sléndro pathet*.

The concept of *pathet* in *pélog* tuning operates somewhat differently, for instead of one scale with five tones per octave, *pélog*has two basic five-tone scales, each with two alternate tones. There is little debate over *pathet barang*, which is easily recognized by the presence of tone 7 and the avoidance of tone 1. Yet *pathet lima* and *pathet nem* are often difficult to distinguish based on tonal criteria alone, since both avoid tone 7, employ five other *pélog* tones (sometimes with tone 4 substituting for tone 3) and are not simply one or more tones above or below each other. Many of the pieces most often categorized as *pathet lima* have passages in extremely low register and emphasize tones 1 and 5; otherwise, it is the perceived mood of the piece, including the playing style in which it is most often performed, that is often the major factor in determining the assignment of *pathet* classification when differentiating these two (calmer pieces as *pathet lima*, livelier ones as *nem*).

Lao-speaking players of the *khāen* (*khene*) in north-eastern Thailand and Laos distinguish five modal categories called *lai* in performance. These are based on a combination of tonal features: pentatonic core scale, chosen from an available seven tones per octave; two drone tones; characteristic final tone; and in most cases, special tone clusters. For instance, *lai po sai* employs a scale comprised of tones 1, 2, 4, 5 and 6 from what is the equivalent of a seven-tone Western diatonic major scale (the tuning of the *khāen*, from which this and several other five-tone scales are derived, is almost certainly not a result of Western influence); two drone tones (1 and 5, sounded by closing the finger holes on the appropriate pipes with wax); two tone clusters of open 4ths and 5ths (built on tone 6 and tone 1); and tone 1 as the final. *Lai noi* employs the same pentatonic scale but with different drones, tone clusters and final. The other three *lai* (*sutsanaen*, *soi* and *nyai*) can be distinguished on tonal criteria alone.

Javanese *pathet* and Lao *lai* are generally glossed as 'mode' in English; while they share some principles in common, the contrasts between them are striking and attest to the diversity of South-east Asia's musical traditions.

4. RHYTHMIC STRUCTURES AND STRATIFICATION. Attempts to generalize about rhythmic structures for such a vast area as South-east Asia run the risk of gross omissions and distortions. But aside from the prevalence in this region – and this region alone – of knobbed gong instruments, the other factors most widely shared by the musical traditions of South-east Asia are the binary, cyclical structures of many ensemble musics (repeating duple rhythms, marked consistently by one or more instruments) and the layering of musical activity in distinct strata.

(i) Metre and form. Most fundamental is a pervasive duple or binary approach to rhythm, such that not only is the organization of pulse and subdivision in most indigenous music duple, but the phrasing at nearly every level is rigorously binary as well. The lengthy gamelan pieces of Central Java almost appear a majestic celebration of duple time: some have large phrases of 256 beats, which consist of four secondary phrases of 64 beats, these in turn consisting of eight groupings of eight beats, and each beat subdivided by 2, 4 or 8 beats, for example. The spirited asymmetrical rhythms of the interlocking *kotekan* in Bali's flashy *gamelan gong kebyar*, with the exception of some recent compositions, combine rhythmic cells that form units of even length (e.g. 8, 16). Even those genres typified by asymmetrical rhythm, such as the 5 + 3 of Balinese *gamelan gambang*, find their uniqueness in oppositional contrast with the prevailing binary norm.

In the music of mainland South-east Asia, such as the *saùng-gauk*and *hsaìng-waìng* of Myanmar, the *pī phāt*, *mahōrī* and *khrư̄ang saī* of Thailand, and related ensembles in Cambodia (*pin peat*) and Laos (*piphat*), the duple rhythm is marked by the sound of a small set of hand cymbals (Myanmar: *sì*, *yagwìn*; Thailand: *ching*, etc.),

sometimes in alternation with a second hand-held percussion instrument of different size (the larger Thai cymbal *chāp*), or timbre (the Burmese wooden *wà*). It is the open, long-duration sound that marks the weaker beats and the closed, short-duration sound that marks the stronger ones. In the gamelan and related knobbed-gong ensembles of Malaysia and Indonesia, other instruments perform a similar function, although the role of punctuation is in some cases greatly elaborated.

Not all ensemble music in South-east Asia incorporates this same kind of explicit marking of binary time. The *kulintang* music of the southern Philippines, for instance, often involves repeating interlocking ostinatos played on one or more varieties of large gongs, with an evolving melody played on the lead instrument (the *kulintang* gong-chime). Yet this music is predominantly duple as well. Some of the ensemble music of South Sulawesi, such as the accompaniment for the *mancak* martial arts of the Makassarese, employs interlocking drumming in triple metre, albeit with duple subdivision.

Alongside the predominance of a binary orientation to rhythm is the prevalence of cyclical musical form. While not all South-east Asian music is cyclical, much of it is, particularly instrumental or predominantly instrumental ensemble music. Phrases are often repeated many times, with or without significant variation, and only end or proceed to a subsequent phrase when an aural signal is given by the ensemble director (usually a drummer). Many pieces consist of a group of phrases (e.g. *ABCD*), each with its own distinct melody filling one rhythmic cycle. As the music proceeds from *A* to *B*, the percussion patterns that mark rhythm are repeated while the melody changes, but at the conclusion of *D*, the piece usually returns to *A*, and the entire larger cycle (*ABCD*) is played through a number of times, until an ending is signalled.

(ii) Tempo. Another prominent feature pertaining to the organization of time in some musical genres of South-east Asia is the performance of cycles at different tempi, which can also involve different densities of figuration. Judith Becker has pointed out important similarities between the Thai variation practice known as *thao* (thaw) and the Javanese practice of *irama* ('A Southeast Asian Musical Process', 1980). Said to have developed as a courtly game, some cyclical pieces can be performed at one-half of the original tempo or at twice or even four times the tempo of the original. The acute listener recognizes the piece in these altered rhythmic forms, with many melody tones interpolated in the expanded version and only the pillar tones retained in the compressed version. In performance, one often hears the expanded version followed by the original, which is followed by the compressed version. In similar fashion, many Javanese cyclical pieces are heard at several levels of expansion or *irama* level, measured by the ratio between the *balungan* (skeletal melody) beat and the parts that evenly subdivide it. The major difference is that in Thai performances the musicians simply jump from one level of expansion to the next, maintaining a steady tempo at each level, while the Javanese pieces move from one *irama* level to another through gradual slackening or quickening of the tempo, with the subdividing instruments adjusting their level of subdivision as the tempo demands.

(iii) Texture. The texture of much ensemble music of South-east Asia is 'stratified', consisting of multiple layers of contrasting melodic and rhythmic density. Allowing for great variation from one instance to another, one can nevertheless propose a general typography for the layers that constitute the various ensemble traditions of the region. This includes the presence of a melody, either sung or performed on an instrument with sustained tones, such as double reed or fiddle, but sometimes played on an idiophone or plucked lute; a pattern of punctuation, almost always played on tuned idiophones (most often knobbed gongs) and often symmetrical and interlocking, so that most of these punctuating instruments are heard in alteration rather than simultaneously; a repeating asymmetrical rhythmic pattern or series of patterns played by one or more drums; and dense percussive activity that may or may not relate heterophonically to a melody. Despite the widely different sound of a full Javanese or large Balinese gamelan, a Thai *mahōrī*, a Minangkabau *talempong* (west Sumatra, Indonesia), a Malaysian *wayang kulit Kelantan* ensemble, and a small Karo Batak *gendang keteng-keteng* quartet (north Sumatra, Indonesia), each has three or all four of these kinds of activity heard simultaneously. In some cases, such as the Makassarese *ganrang* ensemble, the asymmetrical rhythmic patterns and dense percussive activity cannot be readily separated, since the pair of interlocking drums fulfill both criteria.

In the large ensemble traditions with two or more melodic parts, often an underlying basic melody is said to be present, whether sounded explicitly by one or more voice or instruments or merely underlying the parts actually sounded. In these cases, the relation between melodic parts is most often heterophonic, each part deriving from the basic melody as a variation (elaboration, abstraction or some transformation), though the high degree of contrast in both rhythmic density and melodic contour between points of convergence has led some scholars to identify some South-east Asian ensemble music (such as Javanese gamelan and Thai *pī phāt*) as polyphonic.

Completely different approaches to rhythm and texture are evident in some indigenous musical genres, particularly in the areas where percussion-dominated ensembles are not emphasized. At an even more general level than that outlined above, Maceda (see Osman, 1969) has suggested that widely divergent South-east Asian musics employ 'drones' (as this includes not only constantly sounded tones, but reiterated single tones) and ostinati (repeating rhythmic patterns) that either combine to form melody or underlie a separate melody.

5. Performance flexibility. Much of the music of South-east Asia consists of flexible items of repertory, which will differ at least in some aspects of rhythm and melody from one instance of performance to the next and often even in successive repetitions of a single phrase. Variation, sometimes cultivated or even pre-composed and sometimes spontaneously realized at the moment of performance, is a widespread characteristic of musical presentation. This may be evident not only in the details of a flute melody, a drum pattern or the interlocking between two metallophones, but also in the texts that are sung. Some genres, such as the Malay *pantun* and Lao *mo lam*, may require some degree of spontaneous originality on the part of the singers. Others, such as central Javanese gamelan, involve singers who often read the texts they sing; but multiple versions of the same text

can be found, varied through the intertwining of oral and written transmission.

At least a moderate amount of flexibility is found in the large ensemble musics, with the performers making decisions about several aspects of the parts they perform, some before performance, others (particularly ornamental details) only as the performance unfolds (and often in response to decisions made by other musicians). This kind of flexibility is constrained by conventions that a competent musician must understand and that, depending on the genre and the particular instrumental or vocal part, may range from simple choices between two or three alternatives to a much greater opportunity for individuality and originality that can be called improvisation. Yet even in the most seemingly unconstrained playing and singing, a complex set of conventions is almost always operating, with responses that often involve the use of formulaic units, moulded in subtle ways to facilitate the development of individual styles. Nevertheless, for some ensemble music, such as that of the Balinese *gamelan gong kebyar*, a composer determines all (or nearly all) the details of rhythmic pattern, tempo, melody and even dynamics, such that the resultant piece is a fixed entity.

In the instances of flexibility, however, many factors contribute to the final shape of a performance, not just the spontaneous whims of the performers. Most of the large ensembles have within their ranks a designated leader or two, usually a drummer or player of a lead melodic instrument. Aural signals from the lead musician(s) indicate whether to speed up, slow down, change dynamics, proceed to a different phrase or section of the piece etc. In many instances, the choices made by the leaders will, in turn, be determined by the requirements of the context in which they are performing. This might be nothing more than ending a piece at the moment a host at a reception indicates he is ready to make a speech, or it can involve the constant coordination between music and movement throughout a dance or theatrical performance, in which music serves a central role.

6. Dance and theatre. South-east Asia is home to a truly extraordinary number of dance and theatrical genres. Aside from 'modern drama' (Western plays or indigenous ones inspired by the Western theatrical tradition), nearly all South-east Asian theatre incorporates musical accompaniment and often dance. Numerous traditions of dance-drama are found from Myanmar to Indonesia; in a number of instances, the actor-dancers may sing all or some of their dialogue. Masked plays are found in many parts of South-east Asia, as are puppet plays that utilize marionettes, wooden stick-puppets or leather shadow-puppets. In addition to local stories, the Hindu epics Ramayana and Mahabharata from India serve as the basis for many theatre genres throughout much of South-east Asia, as do Buddhist Jataka tales in most of mainland South-east Asia, Panji (Inao) stories in Myanmar, Thailand, Java and Bali, and Arab stories in the Islamic areas. Performances are generally characterized by a high degree of stylization and some degree of spontaneity in gesture and dialogue, and present a mixture of comedy with a non-humorous plot. Dance movements emphasize maximum flexing of the fingers and toes, manipulation of costume parts (such as a scarf) and independence of body parts. Movement and costume often represent codified aspects of a character's identity (king, warrior, ogre types etc.) and personality (e.g. humble, impetuous, refined, coarse). Many dance genres incorporate elements of martial arts, and some martial arts (such as Malay and Indonesian *silat*) are performed (as quasi-dance) with musical accompaniment.

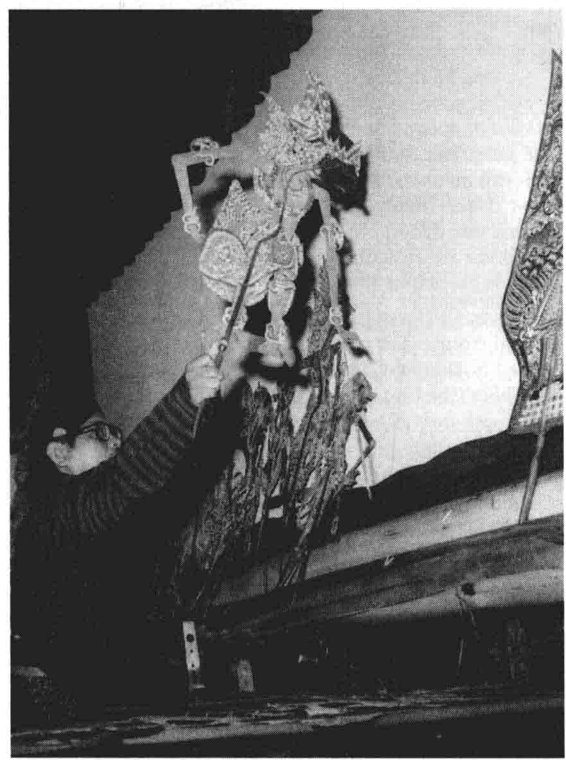
The music used in theatre and dance performances is seldom unique to a particular play or dance, but rather consists of pieces that are part of a larger repertory that may be used for a number of plays, dances, or even a variety of genres within the culture area. Similar kinds of ensembles (and, in some cases, even the same musical pieces) may be used for different theatrical genres within a single area; however, the music that accompanies masked dance-drama in Thailand, for example, is quite different from that which accompanies masked dance-drama in Bali. The coverage below, therefore, proceeds by country, with elements of cross-cultural similarity pointed out where appropriate (further information on the theatre genres of South-east Asian countries can be found under their respective names).

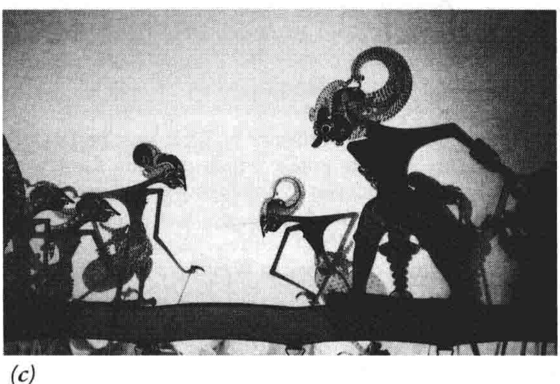
(i) Cambodia. Representing the sources of the classical genres of Thailand are *lkhaon kbach boran*, in which a mostly female cast presents stories from the Ramayana (Khmer: Reamker), the Panji legend or local stories; and *lkhaon khaol*, in which masked male dancers present Rāmāyaṇa stories. For *lakon kbach boran*, musical accompaniment consists of the *pin peat* and a small female chorus, with the addition of a fiddle for Panji stories. As in Thai *lakhọn nai*, the singing is accompanied by hand cymbals and drum. For the almost extinct *lkhaon khaol*, two narrators provide the dialogue for the masked actor-dancers; in addition to the narration a *pin peat*accompanies entrances, exits and battles. The popular commercial genre, *lkhaon basak*, also employs a *pin peat* ensemble, along with several Chinese-derived instruments and Western keyboard, drums, trumpet and violin. Chinese and Vietnamese stories are featured in addition to local ones, over a period of up to six nights. Shadow puppetry in Cambodia has involved large puppets, each held by a dancing puppeteer and presenting Ramker stories derived from the *lkhaon khaol* dance-drama.

(ii) Indonesia. Dance has played a central role in the ritual life of numerous Indonesian communities. Dances may depict human activities (hunting, planting, weaving), represent animals (birds, horses, monkeys, even frogs), or provide an opportunity for courtship and flirtation. Much dance activity, particularly in Java and Bali, is in the context of dance-dramas presenting stories involving interaction between a cast of characters. These range from the highly abstract, refined, and subtle female court dances of central Java (*bedhaya* and *srimpi*) and Bali (*legong kraton*) to spontaneous and humorous popular theatre genres (e.g. Javanese *ludruk* and Balinese *arja*). For the most part, dance-dramas have proliferated in Java and Bali, with only a few genres (e.g. Minangkabau *randai*, Makassarese *kondo bulèng*) found on other Indonesian islands prior to the national government incentives, beginning in the 1970s, to develop dance-dramas for national contests and festivals. Doll and shadow puppetry are also mostly found in Java and Bali (with some derivatives in South Kalimantan and Lombok).

In Central and East Java, *wayang kulit purwa*, featuring stories derived from the Mahabharata and Ramayana, is considered by many to be the supreme Javanese performing art (fig.1). Still closely associated with family and community rituals (weddings, circumcisions, harvests),

(a)





(c)

(b)

1: Wayan kulit (shadow-puppet theatre): (a) view behind the screen at Ismail Marzuki Cultural Centre, Jakarta, 1974, showing the ḍalang (puppeteer, centre back) and instruments of the accompanying gamelan ensemble including bonang (gong-chimes, front left), gambang (xylophone, back left), saron and gĕnder (metallophones, centre), kĕtipung (drum, front right), with kĕnong (inverted gongs) behind, three pĕsinden (female singers, back right) and gerong (male chorus, extreme right); (b) ḍalang (puppeteer) manipulating his puppets behind the screen; (c) puppets seen from in front of the screen: the Panḍawa brothers (left to right) Nakula, Sadewa, Yudishira, Arjuna and Bima

wayang kulit purwa is performed by a single puppeteer who narrates, carries on all dialogue, manipulates leather shadow puppets by means of buffalo-horn sticks attached to the puppet body and its moveable arms, sings mood songs (*sulukan*) and directs the gamelan musicians through a combination of verbal cues and rhythmic knocking on the wooden puppet chest (*kothak*) and metal plaques (*kecrèk*) suspended from it. Closely related, but now rarely performed, is the *wayang kulit gedhog*, which presents Panji stories and employs a repertory of *pélog*-gamelan pieces and *sulukan*, in contrast to the music for *wayang kulit purwa*, which was formerly entirely in *sléndro* and remains primarily so today.

Several varieties of dance-drama have developed over the last two centuries that translate the stories and many of the conventions of *wayang kulit purwa* to human dancer-actors performing in a Javanese pavilion (*pendhapa*) or, in the commercial version, on a proscenium stage. The dancer-actors speak their own lines and, with the exception of clown-servants, perform all action as dance. In the early 1960s, a related genre, *sendratari* (from *seni*, *drama*, *tari*: art, drama, dance), was developed without verbal dialogue. Rarer genres include the *langen mandra wanara* and *langen driyan*, in which characters sing all the dialogue in indigenous verse forms (*macapat*). All of these dance-drama forms are accompanied by full gamelan, with pieces mostly in *sléndro* tuning. More popular both in commercial theatres and on television is *kethoprak*, in which actors present stories of Javanese history with incidental gamelan accompaniment. Most dialogue is spoken (though some is sung, with little or no dancing. The East Javanese *ludruk* intersperses comic routines and songs between acts of the plays, which most often concern contemporary life. Formerly accompanied by a small oboe and percussion ensemble, *ludruk* is now accompanied by gamelan.

A prominent form of theatre in West Java is the doll-puppet genre *wayang golèk*, which presents Ramayana and Mahabharata stories to Sundanese *gamelan saléndro* accompaniment. Masked dance-dramas (*topèng*) depict characters from the Panji stories. The widely popular *jaipongan*, which developed in West Java from the earlier singer-dancer genre *ketuk tilu*, is a social dance and music form with a small, eclectic ensemble featuring spectacular drumming and a female singer-dancer who may perform on stage in front of an audience or while dancing with male partners in a social dance.

Balinese dance and drama, for the most part, have their origins in religious ritual and continue to serve ritual functions. Some genres involve trance possession, such as the *barong* and *sanghyang*. The *barong*, accompanied by a relatively large Balinese gamelan (*gong kebyar* or a derivative), depicts the struggle between the forces of an evil witch (Rangda) and a benign lion-like figure (Barong), whose faithful defenders fall into trance as they attack and are repelled by the powerful Rangda (fig.2). A variety of *sanghyang* forms are known, some involving trance possession by animal spirits. Best known is the *sanghyang dedari*, in which young girls without formal dance training, accompanied not by gamelan but by a vocal chorus, go into a trance and perform movements resembling those of the complex *legong* (court-derived) dance, each dancer balanced on a man's shoulders.

Legong as performed by trained dancers is accompanied by a large *gamelan pelegongan* (closely resembling *gamelan semar pagulingan*) and enacts legends from East Java. While not involving trance, *legong* is often performed for temple ceremonies, as are many Balinese dance and dramatic forms. *Gambuh*, said to be Bali's oldest courtly dance-drama form, presents Panji stories accompanied by the unique, flute-dominated *gamelan gambuh*. *Gamelan gong kebyar*, or derivatives, accompanies the various kinds of masked dance and dance-drama in Bali: *jauk*, *telek*, *wayang topeng* and *wayang wong*.

Other genres include the often comic *arja* drama, the martial *baris*dance (performed either by ranks of lance-bearing dancers or as a solo dance, without lance), and *cak* (*kecak*, in which a chorus of men sitting cross-legged in concentric circles shout rapid interlocking syllables and sing in imitation of Balinese gamelan sounds). The *cak* chorus now usually accompanies dance scenes from the Rāmāyaṇa, with the chorus likened to the monkey army that aids Rama in his efforts to save his wife Sita and defeat her abductor, the lustful and impulsive ogre-king Rawana. The addition of the dance was inspired by German artist and musician Walter Spies in the 1930s.

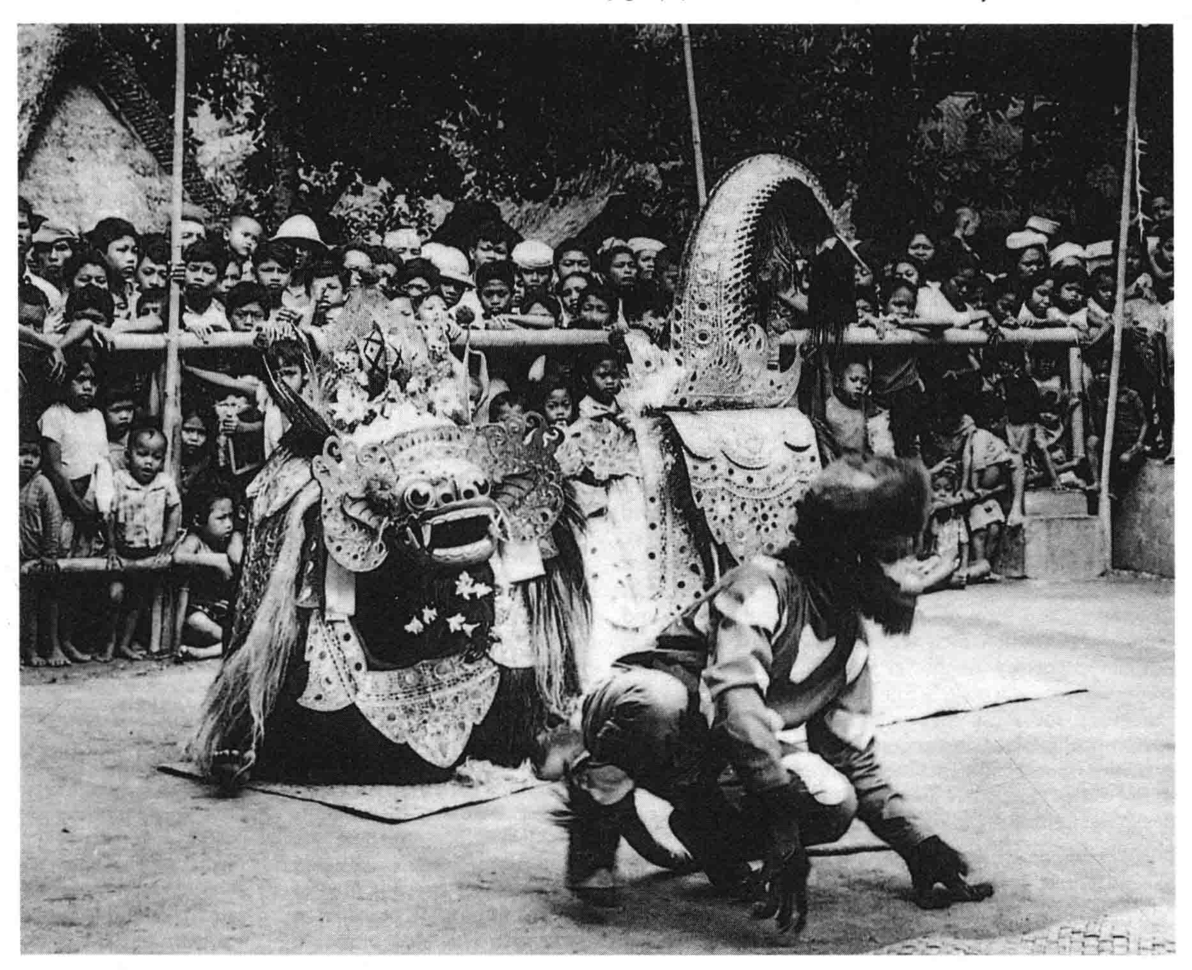
Like its Javanese counterpart, Balinese shadow puppetry is also called *wayang kulit* and is largely devoted to Mahabharata and Ramayana stories, but it contrasts with the Javanese *wayang kulit purwa* in lasting less than eight hours and in utilizing a smaller ensemble: a quartet of four *gender* for Mahabharata stories, which is augmented by a few gongs and drum (*batel*) for Ramayana stories.

Many Balinese dance and dramatic forms are performed for tourists; the *barong* and *cak*, for instance, can be seen daily in tourist performances but are also performed at ritually appropriate times in temple courtyards for the Balinese.

Dance-drama and other forms of theatre are rare elsewhere in Indonesia, but varieties of dance abound. These range from the virtuosic body-slapping *saman* and *seudati* dances of Aceh, Sumatra, to the stately Makassarese *pakarena* and Buginese *pajaga* female group dances of South Sulawesi and various warrior and social dances. Most dance involves instrumental accompaniment with at least one drum, but some rely only on dancers' singing and body percussion. In Muslim areas, including rural Java, frame drums (REBANA) and *terbang* are widely used.

(iii) Laos. Prior to the turbulent 1970s, Laos supported a royal troupe that performed court dance-drama closely related to that of Cambodia and Thailand, accompanied by *piphat* (the Lao version of the *pī phāt*). More prevalent is the *mǭ lam lüang*, a commercial theatre genre with roots in the *likē* plays of Thailand but utilizing *mǭ lam* singing and accompanied by one or more *khāen*. *Mǭ lam lüang* is also performed in north-eastern Thailand among the Lao speaking population.

(iv) Malaysia. Malaysian theatrical genres reflect cultural influences from neighbouring cultures, especially Thailand and Indonesia, as well as India, China, the Middle East and Europe. *Ma'yong* dance-drama, with roots in village shamanic practices and briefly supported as a court art in Kelantan in the early 20th century, relates Arab and local stories and legends. Music is central to the genre, with actors and chorus singing in a vocal style suggesting Arab derivation, accompanied by two interlocking drums (*gendang*), a pair of gongs (*tetawak*) and a three-string fiddle (*rebab*). Found mostly in areas near the Thai border and closely resembling the Thai equivalent genre (*lakhōn jatri*), *menora* is a ritual dance-drama, with men and



2. *Barong (trance dance-drama), Bali, showing Hanuman (the Monkey God) and the Barong (lion figure)*

women enacting the story of the menora bird. The dancers, with a chorus, sing to the musical accompaniment of a small ensemble that includes Malaysian and Thai instruments (*see* MALAYSIA, §I, 3 for further discussion).

Malaysia has supported a variety of shadow play genres, some nearly extinct. *Wayang kulit purwa* is performed in Johore by people of Javanese descent and utilizes puppets and conventions directly borrowed from Central Javanese tradition. *Wayang kulit Melayu* (which is almost extinct) mixes Malay dialect with Old Javanese, presenting Panji stories as well as those from the *purwa* repertory. *Wayang gedek*, derived from the Thai *nāng talung*, is still found in the northern states of peninsular Malaysia, and mixes Malay with some Thai words and performance conventions. *Wayang kulit Kelantan* (*wayang Siam*) is the most popular form. Musical accompaniment varies somewhat from region to region, but generally incorporates two double-reed aerophones and some percussion instruments.

The major genre of popular, commercial theatre is the Malay *bangsawan*, improvised musical plays featuring Arabic stories and local Malay history. Songs from a variety of origins are incorporated into these performances, many of them inspired by Western popular music. The accompaniment now emphasizes Western band instruments. Despite the international nature of its origins, *bangsawan* is promoted by Malaysian officials as a national art. Other forms of both popular and ritual drama and dance are supported by the large Chinese and Indian communities.

(v) Myanmar. Probably best-known of the theatrical genres of Myanmar is the *nat-pwè*, a shamanistic ritual in which one or more of the 37 spirits (*nat*) are invoked to the accompaniment of *hsaìng-waìng*. The main performer is a shamanic medium who dances, falls into trance and communicates spirit messages through an assistant. Non-ritual performances of *nat-pwè* present the dances without the element of trance or spirit-contact. In contrast, the popular entertainment known as *zat-pwè* enacts the Jataka stories (the lives of the Buddha). This genre involves a combination of juxtaposed elements, including two contrastive music ensembles: a *hsaìng-waìng* stage left and a Western dance band stage right. These ensembles perform separately to provide music before the play and to accompany songs and dances during the play, but they may sound together at exciting moments in the play itself. Some of the music and dance found in *zat-pwè* is derived from a court dance-drama form known as *zat-kyì*, which flourished during the decades following the sacking of the Thai kingdom of Ayudhya in 1767, at which time Thai musicians and dancers were brought to the Burmese court. The *zat-kyì* presented stories from the Indian Rāmāyaṇa epic, as well as the Javanese Panji (Inao)

stories. Other Burmese forms include the *yok-thei-pwè*, a distinctive marionette puppet theatre, now rarely performed. The characteristic movements of this genre have had a clear influence on some Burmese dance, in which the dancer's limbs appear to be suspended by strings, often seeming to go temporarily limp. Musical accompaniment involves a small *hsaing-waing* ensemble.

(vi) Philippines. Theatre in the Philippines has been closely related to the Catholic church. The *sinakulo* (*cenaculo*), which can last a full week, enacts the Passion of Christ and incorporates some singing. The Passion story can also be sung as *pasyon*, which involves performers who sing, usually in alternation, from a printed text in vernacular language. The *komedya* (*comedia*) features melodramatic plays in which romantic intrigues often lead to confrontations between Christian and Muslim kingdoms, with the Muslims invariably converting to Christianity. The *komedya* is also known as *moro-moro* ('Muslim') and was formerly accompanied by guitar and percussion (for entrances, exits and battles), but now Western brass band instruments are preferred. The *sarsuwela* (*zarzuela*), is a music theatre genre brought from Spain as a form of entertainment for the upper and middle classes, in which was developed an indigenous Filipino repertory of plays, usually with new music composed for each play. While instrumentation may vary, the music for these theatrical forms is Western- and harmonically-based. Indigenous *kulintang* (knobbed gong ensemble) music of the southern Philippines and ensembles of flat-gongs (*gangsa*), bamboo idiophones and aerophones in the upland areas accompany various dance genres.

(vii) Singapore. Like Malaysia, Singapore also is home to substantial Malay, Indian and Chinese communities, although here the overwhelming majority is Chinese. Aside from contemporary drama in Western style, one can find performances of Chinese opera, called *wayang*, with standard Chinese instrumentation. In addition, popular and ritual drama and dance of other communities may occasionally be performed.

(viii) Thailand. Among Thailand's many theatrical and dance genres, the *lakhǭn chātrī* is generally thought to be the oldest and is certainly the lengthiest (lasting as many as 12 nights). *Lakhǭn chātrī* originated as part of an animist (non-Buddhist) ritual, with an all-male cast. The Jataka story of the menora bird is now enacted, with the three major roles taken by female dancer-actors. The musical accompaniment consists of *khǭng khū* (a set of two gongs), two *thōn chātrī* (single-headed drums), *klǭng* (barrel drum, resting on a tripod), *ching* (hand cymbals) and *pī* (oboe), sometimes with a *sǭ ū* (two-string fiddle) added.

Lakhǭn nai and *khōn*, often referred to as Thai classical dance-dramas, both developed from court genres introduced from Cambodia in the 15th century. All roles in the *lakhǭn nai* are performed by females, who speak their own lines and sing and dance as they act (fig.3). Their songs, and those of a female chorus, are accompanied by only the *ching* and soft-sounding drum. A larger *pī phāt* ensemble plays for their stage entrances and exits and accompanies the dances. *Khōn* is a masked dance-drama, predominantly male (formerly exclusively so, though now the female roles are often played by women), portraying episodes from the Rāmāyaṇa (Thai: Ramakien) through gesture but without speech. Formerly accompanied by a small *pī phāt* ensemble, recent versions employ a large *pī phāt* and a chorus.

More popular than any of these Thai dance-dramas is the *likē*, a popular theatre deriving some elements from *lakhǭn nai* but with a wide range of subject-matter, including stories of contemporary life. The accompanying *pī phāt* ensemble plays some court pieces for entrances and exits as well as newer compositions, including those sung by the actors.

Several forms of shadow puppetry are known in Thailand, though neither is as popular or as pervasive as the *wayang kulit* of peninsular Malaysia, Java and Bali. *Nang yai* is a Thai shadow play utilizing large puppets, portraying characters set in a tableau, without moveable limbs. The *nāng talung* features Rāmāyaṇa episodes as well as some local stories to the accompaniment of a *pī*, a fiddle (either *sǭ ū* or *sǭ duang*) and various percussion instruments.

(ix) Vietnam. The major forms of theatre in Vietnam incorporate musical accompaniment and many performative elements from Chinese theatrical traditions. *Hát bội* (also known as *hát tuong*) is a cultivated, classical musical drama, employing Chinese-derived costumes, staging and make-up and accompanied by a large variety of Chinese-derived instruments: spike fiddles (*đàn cò* and *đàn gáo*), moon-shaped lute (*đàn nguyệt*), oboe (*kèn tiêu*), wooden clappers (*song lang*), flat gongs (*đồng la*), cymbals (*châp choa*), small drum (*trống chiến*), 16-string zither (*dàn tranh*) and transverse flute (*ông sáo*). Actors sing extended songs, often in falsetto and accompanied by the softer melodic instruments; action (entrances, exits, battles) is accompanied by the percussion instruments and oboe. Songs in the *hát bội* repertory are classified either as *hát khéch* (Chinese) or *hát nam*(Vietnamese).

A comparable genre from southern Vietnam is *tuong tầu*, also a classical music drama but without the falsetto and Chinese songs of *hát bội*. In the 20th century it has been superseded by the commercial operetta form *cải lương*, which is performed in commercial theatres and widely distributed on video tapes. *Cải lương* is usually accompanied by a mix of Vietnamese instruments (moon-shaped lute, spike fiddle, woodblock and zither) and Western band instruments (including electric guitar, bass and drum set). Of the many songs performed in *cải lương*, the best known is the genre *vọng cổ* ('Remembering the past'), which may be performed 10 to 15 times within a single evening.

The other major theatrical genre of Vietnam is *hát chèo*, a less elaborate form than either *hát bội* or *Cải lương*, with less obvious ties to Chinese traditions. Songs are performed for a variety of scenes, accompanied by an ensemble that formerly consisted of flute, fiddle and drum but is now somewhat expanded.

7. Mass media and popular music. The introduction into South-east Asia of early forms of recording in the first years of the 20th century, followed by radio (1920s–30s), television (1950s–60s), commercial cassettes (1970s) and video (1980s), together with various forms of Euro-American popular music, have stimulated development of numerous popular music genres, indigenous media production (even in some of the more isolated communities) and the spread of international popular culture that has been eagerly consumed by some and disdained and censored by others. The acoustic and electric guitar is played throughout South-east Asia,

accompanying songs introduced from the West and those in local languages that have been created combining aspects of international and local musical styles.

Practically every cultural group with access to cassette reproducing equipment has made and disseminated music. Local radio and television stations often broadcast recorded (or, occasionally, live) performances of popular music and may also present some older, indigenous genres identified as 'traditional' (for example, *lakhǭn nai* can be seen occasionally on Thai television, and regular broadcasts of *wayang kulit* heard on Indonesian radio). Chinese and Indian music (mostly popular, but some traditional) is also widely distributed in South-east Asia, mostly within the Chinese and Indian communities.

In the music identified as 'popular', rock influences have been the most widespread; rock music exists in all the national languages and some of the local ones. Influence from other parts of Asia can be found in genres such as Indonesia's *dangdut*, which has origins in Indian film music and North Sumatran styles. Much popular music in South-east Asia bears the stamp of East Asian influence, particularly that of Japanese *enka* and various regional Chinese popular styles. Older genres can also be found, such as the Portuguese-inspired *keroncong* (non-electrified, string-dominated ensemble) of Indonesia, which developed long before the introduction of mass media and even an occasional genre that enjoys wide popularity in the mass media, but relies entirely on indigenous instrumentation and singing and playing styles (such as *jaipongan* of West Java, Indonesia; *see also* INDONESIA, §VIII, 1).

For further bibliography *see* BRUNEI, CAMBODIA, INDONESIA, LAOS, MALAYSIA, MYANMAR, PHILIPPINES, SINGAPORE, THAILAND and VIETNAM.

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R. ANDERSON SUTTON

Southern, Eileen (*b* Minneapolis, 19 Feb 1920). Black American musicologist. She attended the Chicago Musical College, studying the piano, and the University of Chicago, where she took the BA in 1940 and the MA in 1941. She then taught at Southern University (1943–5; 1949–51) and was active as a concert pianist (1940–55). She continued her graduate studies under Gustave Reese at New York University, where in 1961 she took the PhD. In 1960 she was appointed to the faculty at Brooklyn College; in 1969 she became associated with York College of the City University of New York, where she was appointed professor of music in 1972. She was made professor of music at Harvard University in 1976 and she served on the AMS board of directors (1974–6) and the editorial boards of the *Journal of the American Musicological Society* (1975–7) and *American Music* (1980–86). She retired from Harvard in 1989.

Southern specializes in 15th-century music and the music of black Americans. She has published inventories and descriptions of several important 15th-century manuscript sources of instrumental music. More recently, her studies of black music have resulted in *The Music of Black Americans* (1971), a chronological survey from African backgrounds to the present day, and a companion volume, *Readings in Black American Music* (1971), in which she has assembled documented accounts from the

17th century onwards. From its inception in 1973 until its final issue in 1990, she was editor of *The Black Perspective in Music* to which she contributed many articles and interviews.

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PAULA MORGAN

Southern California, University of, School of Music. *See under* LOS ANGELES.

Southern Cathedrals Festival. An annual event founded in 1904, involving the choirs of Chichester, SALISBURY and WINCHESTER cathedrals.

Southern Music Publishing. *See* PEER-SOUTHERN.

Southgate, Sir **William (David)** (*b* Waipukurau, 4 Aug 1941). New Zealand conductor and composer. Following the BMus and MA at the University of Otago, he won the conductor's prize at the GSM, London, in 1969. He returned to New Zealand to become musical director of the Christchurch SO (1974), the Royal New Zealand Ballet (1976–93), the Wellington Youth Orchestra (1979–90), and guest conductor of the New Zealand SO. 1993 marked the beginning of regular engagements with all the Australian orchestras, and of acclaim in Britain for seasons with the Hallé, the Royal Scottish National Orchestra and the RPO. Also active as a composer, arranger and broadcaster, he is significant in New Zealand for having brought music to a wide public. He received an honorary doctorate from the University of Otago in 1994, and in 1995 became the first New Zealand conductor/composer to be knighted. Southgate's music is accessible to listener and performer alike, and is judiciously eclectic. He is an original orchestrator, without sacrificing line for colouristic effect. A strong vein of counterpoint runs through his work.

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(*selective list*)

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Vocal: Cant no.1, SATB, orch, 1979; Sermon from a Commination, SATB, 1979; Cant no.2, S, vn, cl, vc, pf, 1983; Cant no.3, Birds of the Levels, girls' chorus, orch, 1991; 2 Faery Songs, girls' vv, 1992; Bubble Trouble, SATB, 1994
Chbr and solo inst: Toccata, 4 tpt, 4 hn, 3 trbn, tuba, timp, 1969; Friends, fl, b cl, tpt, trbn, vn, vc, 1974; Aftermath, brass band, perc, 1975; Occam's Razor, pf duet, 1975; Openers, 4 hn, 1975; Sonatina, pf, 1976; Cana, brass band, 1977; Sonatina, pf, 1979; Diabelli Variations, pf 8 hands, 1981; Cassation, cl, pf, perc, 1982; Rara, solo perc, 1982; Trio Sonata, perc trio, 1982; Vaudeville, 2 cl, tpt, trbn, 1982; Square Bash, 2 tpt, hn, trbn, 1983; 2 str qts, 1984, 1985; Excursion, cl, va, pf, 1985; Sonatina, cl pf, 1985; Sonatina, tpt, pf, 1986; Canzone, 4 trbn, 1988; Erewhon, wind qnt, 1989; Fanfare, fanfare tpts, 1990, arr. org, 1990, arr. orch, 1990; Epithalamium, org, 1995

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GREER GARDEN

South Place Concerts Society. London series of chamber music concerts held from 1887. *See* LONDON (i), §VI, 2(ii).

Southwell, William (*b* ?Dublin, 1756; *d* Rathmines, 1842). Irish maker of pianos, harpsichords and harps. He was apprenticed in 1772 to Ferdinand Weber in Dublin, where he himself opened a shop in 1782. He worked mostly in Dublin, but patented his important improvements to the piano from London. His 1794 patent (no.2017) solved the problem of extending the compass of the square piano without upsetting the overall scaling, by fitting 'additional notes' in the treble. The hammers for these struck upwards from a separate compartment under the soundboard through a slot at the back, with the pin block let into the back of the case, avoiding encroachment on the soundboard. This major innovation was adopted by all makers for square pianos with a compass of over five octaves. The patent also introduced a new damper, screwed into a wooden button glued through a thin strip of leather to the back end of the key. His 1798 patent, which also included a keyed harp (harp-piano) placed the square piano on its side to make a small upright on a stand. The

simple sticker action had the hammers striking at the top of the instrument; wooden rods or 'leaders' connected them to the key-levers. The hammer was regulated by a button screwed into the key. The 1807 patent (no.3029) extended this process with the cabinet piano; its special significance was that the action worked outside the soundboard, obviating the need to cut through it to allow hammers or dampers access to the strings. This made for a stronger and more stable instrument. A patent of 1811 included a revised type of upright piano with the soundboard and strings sloping away from the player.

In spite of his seminal influence on the development of the piano, few of Southwell's instruments survive, although the National Museum of Ireland possesses one (1790), as does the Alexander Simpson collection of the City Museum, Dundee (1798). The pianos built in the form of semi-elliptical side-tables are particularly beautiful. They have Viennese action (*Prellmechanik*) and a Venetian swell operated by a knee-lever; one is preserved at the Cobbe Foundation, Hatchlands Park, Surrey. William's son, John Southwell, took an active part in the business from 1800.

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MARGARET CRANMER

Sousa, Lourenço de. *See* CONCEIÇÃO, MANOEL LOURENÇO DA.

Souza, Rodolfo Coelho de (*b* São Paulo, 8 Aug 1952). Brazilian composer. He studied composition with Olivier Toni at the University of São Paulo (1968–70) and with Santoro (1978–9), and electro-acoustic music with Conrado Silva (1976–7). He earned his master's degree in 1994 from the University of São Paulo and in 1996 started working towards a doctoral degree in composition (electro-acoustic and computer music) at the University of Texas at Austin (1996–8).

Coelho de Souza received several prizes and grants, for example, the National Sarney Prize (1988) for his *Galáxias*, the Vitae Foundation grant (1990) for the composition *Tristes trópicos*, and a United States information service grant (1988) to visit 12 computer music centres in American universities. In 1989 he was music curator for the 20th São Paulo Arts Biennial and, from 1984 to 1993, co-director of the Santos and São Paulo New Music Festival. In 1988, 1989 and 1993 he directed the symposium of contemporary music of the Winter Festival of Campos do Jordão, and in 1992 he was selected to represent Brazilian composers at Sound Celebration II, an international festival promoted by the Louisville Orchestra. He participated in the Festival Sonidos de las Américas, dedicated to Brazil (1996) and sponsored by the American Composers Orchestra, where his work *Chiaroscuro*, for two percussionists, piano, and tape, was given its world première.

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(*selective list*)

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Chbr: Durações, fl, hn, vn, vc, pf, tape, 1977; Phantasiestück, str qt, 1982; Diálogos, mar, vib, 1988; Oblique Rain, tpt, tvoln, a sax, cl, perc, pf, synth controlled by computer, 1992; Fractal Landscapes, fl, cl, vn, vc, pf, perc, 1993; Chiaroscuro, pf, 2 perc, tape, 1995; Invariants, wind qnt, pf, 1995
Pf: Episódios, 1974; Page d'album, 1985; Rébus, 1985; Estudo em Si, B, 1989
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Songs, choral works

GERARD BÉHAGUE

Souza Lima, João de (*b* São Paulo, 21 March 1898; *d* São Paulo, 28 Nov 1982). Brazilian pianist, composer and conductor. He won a scholarship to study at the Paris Conservatoire (1919–26), where his teachers included Isidore Philipp, Marguerite Long, Egon Petri and Alexander Brailowsky (piano), Camille Chevillard and Paul Paray (conducting) and Eugène Cools (composition). He also studied Debussy's piano works with Debussy's widow Emma Bardac and Ravel's piano works with the composer. He performed at the halls in Paris, championing the piano music of Villa-Lobos, and toured throughout Europe and South America. He became one of the leading musical figures in São Paulo, as a virtuoso pianist, a conductor and a teacher.

Souza Lima turned to composition on a regular basis in the late 1940s, but already in 1937 the tone poem *O rei mameluco* earned him a prize in São Paulo. Whether in his opera *Andrea del Sarto*, ballets (*Lendas brasileiras*, 1941; *Brasil moderno*, 1960), his piano works (such as *Valsa brasileira*; *Dança no campo*, 1959; *Noturno*, 1968), or art songs and choral pieces (*Lenda*, 1958; *Divagação*, 1959; *Canto do matuto*, 1936; *Contos infantis brasileiros*, 1973), he cultivated a refined and sincere nationalistic style.

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GERARD BÉHAGUE

Souzay (Tisserand), Gérard (Marcel) (*b* Angers, 8 Dec 1918). French baritone. He learnt the tenets of *mélodie* interpretation from his principal teachers, Bernac and Croiza, and studied opera with Vanni Marcoux. He entered the Paris Conservatoire and gave his first recital in 1945. After the war he quickly gained international recognition as a recitalist before he made his opera début in 1960, singing Purcell's Aeneas at the Aix-en-Provence Festival, followed immediately by Monteverdi's Orfeo at the New York City Opera. Among his most notable subsequent operatic appearances were Golaud at Rome (1962), the Opéra-Comique (1963), Florence (1966) and Wiesbaden (1976); Don Giovanni at the Paris Opéra (1963), Munich (1965) and Lausanne (1967); and Count Almaviva at the Metropolitan and Glyndebourne (1965), where he had to withdraw owing to illness after one performance. He sang in the British première (concert performance) of Roussel's *Padmâvatî*. His operatic



Gérard Souzay and Dalton Baldwin

recordings include Rameau's Pollux, Berlioz's Méphistophélès, Albert (*Werther*), both Lescaut and the Count des Grieux in *Manon*, Alaouddin (*Padmâvatî*) and in particular Golaud, his finest role.

In *mélodies* he was the heir of Bernac, but he devoted almost as much time to lieder and was acclaimed in Germany as elsewhere for his idiomatic interpretations of Schubert, Schumann and Wolf, among others. His voice was a warmly expressive high baritone, slender but firm and flexible, an ideal instrument for a singer of such highly developed sensibility; but that very quality sometimes led to a note of preciosity in his interpretations. His recordings of *Die schöne Müllerin* and *Dichterliebe*, and his earlier discs (now on CD) of *mélodies* by Duparc, Fauré, Debussy, Ravel and Poulenc, disclose the best of his art.

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MARTIN COOPER/ALAN BLYTH

Soveral, Isabel (Maria Machado Abranches de) (*b* Oporto, 25 Dec 1961). Portuguese composer. She studied with Peixinho (from 1983), and later attended piano and composition courses at the Lisbon Conservatory, where her composition teacher was Joly Braga Santos. In 1988 she attended the New York State University, Stony Brook, with grants from the Fulbright Foundation, the Luso-American Foundation for Development and the Ministry of Culture, obtaining a PhD in composition under the supervision of Arel and Semegen. On her return to Portugal she was appointed to the staff of the University of Aveiro, where she now lectures.

Soveral's earlier compositions are clearly influenced by Peixinho's strong personality. Her music contains a feminine lyricism that prefers an oneiric atmosphere to a more solid constructivism. The composer has denounced her early music, among which are several electronic works, for their dryness and their superficial adherence to avant-garde academicism. In her more recent works, notably the incomplete cycle *Anamorphoses* (1993–7), she has returned to a more intense lyricism.

WORKS
(*selective list*)

Vocal: Pensando, enredando sombras. . ., 1v, orch, 1991; Le navigateur du soleil incandescent, Bar, SATB, orch, tape, 1998; Un soir, j'ai assis la beauté sur mes genoux, et je l'ai trouvée amère, Bar, b cl, pf, 2 perc, 1998

Inst: 4 variações, fl, 1983; Contornos, 2 cl, 1987; Contornos II, ob, bn, 1987; Contornos III, 4 cl, 1990; Quadramorphosis, 4 perc, tape, 1993; Anamorphoses: I, cl, tape, 1993, II, mar, vib, tape, 1994, III, vn, tape, 1995, IV, vc, 1997, V, str qt, 1997

Principal publisher: Musicoteca

SÉRGIO AZEVEDO

Sowande, Fela (*b* Oyo, 29 May 1905; *d* Ravenna, OH, March 1987). Nigerian composer and organist. After receiving early musical training from his father and from Ekundayo Phillips, he went to London in 1934, where he studied the organ privately with George Oldroyd, G.D. Cunningham and Rubbra; he subsequently became a fellow of the Royal College of Organists and Trinity College of Music. Sowande studied at the University of London (BMus 1941), then became organist and choirmaster of the West London Mission of the Methodist Church. His lecture-demonstration series for the BBC's Africa service, *West African Music and the Possibilities of its Development*, in which he focussed on his own works, aided the growth of his compositional career from about 1940. His profound interest in the indigenous and popular music of Nigeria as resources of intellectual and compositional importance was the motivation behind his collection of this music. The influence of indigenous material is evident in *Six Sketches* (1953), while in the well-known *African Suite* (1955) this is combined with the influence of popular music, particularly highlife.

Sowande became music director of the colonial film unit of the British ministry of information and then in 1953 of the Nigerian Broadcasting Corporation. He was commissioned in 1960 to compose a national anthem to mark Nigeria's independence; the resulting *Folk Symphony*, which did not in fact become the anthem, was performed in 1962 by the New York PO in Carnegie Hall. Organ works, occupying much of his total output, are the most complex in terms of harmonic, motivic and contrapuntal organization. His dual Yoruba and church backgrounds are evident in the titles and texts of his choral works, in which indigenous elements such as call-and-response, heterophony, pentatonicism and complex rhythmic constructions are emphasized; some, for instance *De Angels are Watchin'*, *Roll de Ol' Chariot*, also derive partially from black American spirituals and gospel music. Among his awards are an honorary doctorate from the University of Ife (1972) and grants from the Ford and Rockefeller foundations. Sowande held professorships at the University of Ibadan, where many of his manuscripts are deposited, and in the USA at Howard University, Washington, DC, and the University of Pittsburgh.

WORKS
(*selective list*)

Org: Jesu Olugbala, 1955; Joshua Fit de Battle of Jericho, trad., 1955; Kyrie, 1955; Yoruba Lament, 1955; Gloria, 1958; Oyigiyigi, 1958; Prayer, 1958; Responses, A, 1959

Vocal: 3 Songs of Contemplation, T, pf, 1950; Because of You, 1v, pf, 1950; 3 Yoruba Songs, 1v, pf, 1954; Roll de Ol' Chariot, trad., SATBB, pf, rhythm combo, 1955; Steal Away, trad., SATBB, 1955; De Angels are Watchin', trad., SATB, 1958; Oh Render Thanks, SATB, org, 1960

Orch: 6 Sketches, 1953; African Suite, str, 1955; Folk Sym., 1960

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B. Omojola: 'Style in Modern Nigerian Art Music: the Pioneering Works of Fela Sowande', *Africa*, lxviii (1998), 455–83

DANIEL AVORGBEDOR

Sowerby, Leo (*b* Grand Rapids, MI, 1 May 1895; *d* Port Clinton, OH, 7 July 1968). American composer and church musician. He was taken in 1909 to Chicago, where he studied the piano with Calvin Lampert and theory with Arthur Olaf Andersen; in 1910 his interest in the organ music of Franck prompted him to begin studying the organ. During World War I he served in the army and was a bandmaster. In 1918 he received an MM from the American Conservatory, Chicago, and in 1921 he was the first recipient of the Rome Prize, which enabled him to spend three years in Italy. He returned to Chicago to teach composition at the American Conservatory (1925–62), and he was also organist and choirmaster at the Episcopal Cathedral of St James (1927–62). In 1935 he was elected to the National Institute of Arts and Letters, and he was the first American to be made a Fellow of the Royal School of Church Music, London. He was also founding director of the College of Church Musicians at the National Cathedral, Washington DC (1962–8).

The first mark of recognition for Sowerby as a composer came in 1913, when the Chicago SO played his Violin Concerto. Although his practical activities were largely confined to church music, he wrote in all genres except for the stage. He drew on a wide range of sources, including American folk music, blues and jazz, besides the Western traditions of concert and sacred music. Many of his works, particularly the numerous organ pieces, are based on the passacaglia, chaconne, canon, or fugue. In 1946 Sowerby received a Pulitzer Prize for his cantata *Canticle of the Sun*. He is the author of *Ideals in Church Music* (1956).

WORKS
(*selective list*)

ORCHESTRAL

Vn Conc., G, 1913, rev. 1925; Vc Conc., A, 1914–16; Pf Conc. no.1, 1916, rev. 1919; Sym. no.1, 1921; Ballad of King Estmere, 2 pf, orch, 1922; From the Northland, suite, 1923; Synconata, jazz orch, 1924; Monotony, jazz orch, 1925; Medieval Poem, org, orch, 1926; Sym. no.2, 1927; Prairie, sym. poem, 1929; Vc Conc., e, 1929–34; Passacaglia, Interlude and Fugue, 1931–2; Pf Conc. no.2, 1932; Org Conc. no.1, 1937; Theme in Yellow, 1937; Sym. no.3, 1939–40; Classic Conc., org, str, 1944; Sym. no.4, 1944–7; Concert Piece, org, orch, 1951; All on a Summer's Day, 1954; Sym. no.5, 1964; Concert Piece, org, orch, 1968; *c*30 others, incl. 8 for band

VOCAL

Choral: A Liturgy of Hope, cant., S, male chorus, 1917; untitled cant. (Pss), 1924; The Vision of Sir Launfal (J. Lowell), vv, orch, 1925; Great is the Lord (Ps xlviii), cant., chorus, orch, org, 1933; Forsaken of Man (Bible, E. Borgers), cant., vv, org, 1939; Canticle of the Sun (St Francis, trans. Arnold), cant., vv, orch, 1944; Christ Reborn (Borgers), cant., vv, org, 1950; The Throne of God (Bible: *Revelation*), vv, orch, 1956; The Ark of the Covenant (*Chronicles*), cant., vv, org, 1961; Solomon's Garden (*Song of Solomon*), vv, orch, 1964; La corona (J. Donne), vv, orch; *c*120 anthems, several communion services, many canticle settings

Over 300 songs (1v, pf), incl. The Edge of Dreams (M. Turbyfill), cycle, 1920

OTHER INSTRUMENTAL

Chbr: Serenade, str qt, 1916; Wind Qnt, 1916; Trio, fl, va, pf, 1919; Sonata, vc, pf, 1920; Sonata, B♭, vn, pf, 1922; Sonata, tpt, pf, 1945; Pf Trio, 1953; *c*40 others, incl. 5 qts

Org with insts: Elevation, vn, org, 1912; Poem, va/vn, org, 1942; Ballade, eng hn, org, 1949; Festival Musick, 2 tpt, 2 trbn, timp, org, 1953; Fantasy, tpt, org, 1962; Triptych of Diversions, 2 vn, db, ob, perc, org, 1963; Dialog, pf, org, 1967

Org: Comes Autumn Time, 1916; Requiescat in pace, 1920; Sym., G, 1930; Suite, 1937; Toccata, 1940; Canon, Chacony and Fugue, 1949; Whimsical Variations, 1950; Bright, Blithe and Brisk, 1967; Sinfonia brevis, 1965; Passacaglia, 1967; *c*45 other works

Pf: From the Northland, suite, 1923; Florida Suite, 1929; Sonata, D, 1948, rev. 1964; *c*50 others

23 folksong arrs. in C. Sandburg: *American Songbag* (New York, 1927); 12 other arrs.

Principal publishers: Gray, OUP, Society for the Publication of American Music

MSS of pubd works in *US-Wc*; unpubd MSS in private collection of Ronald Stalford, Worcester, MA

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RONALD STALFORD/MICHAEL MECKNA

Sowiński, Wojciech [Albert] (*b* Łukaszówka, Podolia, 1805 [?1803]; *d* Paris, 5 [?2] March 1880). Polish writer on music, pianist, composer and teacher. He was first taught music by his father, Sebastian Sowiński, an army musician, and later studied in Vienna with Czerny (piano), and Gyrowetz, Leidesdorf and Seyfried (composition). He made his début as a pianist in 1828 in Vienna, and later appeared in Italy (where he lived from 1828 to 1830), France and England. In 1830 he settled in Paris, where he was active mainly as a music and piano teacher.

Sowiński's most important work was the dictionary of Polish musicians, first issued in Paris in French, which was intended to propagate interest in the subject as well as to recapitulate and systematize all the available information on Polish music history. The dictionary contains, as an introduction, a short outline of the history of Polish music, illustrated with music examples; it has a musical supplement and contains about 1000 biographies of composers, performers, theorists and others connected with Polish music from the earliest times to Sowiński's contemporaries. Based on the scant material then available, collected mainly in the first half of the 19th century, it has many gaps and inaccuracies and is today of only historical significance. Sowiński's compositions (about 120 works, predominantly for piano and typical of 19th-century salon music) are now almost completely forgotten.

WORKS
printed works published in Paris unless otherwise stated
location of MSS unknown

Ops: Lénore, ou Les morts vont vite (lyric drama, 2, E. d'Anglemont); Le modèle (comic op, 1, P. de Saint-Georges); Une scène sous la ligne (comic op, 1); Złote gody [Golden Wedding] (2, K. Ostrowski)

Choral: La varsovienne, ou La polonaise (cant., K. Delavigne) (1831); Missa solemnis, B♭ (1844); St Adalbert martyr (orat, K. Ostrowski), vs (1845); Chants religieux de la Pologne, 30 songs, 2, 3vv, org (1859); Missa brevis, C (1870); Cantate (M. Margerin) (1876); Dieu le vent (cant., Countess of Saint-Légier) (1878); Air des légions polonaises, fantasia on Dąbrowski mazurka, chorus, orch (n.d.); Le sacrifice d'Abraham (orat, d'Anglemont); Sąd Salomona [The Judgment of Solomon], motet, 3 solo vv, chorus, orch; 6 motets à 2, 3, et 4 voix et orgue (n.d.); 12 other motets and liturgical settings, most pubd in Paris (n.d.); 2 [?3] other masses; 3 other large works

Orch: Sym., e (n.d.); 3 ovs., Królowa Jadwiga [Queen Jadwiga], Mazepa (n.d.), Jan Sobieski, czyli Uwolnienie Wiednia [Jan Sobieski, or The Liberation of Vienna]; 2 pf concs.; Grande polonaise brillante, pf, orch (n.d.)

Chbr: Grand rondeau précédé d'une introduction sur un motif du Maçon, pf, str qt (n.d.); Trio, b (n.d.); Duo brillant sur la prière d'Othello, vn, pf (n.d.); Pf Qnt, E; Nonet, f♯

Other works: *c*75 pf pieces, most pubd in Paris (n.d.), incl. 7 sets of variations, 12 fantasias on operatic and other themes, rondos, marches, waltzes, studies; 15 songs, all pubd in Paris; numerous edns/arrs. of Polish folksongs, pubd in Paris, Mainz, Leipzig, Milan

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E.: 'Sowiński Albert: Słownik muzyków polskich dawnych i nowszych', *Przegląd krytyczny*, ix/7 (1875), 206–9

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KATARZYNA MORAWSKA

Soyé [Soyer], **Charles-Joseph-Balthazar.** *See* SOHIER, CHARLES-JOSEPH-BALTHAZAR.

Soyer, Mathieu. *See* SOHIER, MATHIEU.

Soyka, Matěj. *See* SOJKA, MATĚJ.

SOZA [Slovensky Ochranny Zvaz Autorsky]. *See* COPYRIGHT, §VI (under Czech Republic and Slovakia).

SPA [Sociedade Portuguesa de Autores]. *See* COPYRIGHT, §VI (under Portugal).

Spacing. The arrangement of the notes of a chord with respect to the intervals separating them. In four-part harmony, the spacing is called 'close position' or 'close harmony' if the three upper parts lie as close together as possible, that is, if their range is less than an octave or if the total range of the four parts is not greater than a 12th (ex.1*a*). If the spacing is wider, it is called 'open position' or 'open harmony' (ex.1*b*). The term 'close harmony' is

Ex.1 Spacing in four-part harmony

(a) close position (b) open position

also sometime used for the particular blend of chords with added 6ths and 7ths, all set within a relatively narrow range, which characterizes much BARBERSHOP quartet singing.

JULIAN RUSHTON

Spada, Vincenzo (*b* Faenza; *fl* 1589–92). Italian composer. Documentary evidence suggests that he spent his career in Reggio nell'Emilia, where he was evidently connected with the small musical academy gathered around Gaspero Pratoneri. Individual pieces in his *Primo libro della villanelle* (Venice, 1589, inc.) are dedicated to members of this circle, some of whom are also the dedicatees of Pratoneri's own *Madrigali ariosi ... a quattro voci con un dialogo a otto* (Venice, 1587). Spada's *Primo libro delle canzoni a sei voci* (Venice, 1592) is dedicated to the 'Virtuosissimi Signori del Ridutto del Sgr. Spirito Pratoneri, Canonico di Reggio', and the final piece is addressed to Pratoneri himself, described here as 'musico eccellentissimo'. Despite the apparent slightness of the contents of these volumes, which are filled with pieces celebrating the social life of the gentry of Reggio, two pieces from the six-voice book were selected for inclusion in a popular anthology of madrigals by Italian composers (RISM 1604[12]).

IAIN FENLON

Spadario, Giovanni. *See* SPATARO, GIOVANNI.

Spagna. A bassadanza tune. One of the few surviving from 15th-century Italy, it was used widely as a cantus firmus in the 16th and early 17th centuries, particularly in instrumental music and didactic exercises. (For the dance form of the tune, see Crane, no.17.) It is also known by many other names, including *Re di Spagna*, *Alta*, *Lo bas despagno*, *La baixa de Castilla*, *El bayli de Spagna*, *Le bail despaigne*, *La basse dance de Spayn*, *Casulle le novelle* and *Spanier Tantz*.

The earliest source of the *Spagna* melody is Antonio Cornazano's dance treatise *Libro dell'arte del danzare* (1455), where it is used to illustrate the application of various *misure*, or metres, to dance tenors (*see* SALTARELLO). It also appears in dance treatises from northern Europe, for example as the tenor for the basse danse *Casulle la nouele* in Michel de Toulouse's *L'art et instruction de bien dancer* (Paris, *c*1488). It is thus one of the very few dance tenors or tunes known to have been in both the bassadanza and basse danse repertories. A two-part setting of the *Spagna* tune in a Perugian manuscript, published by Bukofzer, is the earliest surviving polyphonic elaboration of the tune, and has formed the cornerstone of the widely accepted practice among early dance musicians of improvisation on basse danse tenors. Crane listed eight other polyphonic settings from before 1520, including one printed later by Hans Ott (*Novum et insigne opus musicum*, 1537) and Adam Berg (*Secunda pars magni operis musici*, 1559) as a motet by Josquin (*Propter peccata quae peccastis*; see H. Osthoff, *Josquin Desprez*,

1962–5, ii, 397ff), and suggested that these may have retained at least an association with actual dance accompaniment. Isaac used the tune as the cantus firmus for his *Missa 'La Spagna'* (printed by Petrucci, 1506), and it continued to be a common cantus prius factus throughout the 16th century, sometimes identifiable only by the solmization syllables of its incipit, *la–mi–re–fa–mi–re*. Instrumental settings include variations by Spinacino, Kotter, Kleber, Capirola, Ortiz and Cabezón (see HAM, no.102).

It is not certain when the *Spagna* tune came to be a frequent cantus firmus for counterpoint training, nor when it was first associated with the 16th-century composer Costanzo Festa. Ludovico Zacconi's note to printed counterpoints on 'La bascia di Costanzo Festa' in *Prattica di musica seconda parte* (1622, p.199) seems representative of 17th-century knowledge of the pedagogical tradition: 'Note that the above cantus firmus made of breves is called "Bascia". I have not been able to investigate why it is so called and designated; one day while I was talking with a professor of music he told me that it must be the cantus firmus on which the same Costanzo Festa once made 120 counterpoints'. Zacconi's unnamed professor of music is thus the source for the still unchallenged ascription of 120 lost settings of the *Spagna* to Festa. Zacconi drew his example from Scipione Cerreto's *Della prattica musica vocale et strumentale* (1601); Cerreto did not, however, choose to speculate on the tune's origins or title, but instead drew his readers' attention to the challenges the tune presented for writing counterpoints invertible at the 10th, especially in resolving *mi-contra-fa* cross-relations (p.293). Cerreto did not, in his turn, name the source of his example, but the tune had apparently been identified with Festa for some time. 157 counterpoints and canons by the Roman composer and pedagogue G.M. Nanino are extant in various manuscripts thought to represent notes from his counterpoint instruction; 28 of them were published in his *Motecta* (1586). A number of early 17th-century composers, notably Neapolitans such as Rocco Rodio, G.M. Trabaci and Ascanio Mayone, used the *Spagna* tune, with its pedagogical name, as the basis for works variously entitled 'ricercare', 'canzona' and 'capriccio'. In all there are known to be some 280 polyphonic settings of the tune. Significantly, settings of the tune described as 'sopra il canto fermo di Costanzo Festa' (or some such phrase) do not retain the rhythmic structure of the original dance tenor, a structure almost invariably found in the settings using one of the many dance-related titles.

The 16th- and 17th-century ostinato pattern known as 'La Spagnoletta' is unrelated to the *Spagna* melody.

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SUZANNE G. CUSICK

Spagna, Arcangelo (*b* Viterbo, 1632; *d* Rome, 3 May 1726). Italian librettist. He was a priest and served three cardinals in Rome, Francesco Barberini, Carlo Ciceri and, from 1689 until 1726, Pietro Ottoboni. In the *Poesie de'signori Accademici Infecondi di Roma* (Venice, 1684) he is identified as 'Abbate Arcangelo Spagna, detto Resoluto', and on his tombstone he is called 'the promoter' of this academy. In his two volumes of *Oratorii overo melodrammi sacri* (Rome, 1706; facs. Lucca, 1993) his title is 'canon'.

Each volume of his *Oratorii* contains twelve works in Italian, which are revised versions of those produced at the Chiesa Nuova and S Girolamo della Carità. Spagna gave 1656 as the date of the first work in volume i, and this may well be his earliest oratorio. Discourses on Italian and Latin oratorios respectively head the two volumes. Each essay provides eminently pragmatic advice for librettists, mainly because Spagna clearly understood that the purpose of oratorios was to draw listeners to a spiritual drama, then to keep them entranced until the very end, often by means of tales concerning the conversion, persecution and death of saints. To this end he advocated doing away with the narrator, or *testo*, of earlier oratorio. Volume ii ends with a 'model' oratorio in Latin, and a handwritten annotation credits him with another Latin oratorio, set by Filippo Amadei in 1699. A manuscript score credits him with another work, *I due Luminari del Tebro*, set by Nicola Francesco Haym in 1700. He published his last six Italian oratorios between 1711 and 1716; their librettos are numbered 25–30, and all but one of them were set by Antonio Berti.

Spagna's other collective publications were a set of six *melodrammi scenici* (1709) and three sets of four *comedie in prosa* (1711–17). The *comedie* are spoken plays, written for performance by students at the Collegio Salviati. The melodramas are rustic comedies, usually for only a few characters and therefore suitable for chamber performance. According to Spagna's preface, they – like his spoken plays – were 'written mainly in my juvenile years'. The fourth melodrama, *La gelosa di se stessa*, was printed separately in 1689; newsletters date its première at the Palazzo Barberini on 17 February, and an anonymous score (*I-Rvat* Barb.lat.4213–15) and partbooks (private archive of the Borromeo family, Isola Bella, Stresa, Italy) survive. A seventh melodrama was printed separately in 1713. Unfortunately, no composer's name is known for any of Spagna's melodramas.

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LOWELL LINDGREN

Ex.1 *Spagnoletta* for keyboard, *I-Fn* Magl.XIX 138



Spagnoletta [spagnoletto] (It.; Sp. *españoleta*). A dance, first appearing in Italy in the late 16th century, whose musical scheme was used in the 17th century for dances, songs and instrumental variations. The scheme has a fixed harmonic plan (ex.1), the first two sections of which are related to one of the main chordal schemes of the Renaissance dance style (*see* GROUND, ex.1*c*); the concluding section is apparently a double RIPRESA, which is sometimes omitted (for example in the *espanyoleta* in *E-Bbc*, no.78 in Pedrell's *Catàlech*, i, 99–100). The *spagnoletta* is usually in triple metre (but sometimes duple), and the first three bars of the discant melody almost always have the same pitches (ex.2 shows a portion of a duple

Ex.2 *Spagnoletto* for keyboard, opening phrase transposed from G minor, *US-LAum* 18 (formerly 51/1)



spagnoletto, for melodic and harmonic comparison with ex.1).

The music first occurs in Caroso's *Il ballarino* (1581), where choreography is given for a *spagnoletta* and a *spagnoletta nuova* for lute. Later examples for lute are in printed sources by Caroso (1600) and Cesare Negri (1602) and in manuscripts (*I-Fn* Magl.XIX 105, 179; *I-Lg* 774; *US-SFsc*, Bentivoglio Manuscript). Frescobaldi (1624), Bernardo Storace (1664) and Speth (1693) wrote sets of keyboard variations on the *spagnoletta*; single keyboard statements appear in a number of manuscripts (e.g. *I-Fn* Magl.XIX 115; *E-Mn* 815; Chigi manuscripts (*I-Rvat*), ed. in CEKM, xxxii/2, 1968). Other examples include those for instrumental ensemble by Michael Praetorius (1612), Gasparo Zanetti (1645), Giamberti (1657) and Cristoforo Caresana (1693), one for violin (*HR-Zaa* Ia.44) and a set of two vocal *partite* for three voices by P.A. Giramo. The instruction 'parole sopra la spagnoletta' accompanies a text in an Italian manuscript (*I-Fn* Magl.XIX 143), and Coferati (*Corona di sacre canzoni ... seconda impressione*, 1689) gave the discant melody with a sacred text.

Many single statements of the *spagnoletta* music occur in numerous Italian tablatures for the five-course guitar, from Montesardo (1606) to G.P. Ricci (1677). The *españoleta* appears in Spanish sources for the guitar in works of Briçeño (1626), Sanz (1674), Ruiz de Ribayaz (1677) and Guerau (1694). There are two versions by Giles Farnaby in the Fitzwilliam Virginal Book, one called *The Old Spagnoletta* based on the music of ex.1, the other, with different music, entitled simply *Spagnoletta*.

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RICHARD HUDSON

Spagnoletti [della Diana], **Paolo** (**Ludovico**) (*b* Cremona, 24 May 1773; *d* London, 23 Sept 1834). Italian violinist active in England. At the age of 12 he entered one of the Naples conservatories. As a young man he was a court violinist in Spain, and, slightly resenting having an Italian in this post, the locals nicknamed him 'Espagnoletto' ('the little Spaniard'); the name stuck, and when the tenor Vagnoni (who had heard him play in Milan) brought him to London in about 1802, he was firmly established as 'Spagnoletti'. He was engaged as second violin in the King's Theatre orchestra, where by 1804–5 he was

sometimes acting as leader; he was appointed to this position in 1815, achieving an acknowledged pre-eminence as an orchestral leader rather than as a virtuoso. In 1812 he led the Pantheon orchestra, which gave performances of Italian opera. The following year, with the establishment of the Philharmonic Society, Spagnoletti became one of its first 38 associates and played at one of the first concerts (19 April 1813). He invariably led the orchestra for the Lenten Oratorios at the King's Theatre, the Antient Concerts, the Philharmonic, the RAM concerts in the Hanover Square Rooms and at numerous benefit concerts during the season; in addition, he frequently led quartets at the Philharmonic and gave a benefit concert in the Argyll Rooms each year. Frequent notices of his performances, 'which were characterized by an excellent and spirited attack', appeared in the *Harmonicon* between 1823 and 1833. Paganini, in his London visit of 1831, expressly asked that Spagnoletti be engaged as leader for all his performances. On 28 March 1834, in one of his last appearances, he led the British première of Cherubini's Requiem. He composed violin pieces and songs.

E. HERON-ALLEN/R

Spagnoletto, Lo. *See* GARCÍA FAJER, FRANCISCO JAVIER.

Spahlinger, Mathias (*b* Frankfurt, 15 Oct 1944). German composer. He was intensely interested in jazz as a teenager before studying music education and composition with Konrad Lechner and Erhard Karkoschka. During the period 1978–81 he was a guest lecturer in music theory at the Hochschule der Künst, Berlin; he moved to the Staatliche Hochschule für Musik in Karlsruhe in 1982 as a lecturer in composition and music theory, becoming professor in 1983. He later succeeded Klaus Huber as professor of composition at the Staatliche Hochschule für Musik in Freiburg (1990). His awards include a fellowship from the Heinrich Strobel Foundation of South-West German Radio and several Boswil Foundation prizes.

Spahlinger associates his compositional thinking with a tradition stretching from Hegel, via Adorno, to more recent critical theorists such as Bruno Liebrucks. The continuation of the avant garde belonging to this tradition is central to his conception of artistic progress. He views musical organization as intrinsically linked to theoretical and socio-political thought. During the 1970s he was primarily concerned with exploring the material terms of composition: the relationship of the individual to the group and questions of context and detail. These interests constitute the compositional theme of the orchestral piece *morendo* (1974). In *éphémère* (1977) the dependence of the sound-material on its context is examined. Saucepans, beer-bottles, kitchen-timers etc. are used as 'veritable instruments'. Spahlinger's next step was to examine organization or order itself. His three-part cycle (on the 'subversion of order by its own rules') demonstrates how inappropriate traditional genre models are in the attempt to describe the greater contexts of Spahlinger's work: *Extension* (1979–80) for violin and piano is an experiment in structural chain-reactions; *inter-mezzo, concertato non concertabile tra pianoforte e orchestra* (1986) explores how apparently similar phenomena can originate in totally different organizational principles; and *Passage/Paysage* creates a large-scale symphonic form through absolute transitions from one organizational principle to the next.

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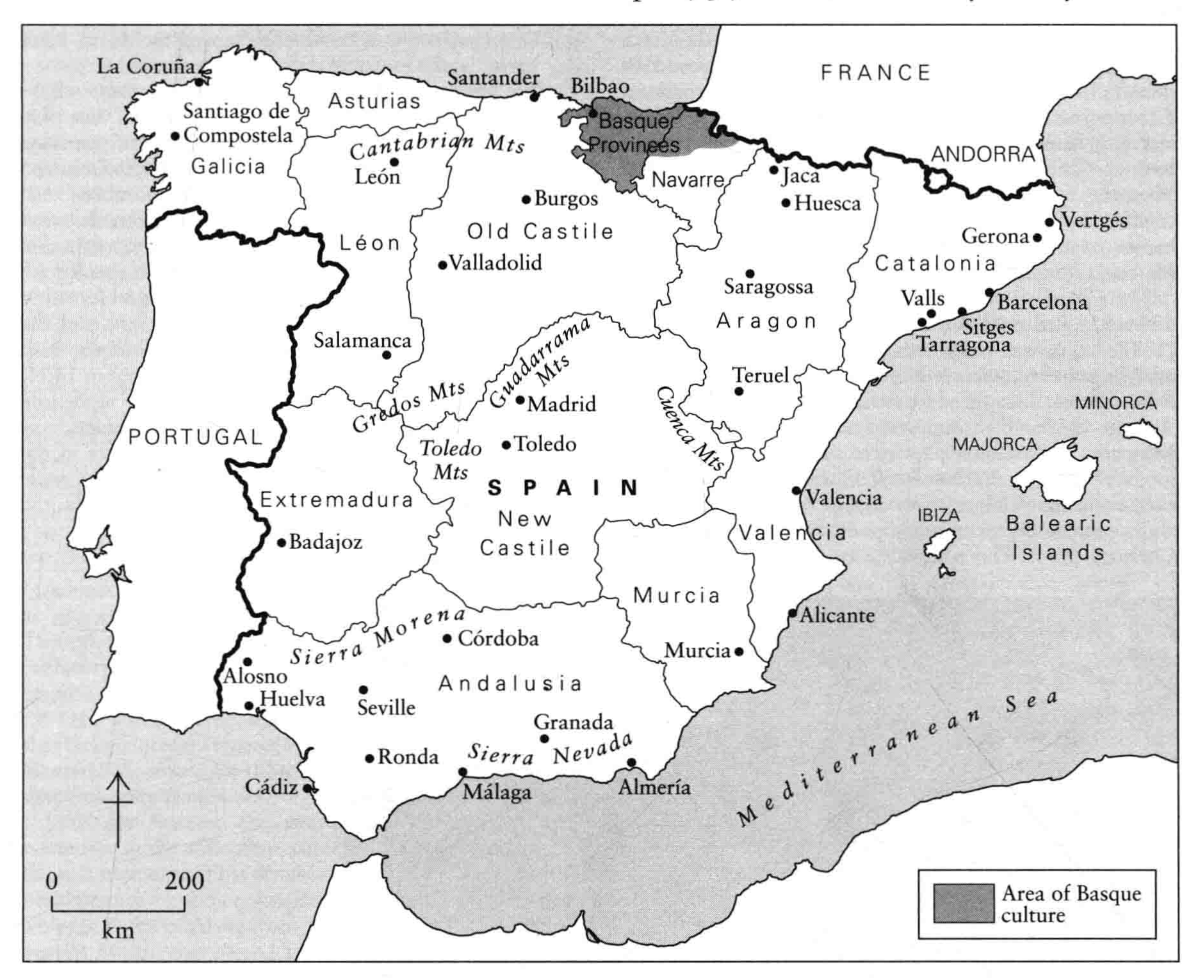
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DÖRTE SCHMIDT

Spain (Sp. Reino de España). Country in Europe. Its territory covers an area of 504,750 km², comprising most of the Iberian peninsula, the Canary and Balearic Islands and the towns of Ceuta and Melilla on the North African coast. It shares borders with Portugal to the west, and France and Andorra to the north. Its population of approximately 39·8 million (2000 estimate) is distributed among 17 autonomous regions, many of which preserve a strong sense of regional identity. Although Castilian is the official language of Spain, other languages are also recognized in some of the regions, for example, Catalan in Catalonia (Catalunya), Valencia and the Balearic Islands, and Gallego in Galicia. In addition, the Basque language is spoken in the Basque country (Euskadi) and parts of Navarre. (For a discussion of the musical traditions of the Basque people *see* BASQUE MUSIC.)

Christianity was introduced to the Iberian peninsula during the 3rd century and Catholicism officially accepted by the Visigothic rulers at the end of the 6th (*see* MOZARABIC CHANT). However, in 711 the invasion by Muslims from North Africa led to the establishment of Islam throughout almost the entire peninsula. During the following centuries the Christians gradually reconquered Spain, and the last Muslim territory, Granada, was finally conquered by the Catholic Monarchs Ferdinand of Aragon and Isabella of Castile in 1492. (For further discussion of the music of Muslim Spain *see* ARAB MUSIC.) Under Muslim rule, the Jews of Spain (known as Sephardim) flourished, being relieved of the persecution they suffered under the Catholics, but when Granada was reconquered they were expelled from the peninsula or forced to convert to Christianity. (For an account of their distinct musical traditions *see* JEWISH MUSIC, §III, 4 and §IV, 2(ii).)

With the accession in 1516 of Charles I, also Holy Roman Emperor, Spain was ruled by a branch of the Habsburg family, a dynasty that remained in power throughout the Renaissance and Baroque periods. Charles's son, Philip II, established the capital at Madrid in 1561. In 1700 the accession of Philip V led to the establishment of the Bourbon dynasty, whose descendants reign today. Spain briefly became a republic in 1874–5 and again between 1931 and 1936. The Spanish Civil War (1936–9) led to the regime of General Franco, which



1. Map of the regions of Spain

ended with his death in 1975 and the formal restoration of the monarchy.

I. Art music. II. Traditional and popular music.

I. Art music

1. Early history. 2. Renaissance. 3. Late 16th century to mid-18th: (i) Genres and practices (ii) Sacred music (iii) Secular song (iv) Theatre music: (a) Opera (b) Zarzuela (v) Cantatas (vi) Instrumental music: (a) Sources (b) Organ music (c) Other instrumental music (vii) Influences. 4. Later 18th century: (i) The church (ii) Music for the stage (iii) Instrumental music. 5. 19th century: (i) Historico-political background (ii) Regenerative developments (iii) Orchestral music (iv) Piano music (v) Song and the lyric theatre. 6. 20th century.

1. Early history. The writings of Isidore of Seville (*c*559–636) are the chief source of information on the music of the early Spanish Church; his *Etymologiae* and *De officiis ecclesiasticis* contain descriptions of the Mass and Office that are similar to those found in the later service books of the Spanish Church. The former work also contains a chapter on the discipline of music, based largely on the work of Cassiodorus, that subsequently became one of the most important and widely disseminated texts on music theory during the early Middle Ages.

As Archbishop of Seville, Isidore presided over the Fourth Council of Toledo in 633 which established a single order of prayer and singing throughout the Visigothic kingdom. Although no notation survives from this period, the earliest extant neumes being an Aquitanian source from the 11th century, the body of chant used by the Visigothic Church was no less extensive than that of the Gregorian. At least seven bishops are supposed to have contributed chants to the repertory of the Visigothic Church: Isidore's elder brother Leander (*d* 599) of Seville; Eugenius (*d* 657), Ildephonsus (*d* 667) and Julian (*d* 690) of Toledo; Conantius (*d* 639) of Palencia; and Johannes (*d* 631) and Braulio (*d* 651) of Zaragoza, the latter Isidore's favourite pupil. This rite continued to be observed by Spanish Christians until Toledo was reconquered from the Muslims in the late 11th century; its music is generally known as Mozarabic chant. In 1080 the Council of Burgos imposed the Roman rite on the Spanish Church as a whole (it had been introduced into Catalonia three centuries earlier), although a few parishes in Toledo continued in their ancient observance.

The Muslim invasion of 711 brought a host of new instruments to the peninsula such as the *duff* (Sp. *adufe*: a square tambourine), *shabbāba* (Sp. *ajabeba*, *exabeba*: a transverse flute), *būq* (Sp. *albogón*: a cylindrical instrument made of metal with reed mouthpiece and seven finger-holes), *nafīr* (Sp. *añafil*: a straight trumpet 120 cm or more in length), *tabl* (Sp. *atabal*: drum), *qānūn* (Sp. *canón*: a psaltery), *bandair* (Sp. *panderete*: tambourine)

and *sunuj al-sufr* (Sp. *sonajas de azófar*: metal castanets). The *naqqāra* (nakers, a small kettledrum of wood or metal), *'ūd* (lute) and *rabāb* (rebec) spread throughout Europe. Just as Córdoba was the Spanish seat of Arabic learning, Seville became the centre of Moorish instrument making. Zaragoza was another centre of activity, even after the fall of Granada in 1492. In 1502 Mahoma Mofferriz was still supplying exquisite keyboard instruments to high-born Christian clients as far away as Plasencia. (*See also* ARAB MUSIC, §I, 4(ii).)

The Christian courts of Sancho IV of Castile (ruled 1284–95), Pedro III of Aragon (1276–85) and Alfonso IV (1327–36) occasionally engaged Moorish players of the *añafil*, *exabeba*, psaltery and rebec, together with dancers. From Xátiva, a centre of Moorish minstrelsy, Pedro IV of Aragon (1336–87) summoned Ali Eziqua and Çahat Mascum, his favourite players of the rebec and *exabeba* in 1337–8. The Valladolid Council of 1322 forbade further hiring of Moorish musicians to enliven Christian vigils or any more tumult caused by their presence at Christian feasts. This edict is the more interesting because (as Don Quixote well knew when reproving Master Peter for his bells) the mosques did not allow music.

The Muslims not only introduced instruments whose names still bear traces of their Arab origin, but also brought with them musical treatises which were translated from Arabic into Latin at Toledo and thence disseminated northwards (*see* ARAB MUSIC, §I, 3(iv)). Al-Fārābī (*d* 950) in particular came to be quoted by numerous theorists from Vincent de Beauvais, Hieronymus de Moravia and Magister Lambertus in the 13th century, to Gregor Reisch and Juan Bermudo. Some scholars have seen a relationship between a form of Moorish poetry, the *zajal*, and the 15th-century Spanish villancico. Literary evidence also suggests that the Moors of Granada (conquered in 1492) were the first to use letters of the alphabet to denote finger-position on the guitar. Because a sole miniature at El Escorial (*E-E* B.I.2) depicts a Moorish player in the train of Alfonso el Sabio (Alfonso X; 1252–84) of Castile and because it was at his court (1252–85) that the principal surviving collection of medieval Spanish monody was compiled (*see* CANTIGA), it has been supposed that



2. Salome dances before Herod: detail from the altarpiece of 'St John the Baptist and St John the Evangelist' by Juan de Tarragona, c1365 (Museu d'Art de Catalunya, Barcelona); the lute and tambourine are of the type brought by the Moorish invaders

some of the cantigas of Alfonso echo lost Moorish songs – a highly improbable hypothesis.

Three principal sources of medieval polyphony survive in Spain. The 12th-century Calixtine Manuscript (*E-SC*) contains 21 conductus with Latin text; the early 14th-century Las Huelgas Manuscript (in *BUlh*) includes 195 compositions, of which 140 are polyphonic. Neither manuscript represents a specifically Spanish repertory, although the latter is still at its place of origin, a convent for Cistercian nuns founded about 1180. The 14th-century *Llibre Vermell* (in *MO*) includes four monophonic songs as well as six pieces of polyphony. At least four of these are dance-songs.

2. Renaissance. The major forms of Spanish Renaissance secular composition are the Romance and the Villancico. The Renaissance *romance* was primarily a literary type. It always told some story, often drawn from the legends of border wars with the Moors. In the chief secular song collection gathered during the epoch of Columbus, the Cancionero Musical de Palacio (*E-Mp* 1335), the original indexer (*c*1525) classed 44 items as *romances*, 393 as villancicos (of the secular type) and 29 as sacred villancicos (*villançicos omnium sanctorum*). This pioneer indexer called everything in Spanish with a prefatory refrain a *villançico*; he also gave this name to a Spanish song if any individual section in it, not necessarily the first, was repeated, and, in some cases, even to songs that lacked internal repetition. As used in the 16th century about 1525, *villançico* therefore meant any Spanish song that was not a *romance*.

Juan del Encina, the most frequently represented composer in the collection, came naturally by his gift for the folk elements in his phrases and melodies. The son of a Salamancan cobbler, Encina served Don Fadrique de Toledo, Duke of Alva, from 1492 to 1498, and his song output during this period forms the core of the secular repertory surviving from the reigns of Ferdinand and Isabella. He entertained the ducal family during at least five of these years with poetic compliments, amorous accompanied solo songs and *eglogas* (short plays) into which he invariably introduced partsongs for three and four voices. Whether designed for characters to sing in one of his *eglogas* or for independent performance, the Encina villancico comments on an existing dramatic situation that has already been defined by the dialogue. Much of the charm of Encina's villancicos is due to their immediacy: the scene having already been set, the song need be no more than a purely emotional outburst. Much as one may regret his ceasing to compose his bold and lusty villancicos after leaving the Duke of Alva, they belong in the quiver of a hot-blooded youth but not in that of the staid ecclesiastic that he was to become.

The Cancionero Musical de Palacio also includes works by Anchieta, Peñalosa, Francisco de la Torre, Alonso Perez de Alba, Millán, Mena and Juan Ponce. Several earlier composers in this manuscript, such as Cornago (*fl* 1466), Triana (*fl* 1478), Juan Fernández de Madrid (*fl* 1479), Juan Pérez de Gijón (*fl* 1480) and Juan de León (*fl* 1480), contributed also to the Cancionero de la Colombina (*E-Sc* 7-1-28).

The most influential foreign-born composer whose works are in both these sources was Johannes Urreda of Bruges, who served as *maestro de capilla* to Ferdinand V. Other foreigners who left their mark on Spanish music were Ockeghem (visited Spain in 1469), Agricola and La Rue (1506). In 1501 Josquin was recruited by Philip the Fair for a journey to Spain; and although he did not go, he nevertheless became one of the most influential, admired, imitated and transcribed foreign composers in 16th-century Spain. The influence of Netherlandish polyphony is clearly reflected in the masterful masses and motets of Anchieta and particularly of Peñalosa, the most important Spanish composer after Encina and before Morales. The same contrast between the learning of Peñalosa, who held a post at the papal court, and the simplicity of Anchieta, who stayed mostly in Spain, can be seen between the erudition of the most famous Spanish theorists of the Renaissance, Ramis de Pareia and Salinas (both wrote in Latin and lived for a time in Italy), and the more modest teachings of the many Spanish theorists who wrote in their own tongue and never went abroad. Blindness made Salinas's achievement all the more remarkable, as it did the works of Antonio de Cabezón, the greatest Spanish Renaissance organist, and the works of the consummate vihuelist and composer Miguel de Fuenllana.

The vihuela inspired a considerable group of publications in tablature in the mid-16th century. Although Diego Pisador's *Libro de música de vihuela* (Salamanca, 1552) betrays the hand of an amateur, the others, from Luys Milán's *El maestro* (Valencia, 1536) to Esteban Daza's *El Parnasso* (Valladolid, 1576), testify to the artistry of their compilers. Luys de Narváez (1538), Alonso Mudarra (1546) and Enríquez de Valderrábano (1547) also published tablatures at Valladolid and Seville.

Milán's *El maestro*, like the six other vihuela tablatures published later, purports to be a self-instructing manual; easy pieces come in the first book, harder pieces in the second. But his notation system, unlike that used in later vihuela tablatures, places the top course on the top line of the six horizontal lines, the bottom course on the bottom line. Dedicated to King John III of Portugal, his is the only vihuela book to contain any Portuguese songs. Among other novelties not found in any other vihuela tablature are the ornamented versions printed for each of the six Spanish villancicos. In each of the four Spanish *romances*, he interspersed elaborate virtuoso runs for the accompanying vihuelist between lines of the verse. To prove his exquisite literary taste, he set three of his six Italian *sonetos* to poetry by Petrarch. These songs in Spanish, Portuguese and Italian are the precursors of the equally sensuous accompanied monodies in Fuenllana's *Orphénica lyra* (Seville, 1554). In the purely instrumental pieces that dominate *El maestro*, Milán established the practice of always indicating the tempo of each piece. His 40 *fantasías* are free, but each is classified in one or two of the eight church tones. His four *tentos* are homophonic pieces, with fast runs between phrases, but the best-known works in *El maestro* are the six *pavanas*. His insistence on classifying everything polyphonic according to a scheme of eight church tones is a peculiarly Spanish aspect of *El maestro*, borne out even more emphatically by his concluding essay on the eight tones.

The greatest Spanish Renaissance composers of church music were Morales, Francisco Guerrero and Victoria. As early as 1539, when Morales was not yet 40, he enjoyed the reputation in Spain of being 'the pope's *maestro de capilla*' (he served in the pope's choir from 1535 to 1545). His second book of masses (Rome, 1544) opens with a woodcut of Pope Paul III on his throne accepting the

dedicated volume from the kneeling composer. A similar woodcut, with a change of facial features to show the more youthful Palestrina, prefaces the first book of Palestrina's masses (Rome, 1554); the open book of music that Palestrina offers Pope Julius III is that shown in the earlier woodcut. Symbolically as well as musically, Morales stands midway between the Flemings and Palestrina. Although Morales knew Josquin to perfection, his music lacks many of the traits that characterize his greatest predecessor. All voices enter into imitation without delay, he writes no long 'Pleni' duos, he banishes verbal canons from his one mass parodying Josquin's chanson *Mille regretz* (even though they occur in the primitive version that Morales never published). Although his melodic writing was not as constrained as that of Palestrina he avoided melodic intervals larger than an octave (which he used as an expressive, poignant interval) and avoided to some extent the use of the melodic 6th. Victoria also avoided the melodic 6th, and Samuel Rubio, who studied Morales's technique in detail, remarked that prejudice against melodic 6ths of any sort should therefore be accounted a Spanish trait. To cite further evidence, Morales's immediate predecessors in Seville Cathedral where he grew up, Escobar, Alva and Peñalosa, set a pattern of avoiding 6ths.

Much more than his Flemish predecessors, Morales overlapped beginnings and ends of phrases. His music exhibits subtle techniques, particularly in form, distribution of voices, and use of dissonance; long melismas are uncharacteristic and it has been claimed that Morales was the first to observe the rules of Latin prosody in giving accented syllables longer aggregate values.

How well Palestrina knew Morales's music is proved by his parody mass on a Morales motet, *O sacrum convivium*, and the extra parts he wrote for six verses of Morales's *Magnificat* settings. Victoria's indebtedness to Palestrina can be no less well documented. No feature of Palestrina's detailed technique escaped Victoria's eye. His individuality asserted itself in a much greater reliance on the equivalent of modern functional harmony, a predilection for melodic phrases that ascend and descend in the equivalent of modern melodic minor scale movement, a fondness for diminished 4ths and a heightened expressiveness in the use of melodic leaps such as the descending 5th. Both Morales and Palestrina wrote only a few secular works, Victoria none at all.

Francisco Guerrero studied with Morales and composed a similarly serious and extensive sacred repertory. In the New World he exceeded even Morales and Victoria in widespread and lasting popularity. As late as 1774 his works were expensively recopied on vellum for use in Mexico City Cathedral. In 1864 his *Liber vesperarum* (Rome, 1584) was rebound for constant use at Lima Cathedral. Unlike Morales and Victoria, he, as well as Morales's other chief pupil, Juan Navarro (i), made important contributions to the secular repertory. Several of Navarro's secular songs are contained in a predominantly Andalusian collection of madrigals, villancicos and *romances* (formerly *E-Mmc* 13230), the so-called Cancionero di Medinaceli, which also includes works by the Seville-born brothers Pedro and Francisco Guerrero, Ginés de Morata (*mestre de capela* to the dukes of Braganza in Portugal) and Rodrigo de Ceballos (active at Seville, Córdoba and Granada).

A printed collection of *Villancicos de diversos autores* (Venice, 1556), called the 'Cancionero de Uppsala' because the partbooks were discovered there, has works by Gombert as well as by Spanish composers such as Encina, Cárceres, Mateo Flecha (i) and Morales. Although it is the sacred music of 16th-century Spain that has received most attention, a number of composers published collections of secular music, among them Vasquez (1551, 1560), Pere Alberch i Ferrament alias Vila and Mateo Flecha (i), whose *ensaladas* were published in 1581 by his nephew Mateo Flecha (ii) in a collection that includes also *ensaladas* by Vila, Cárceres, Chacón, and the nephew. The younger Flecha and Brudieu also published madrigals (1568, 1585 and 1614).

The Toledo-born Diego Ortiz spent his mature years at Naples, where he became director of the Spanish viceroy's choir; his *Glose sopra le cadenze* (Rome, 1553), which appeared simultaneously in Italian and Spanish, provides thorough instruction in ornamentation for players of string instruments. Tomás de Santa María's *Arte de tañer fantasía* (Valladolid, 1565) gives similar help to the keyboard player and is also one of the first manuals to give fingering and instruction for interpretation. The most important Spanish treatise of the period, however, is Juan Bermudo's *Declaración de instrumentos musicales* (Osuna, 1555), which goes beyond fingering and interpretation to investigate a wide variety of musical problems. Something of the didactic spirit is also found in the anthology published by Luis Venegas de Henestrosa, *Libro de cifra nueva* (Alcalá de Henares, 1557) for keyboard, harp and vihuela. Even the great Antonio de Cabezón, whose *Obras de música* appeared a dozen years after his death, left a body of intabulated pieces for keyboard, harp and vihuela that he had taught his pupils, rather than the virtuoso repertory with which he entertained Philip II during 40 years of peripatetic court service. Nonetheless, these 'crumbs from his table' establish him as perhaps the greatest Spanish organ composer in history, and demonstrate at every turn his mastery of variation technique, his sense of structural balance in the tiento, and his ability to create an inimitable flow of gracious melody.

3. Late 16th century to mid-18th.

(i) Genres and practices. Many genres and musical techniques of the late Renaissance continued to be useful to Spanish composers and musicians throughout the 17th and 18th centuries, although Spanish society was especially desirous of novelty, invention, enigma, artifice and magnificent spectacle. For example, the association between imitative contrapuntal polyphony and sacred texts was maintained even into the 18th century, especially for settings of the Mass, though new textures and techniques were developed in a style that is easily identified as pertaining to the Baroque era, with sections of homophony and solo song added to the mix. Great formal flexibility, bold contrasts, clear harmonic organization, sensitive text expression, and careful attention to text declamation are notable characteristics of Spanish music in this period, whether in large-scale sacred pieces for one or more choirs, *romances* for two or three voices, solo settings of *romances*, or clever theatrical songs with continuo.

Among the musical practices that characterized Hispanic music in the 17th and 18th centuries, the all-important traditions of improvisation, variation and recomposition shaped the sound and transmission of

music in this period as they had in the 16th century. The practice of glosas and diferencias, partly explained by Luys Milán (1536), Juan Bermudo (1555) and Tomás de Santa María (1565), is demonstrated in the six printed 16th-century vihuela books, and further elaborated in the collections for keyboard, harp and vihuela by Luis Venegas de Henestrosa and Cabezón, mentioned above, and Francisco Correa de Arauxo (1626). It grew in importance during the 17th century, especially because the preferred continuo instruments for Spanish vocal music were harps and guitars. Of course, the art of poetic glosas was essential in poetry by the 16th- and 17th-century masters, so it is no surprise that improvisation continued to be a mainstay of musical performance and recomposition. Spanish composers had perfected the art of writing sets of variations in both instrumental and vocal music of the 16th century, and their inventiveness enlivened multi-strophic *romances*, villancicos based on traditional harmonic patterns, simple polyphonic settings of courtly poetry based on well-known tunes, and improvised continuo accompaniments for all kinds of music in the 17th century.

(ii) Sacred music. Hispanic Baroque music presents an intriguing variety of musical sources. The repertory of Latin-texted sacred music includes masses and other liturgical compositions primarily in imitative counterpoint, for one or more choirs. Motets were composed to a very limited extent, to judge by the contents of the musical archives of cathedrals, convents, monasteries and parish churches throughout the Iberian peninsula and in Mexico and Central and Latin America (in addition to numerous libraries in Europe and the Americas), which are replete with sacred villancicos. Although some of them seem to be no more than accompanied solo songs with religious reworkings of formerly profane texts 'a lo divino', villancicos are settings of vernacular sacred texts to honour all manner of religious festivities, especially Corpus Christi, Christmas, Epiphany and Easter. They were composed in a variety of musical textures, and normally include sections of strophic *coplas* and elaborate refrains known as *estribillos*. More prolifically cultivated even than large-scale psalm settings for multiple choirs, these often festive pieces bring us the brilliant sound of concerted music in the Hispanic Baroque. There are villancicos with or without instruments – harps and sometimes organ, violón or guitars, usually *chirimías* and *bajoncillos*, but later also violins, oboes and clarino trumpets – for many voices or for few, and a largely unstudied body of solo villancicos (some of which are indistinguishable from sacred cantatas, while others seem to be religious arias in 18th-century style). Among the most important repositories of Baroque sacred villancicos are the cathedral archives of Burgos, Salamanca, Segovia, Valencia and Valladolid, the music archive of the royal monastery at El Escorial and major libraries such as the Biblioteca Nacional, Madrid, and the Biblioteca de Cataluña, Barcelona.

The importance of the vernacular and Counter-Reformation genre of the villancico in Hispanic culture cannot be overestimated. Pietro Cerone (Naples, 1613) recognized the pervasive influence of the villancico in its early 17th-century manifestation when he wrote: 'I don't wish to say that the practice of the villancicos is bad, because it is accepted in all the churches of Spain, and to such an extent, that it seems as if no solemn occasion can be celebrated without them'. Cerone had lived in Spain and served in the court chapel for nine years beginning in 1592. Admittedly a critic at some distance from his subject by the time he wrote *El melopeo y maestro*, Cerone criticized the villancico especially for the characteristics that made it so popular and so effective as religious propaganda, namely its obvious conceptism, its 'diversity of languages' (with sections in dialect or pseudo-dialect for Asturianos, Gallegos, Portugueses, Vizcaínos, Gitanos, Negros or Indios, for example), its quotation from theatrical songs and profane, popular *bailes*, and its use of comic dialogue. For Cerone, these elements 'turn God's church into a public theatre or recreation room'. Sensitive to the power of the genre, which remained vigorous through the first half of the 18th century, the chapters of many cathedrals agreed time and again to clean up the villancicos, given the sometimes scandalous conduct of the faithful on hearing them. Virtually all Spanish composers cultivated the villancico, from the most distinguished of court musicians to the masters of cathedral music and those who composed or arranged music for parish churches.

As the correspondence between *maestros de capilla* such as Miguel Gómez Camargo and Miguel de Irízar y Domenzain makes clear, villancicos (music and texts) circulated widely and rapidly in manuscript copies. The publication of Pedro Rimonte's *Parnaso español de madrigales y villancicos* for four to six voices (Antwerp, 1614) was exceptional. Rimonte was *maestro de música de la cámara* to the Archduchess Isabella and Archduke Albert in Prague. His printed collection offers secular villancicos and madrigals with Spanish texts, whereas the typical 17th-century villancico has little in common with the italianate madrigal and survived almost exclusively in manuscript. Villancico texts, on the other hand, were often collected and published in small booklets, including those sung in many cathedrals and in the royal chapels in Madrid. Among the best representatives of the genre are pieces by Miguel de Ambiela, Jerónimo de Carrión, Joan Cererols, Juan Bautista Comes, Sebastián Durón, Cristóbal Galán, Miguel Gómez Camargo, Juan Hidalgo, Miguel de Irízar, José Martínez de Arce, Tomás Miciezes, José de Orejón y Aparicio, Tomás de Torrejón y Velasco, José de Vaquedano, Matías Juan de Veana and Antonio Yanguas.

(iii) Secular song. If the sacred songs of the period survive in great quantity and were cultivated with a rich variety of forms, styles and textures, the secular repertories are less plentiful but equally inventive. The secular songs of the first half of the 17th century are almost exclusively *romances* whose poetic content is now less heroic and more amorous, pastoral, pseudo-popular and courtly in nature. They are preserved largely in manuscript cancioneros: bound anthologies of polyphonic songs in partbooks or in choirbook format, dating from the first half of the 17th century and dominated by the court composers. They are the musical sources for the *romance nuevo* and for the well-known or pre-existing songs used in many plays in the genre of the *comedia nueva*.

The cancioneros include (listed in roughly chronological order): *P-La* 47-VI-10/13, 'Cancionero de Ajuda'; *I-Tn* Ris.mus.1-14, 'Cancionero de Turín'; *E-Mn* M1370–72, 'Romances y letras a tres vozes'; *I-Rc* 5437, 'Cancionero Casanatense'; Palma de Mallorca, Biblioteca Particular de Bartolomé March, Medinaceli 13231, 'Cancionero de



3. 'Sagrada Forma' ('Charles II and his Court Adoring the Eucharist'): painting by Claudio Coello, 1685–90 (Monasterio de S Lorenzo, El Escorial); the royal family is shown surrounded by members of the court, with the choir of the royal monastery of the Escorial and a small organ

Medinaceli – B' or 'Tonos Castellanos – B'; *D-Mbs* Mus.ms.E200, 'Cancionero de La Sablonara'; B. Ferriol's private collection, 'Cancionero de Onteniente'; Olot (Gerona), Biblioteca Pública I-VIII, 'Cancionero de Olot'; *E-Mn* M1262, 'Libro de Tonos Humanos'.

Many of the songs are presented without attribution, but a number of recognized composers are represented as well: Mateo Romero, *maestro* of the royal chapel to his retirement in 1633; Carlos Patiño (the last great master of contrapuntal polyphony and the first Spaniard to direct the chapel, *maestro* until 1675), along with other court musicians serving Philip III and Philip IV: Miguel de Arizo, Juan Blas de Castro, Gabriel Díaz Bessón (*maestro* in Lerma and later at the royal chapel of the Monasterio de la Encarnación), Diego Gómez de la Cruz, Manuel Machado, Juan de Palomares and Alvaro de los Ríos. Juan Arañés (who accompanied the Duke of Pastrana to Rome in 1623–4), the justly famous Juan Bautista Comes of Valencia, and Joan Pau Pujol, *maestro* in Barcelona and Zaragoza, contributed to this repertory, as did a number of composers or arrangers about whom little is known at present – Borly, Company (Compañí), Cruz, del Rey, Días, Felipe, Figuerola, Galán (perhaps the very young Cristóbal), García, Garzón, Gramatge, Gutiérrez, Herrera, Martínez, Mesa, Morales, Muñoz, Mur, Murillo, Navarro, Peralta, Peres, Pesa, Rubio, Santiago, Sebastián, Segarra, Settimio, Tapia, Tavares, Torres, Vicente, Viera and Vives.

To this central group of sources with polyphonic settings of Spanish *romances* for two to four voices it is important to add those settings preserved in poetic manuscripts with *alfabeto* notation for guitar, such as

I-Fr 2774, 2793, 2804, 2951 and 2973; *GB-Lbl* Add.36877, 'Villanelle . . . per sonare, et cantare su la chitarra alla Spagnola'; *I-MOe* 2 (P.6.22), 3333 (R.6.4.) and 115 (Q.8.21); *I-Nn* XVII.30; *F-Pn* espagnol 390 (Corbie 55), 'Libro di villanelle spagnuol'e italiane et sonate spagnuole'; *I-Rvat* Chigi L.VI.200 (1599).

Two printed sources, the *Libro segundo de tonos y villancicos a una dos tres y quatro voces: con la zifra de la guitarra española a la usanza romana* of Juan Arañés (Rome, 1624; copy in *I-Bc*), which contains settings of 31 Spanish songs with *alfabeto* and mensural notation, and the *Método mui facilíssimo para aprender a tañer la guitarra a lo español* by Luis de Briceño (Paris, 1626; copy in *F-Pn*), attest the popularity of the Spanish guitar among cultivated amateurs outside Spain. The *alfabeto* notation facilitated the spread of the *romances* and *bailes* (Hispanic dances of a non-courtly nature based on repeated patterns and characteristic rhythms) such as the canario, the chacona, the folía, the *seguidilla* and the zarabanda. Some of the *bailes* originated in the Americas – for example the chacona and the zarabanda were brought from 16th-century Peru to the Iberian peninsula and thus to Europe.

The consistency of the sources and the early 17th-century repertory speak of a musical practice both dependent on well-known popular and courtly poetry and steeped in the culture of recomposition and improvisation. Rarely do two settings of the same song text show exact musical concordance, though settings of the same text often reveal that these polyphonic songs were based on well-known tunes or standard harmonic or rhythmic patterns. The art of exquisite counterpoint graced the settings for two to four voices, while solo performances of the same songs were tempered by the 'sweetness' of the well-known tunes in improvised and mostly chordal accompaniments for guitar or harp. Secular and theatrical songs from the later 17th century are preserved in an entirely different array of sources, although the Libro de Tonos Humanos (1655–6) preserves music from at least one court play of 1653, and manuscripts from the monastery of Santa Cruz in Coimbra contain both early *romances* and slightly later theatrical songs, as well as sacred villancicos and sketches for these (*P-Cug* M50, M51, M227, M229, M232–40, M242 and M243; notated in score and probably dated 1630–70; the *romances* are mostly in M227, M229 and M236).

Musical sources for this central period of the Spanish Baroque contain mostly solo songs (secular and theatrical) known as *tonos humanos* and *tonadas*, many of which have texts by the best poets of the epoch, including Pedro Calderón de la Barca, Agustín de Salazar y Torres, Antonio Solís, Juan Bautista Diamante, Antonio de Zamora and José de Cañizares. There are also theatrical 'cuatros', ensemble songs in four parts. These 'composed' songs were probably intended in the first place for performance at court or for élite patrons; many of them were composed for musical plays performed at the Madrid court in the later 17th century.

Once popularized through public performance in Madrid and elsewhere, theatrical songs circulated in both performing parts and manuscript anthologies throughout the Iberian peninsula and the Spanish colonies in Italy and the New World. Spanish theatrical songs were also known and appreciated at the French court and at the Habsburg court in Vienna, thanks to the close contact propitiated by the marriages of the Spanish infantas and the travels of Spanish aristocrats and diplomats throughout continental Europe. The principal composers represented include the court composers Juan Hidalgo, Cristóbal Galán, Juan del Vado y Gómez, Juan Francisco de Navas, Sebastián Durón and the enigmatic José Marín, along with composers who worked in other major musical centres, such as Barcelona, Segovia, Valencia and Valladolid. Many songs are by the best theatrical musicians who worked in both the courtly and public spheres, such as José Peyró, Juan de Serqueira and Manuel de Villaflor, employed by the acting companies.

Most characteristic of the second half of the 17th century are the collections of loose scores and performing parts (some with *alfabeto* notation or tablature) in *E-Bbc* (especially music *legajos* 691, 698, 701, 737–8, 741, 743–4, 746–7, 749, 753–4, 759, 762–3, 765–7, 769, 774–5, and 888); *E-Mn* M3880 and M3881 (erroneously dubbed 'Cancionero de Madrid' or 'de la Biblioteca Nacional'); *E-SE* Leg.39, 41–2, 44–5, 52, 56; *E-VAc* legs.10–11, 37–40, 42–3, 54, 83; *E-V* legs.21, 39, 40, 51, 62, 68, 80, and 70–71, 84–5 (among sketches of villancicos); *D-Mbs* Mus.ms.2872–938; Lima, Biblioteca Nacional de Perú, solo songs with tablature for guitar; and *US-NYhsa* HC:380/824*a*.

Large anthologies of Spanish secular songs and theatrical music from the later 17th and early 18th centuries are preserved in: *E-Bc* 3660; *GB-Cfm* MU.4-1958 (32-F-42): 51 songs in guitar tablature with vocal melody, composed or arranged by José Marín; *E-Mn* M2478, 'Libro de tonos puestos en cifra de arpa': songs in harp tablature, most from court plays 1660–1700; *I-Vnm* it.Cl.IV 470: anonymous songs with continuo, many attributed to Hidalgo or Marín; *E-Mn* 13622, 'Tomo de música vocal antigua', *c*1705, which belonged to Barbieri (in *Mn* since 1894); Almagro (Spain), Museo del Teatro, 'MS Novena' (formerly in *E-Mcns*), undated, *c*1710: songs by Peyró and Hidalgo exclusively for *comedias* and *autos sacramentales*; *US-SFs* SMMS M1: 134 songs (largely from the Madrid theatres) for soprano and continuo, by Serqueira, Villaflor, Hidalgo, Marín, Navas and others; *E-SCu* 265: 100 secular and theatrical songs mostly for solo voice and continuo (copied by J.M. Guerra, scribe of the royal chapel, *c*1680).

While the repertory of Spanish Baroque secular and theatrical songs is incomplete, owing to the loss of many of the flimsy loose scores and performing parts over time, and to the disastrous fire in the Alcázar palace, Madrid, in 1734, the repertory is a large one, still in great part unedited and rarely performed. The smallest group of musical sources is that of the bound complete scores for individual semi-operas, operas and musical plays. Thanks to the royal family's habit of sharing news of its theatre presentations (descriptions of plays, texts of plays, drawings of scenery, and copies of music) with courts to which it was connected by blood ties or dynastic marriage, and thanks also to the travels of Hispanic opera's aristocratic patrons, several bound manuscript scores for individual stage works have been preserved: *US-CA* Houghton Library Typ 258H, ff.105*v*–150: vocal music probably by Hidalgo for Calderón, *Fortunas de Andrómeda y Perseo* (prologue and three acts), 1653; Madrid, Palacio de Líria, Biblioteca del Duque de Alba, Caja 174, num.21: 'Musica de la Comedia Zelos aun del Ayre

matan. / Primera jornada / Del / M.o Juan Hidalgo'; *P-EVp* CL 1/2-1: 'Zelos aun del Ayre matan / Comedia de D. Pedro Calderon / Muzica de Juan Hidalgo', opera ('fiesta cantada') in three acts; Lima, Biblioteca Nacional de Perú C-1469: 'La púrpura de la rosa, representación música, fiesta . . . Compuesta en Música por D. Thomas Torrejón de Velasco', 1701. These carefully copied complete sources help us to understand the conventions of Hispanic Baroque musical theatre and to appreciate the rare musical beauty and true historical significance of major works such as the operas *La púrpura de la rosa* and *Celos aun del aire matan*.

(iv) Theatre music.

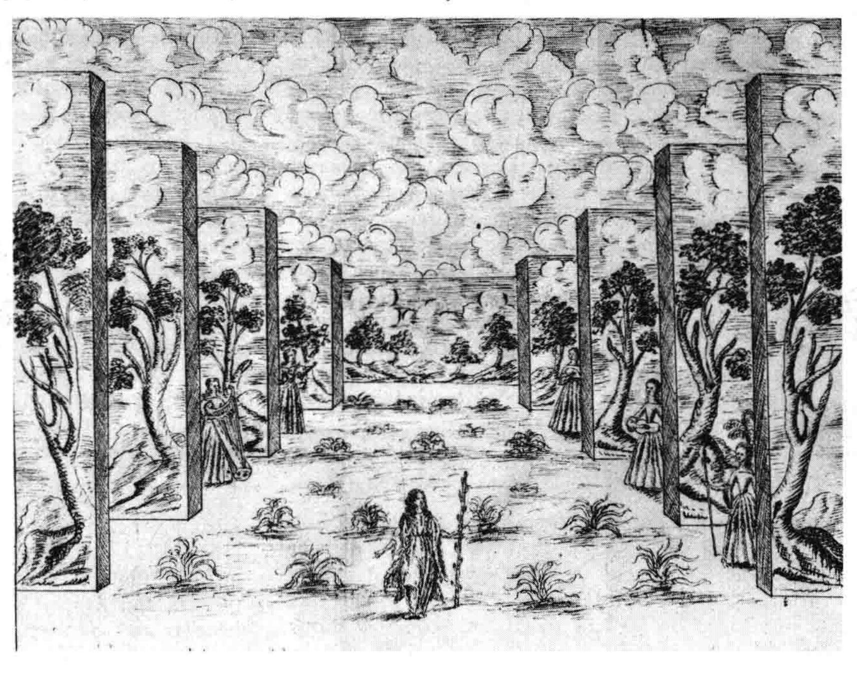
(a) Opera. The early history of opera and related genres in the Hispanic dominions followed its own path, with limited reference to operatic developments elsewhere in Europe. The first opera performed in Spain was *La selva sin amor* (1627), with libretto in Spanish by the prolific poet and dramatist Lope de Vega, almost entirely in Italian poetic metre (only the brief *coros* are in Spanish octosyllables). The music (apparently lost) was by Filippo Piccinini, a Bolognese lute and theorbo player who was among Philip IV's favourite musicians and who accepted the commission under pressure from the Florentine diplomats assigned to Madrid. The production of this tiny opera followed the model of the Florentine pastorals, but was given only twice for the royal family. It was designed above all to display the talents of Cosimo Lotti, the stage designer brought to Philip IV from the Tuscan court. While Lope de Vega was 'enraptured' to hear his entire text performed in song (which we assume to have been recitative composed by the none-too-eager Piccinini), the production did not persuade the Spaniards to cultivate opera.

The next operas composed and performed in Spain were created without recourse to foreign models, well before a national, non-Italian genre of fully sung opera was developed elsewhere in Europe. A decade before Lully and Quinault's *tragédie lyrique*, two Hispanic operas were created for the Madrid court by the dramatist Calderón and the principal composer of secular and theatrical songs for Philip IV (and later Charles II), Juan Hidalgo. The first of these, *La púrpura de la rosa*, was written and rehearsed in 1659, but first performed on 17 January 1660. The second, *Celos aun del aire matan*, was performed on 5 December 1660. Opera was an extraordinary genre in the Hispanic Baroque, and these operas are full of extraordinarily lyrical, beautiful music. They were composed to celebrate momentous events – the treaty between Spain and France known as the Peace of the Pyrenees, and the marriage of the Spanish Infanta María Teresa to the young Louis XIV of France. Both operas were revived a number of times at court before the end of the Habsburg era. Another setting of *La púrpura de la rosa* was produced in 1701 at the viceregal court in Lima (Peru) to celebrate the accession of Philip V, the first Bourbon to reign as King of Spain. The score carries an attribution to Tomás de Torrejón y Velasco, *maestro de capilla* of Lima Cathedral and among the most influential composers in the New World.

Polymetric and mostly tragicomic plays known as *comedias* (many of them with songs drawn from the repertory of the cancioneros) dominated the Spanish stage in the 17th century. Partly sung masques, festival plays and spectacle plays were performed at court and at country houses and estates beyond Madrid in the early 17th century. Just after 1650, Calderón – probably working with Hidalgo together with the Roman stage engineer and scenic artist Baccio del Bianco – invented a new genre of serious dramatic court mythological play with operatic scenes. In this kind of semi-opera the mortals sing only well-known songs, whereas the gods converse in the heavens in recitative and use newly composed *tonadas* (declamatory, strophic solo songs) to influence, persuade or seduce the mortal characters. These musical-theatrical conventions were based in contemporary socio-political theory and Neoplatonic philosophy. Examples of the Spanish semi-opera include *La fiera, el rayo y la piedra* (1652), *Fortunas de Andrómeda y Perseo* (1653) and *La estatua de Prometeo* (?1674).

(b) Zarzuela. A second genre invented by Calderón and shaped by Hidalgo's music in the 1650s and beyond (to his death in 1685) is the zarzuela, a genre first exemplified in the court production of Calderón's *El laurel de Apolo* (1657). As demonstrated in this work, the zarzuela was a lighter, increasingly burlesque genre of mythological pastoral in which only the deities sing elaborate newly composed songs, and recitative (Sp. *recitado*) is used sparingly, if at all. Zarzuelas dominated the court stages in the later 17th and early 18th centuries, and all the major court dramatists provided texts. Almost all the songs are extant for *Los celos hacen estrellas* (Juan Vélez de Guevara and Hidalgo, 1672), and much of the music survives for *Los juegos olímpicos* (Salazar y Torres and Hidalgo, 1675). After Hidalgo's death the zarzuela became the preserve of the court composers Navas, Durón and, slightly later, Antonio Literes, although music was contributed as well by composers who worked for the acting companies. In the zarzuelas and semi-operas, the partly sung roles for the classical gods and goddesses alike were played by women (with ranges we would identify today as belonging to sopranos, mezzo-sopranos and, less commonly, contraltos). Special 'old man' (*barbas*) roles, such as Morpheus or Father Time, were taken by male baritones and/or female contraltos, as far as can be discerned. Some comic *gracioso* roles were sung by actresses, while others were sung (however badly) by actors. The musical styles and conventions developed by Hidalgo over a period of three decades continued to characterize zarzuelas into the 18th century.

Many musical plays outside the genre of the zarzuela were also popular, including Ulloa's *Pico y Canente* (1656; music by Hidalgo), with its famous lament 'Crédito es de mi decoro', and Calderón's *Eco y Narciso* (1661) and *Ni amor se libra de amor* (1662), source of the celebrated four-voice 'Quedito, pasito'. Exceptional for the repertory of zarzuelas and other partly musical plays are the printed scores for *Destinos vencen finezas* by Navas to a zarzuela text by the Peruvian dramatist Lorenzo de las Llamosas (Madrid, 1699), and for *Los desagravios de Troya* by Joaquín Martínez de la Roca to a text by J. Escuder (Madrid, 1712). While the first of these is a musical gem, revealing the richness, melodic grace, variety and textural fullness of the Spanish Baroque zarzuela around 1700 (the score has parts for violins, clarino trumpets and oboes and gives the full scoring of the ensembles), the music for *Los desagravios de Troya* is less interesting. Performed privately in Zaragoza for the Count of Montemar, the work is rich in political references



4. Scene from Calderón's fiesta 'La fiera, el rayo y la piedra', 1652, with musicians playing harp, violin, guitar and small mandolin/guitar (E-Mn MS 14.614, p.40)

and cultural significance, quite apart from its importance as a complete printed score.

In the first two decades of the 18th century, the zarzuelas of Durón and Literes, written for the court and for the public theatres (*corrales*) of Madrid, provide not only delightful music (to uneven and somewhat insipid dramatic texts) but a more varied layer of Hispanic Baroque music, full of innovation and striking contrasts. This is certainly the best Spanish music surviving from the early 18th century, and the charm of Durón's zarzuelas helped the genre to become wildly successful with the public in the years 1710–20. Although it has been claimed that Durón invented a kind of 'operatic zarzuela', his zarzuelas follow the conventions developed by Hidalgo quite closely, and their music is no more 'operatic' than that of earlier works in the genre.

The theatre scores of Literes (performed 1708–11) are highly original and present the traditional Hispanic musical forms (*tonos*, *tonadas*, *coplas*, *estribillos*, *recitados*) alongside italianate arias and recitatives, within a basic framework that preserves the conventions of Hidalgo (essential as well to the zarzuelas of Navas and Durón). Literes also composed for noble patrons, which may be why he composed so few works for the royal court and the public theatres. His zarzuela *Accis and Galatea* (1708) was a great success at court and subsequently became the rage in the public theatres. Its combination of native Hispanic forms with italianate arias was especially characteristic for this period of political and cultural change that accompanied the arrival of Philip V on the Spanish throne in the midst of the War of the Spanish Succession.

The taste of Spain's new French king and his wives tended toward the contemporary, pan-European genres of opera and serenata, so that the zarzuela was transformed from a genre designed to delight princes into one aimed at the mixed public of the *corrales* in the early 18th century. The theatre administrators discovered (through the production of works such as Literes's *Accis y Galatea*) that musical plays brought in substantial revenue. Many 18th-century ones (some based on older texts but revised with new music) called for violins and oboes, and the harpsichord now presided over the continuo band, so that the kind of small theatre orchestra (*c*1718–20) used elsewhere in Europe joined together with and ultimately replaced the traditional large continuo band of harps, guitars and viols. Actress-singers were still required for musical plays, even for Spanish versions of *opera seria* (with spoken dialogue), because castrato singers were unwelcome on Madrid's public stages.

Apart from the works of Durón and Literes, few zarzuelas survive from the early 18th century, although their performance history is known. The character of the full-blown 18th-century zarzuela, with its absorption of the mainstream pan-European operatic style (principally in da capo arias and italianate recitatives) and conservation of traditionally Spanish numbers (e.g. *coplas*, *seguidillas*, frequent four-voice *coros*), characters (the *graciosos*) and conventions, is exemplified in José Nebra's *Viento es la dicha de Amor* (1743; revised 1748 and 1752). Nebra's score preserves Zamora's older libretto, but replaces all the song texts for the principal serious characters with new texts appropriate for recitative and da capo arias. The work demonstrates the flexible, hybrid character of the zarzuela.

(v) Cantatas. The cantata (Sp. *cantada*) was also cultivated by Spanish composers of this period, though to a very limited extent. Probably the first piece to be so called was *Corazón, que en prisión de respetos* (text by Salazar y Torres), which exists in a number of musical settings and is ascribed in one source to Marín (*d* 1699). The designation 'cantada' appears in a poetic manuscript that includes this text as well as many others by Salazar y Torres, Calderón and others. The setting is entirely strophic with music for long series of *coplas*, such that this first use of 'cantada' may well have been an extrapolation of the term 'tonada', which was customarily used to describe this kind of long, declamatory, strophic air. Likewise, other pieces in traditional Spanish forms

are included in late 17th- or early 18th-century musical sources designated as containing cantatas (the earliest of which may be *E-Mn* M2618), alongside or in alternation with selfconsciously italianate arias, recitatives and graves. The Hispanic *recitado* is to be distinguished, however, from recitativo. The composers who cultivated the cantada in the genre's early period include Durón, Literes, Navas, Rabassa, Serqueira de Lima and (chief among them) Torres. A few of the first 'cantadas' are nothing more than scenes extracted from Spanish theatrical scores. Others demonstrate that the very late 17th-century Neapolitan multi-sectional cantata with alternation of arias and recitatives (exemplified in the works of Alessandro Scarlatti) was first cultivated in Spain, by composers who served or worked in the ambitus of the royal court in Madrid.

(vi) Instrumental music.

(a) Sources. With copious musical sources for sacred and secular vocal music, and the relatively full surviving documentation concerning the functions and social use of vocal music, the paucity of musical sources for strictly instrumental music in this period is striking. In part this can be blamed on the low social and economic status accorded to musicians, especially instrumentalists, in Hispanic society. The lack of a vigorous music-printing industry made itself felt in a scarcity of printed music of all kinds. Manuscript sources, with few exceptions, do not contain notated music for instrumental ensemble, athough solo compositions for organ, harp and guitar are preserved in both manuscript and printed sources (largely instruction books). The only early 17th-century exceptions are three manuscripts for *ministriles* – players of shawms (*chirimías*), cornetts and *bajoncillos* – containing music for the royal wind band in the time of Philip III and his prime minister, the Duke of Lerma. Rather than original compositions, the three books contain instrumental versions of vocal polyphony by both Spanish and Franco-Flemish masters: the same kinds of pieces that were performed in this period by the chapel under the direction of Mateo Romero.

The *Canzoni, fantasie et correnti* (Venice, 1638) by Bartolomé de Selma y Salaverde is a printed collection of instrumental music by a Spanish composer working abroad. Selma y Salaverde (son of Bartolomé de Selma, instrument maker to the royal court in Madrid) was a virtuoso player of the bassoon and other wind instruments who served the archducal court at Innsbruck (and perhaps others in the hierarchy of the Habsburg empire) and the collection contains difficult and beautiful music both for solo instruments and for small wind ensemble.

(b) Organ music. The Spanish organ music repertory was among the first to exhibit the virtuoso character of Spanish Baroque music, independently of vocal models. The tiento (cultivated in the 16th century, and explained first in Milán and Mudarra) after Cabezón became increasingly brilliant and exuberant in the hands of such composers as Sebastián Aguilera de Heredia and most especially Francisco Correa de Arauxo. The latter built extravagant embellishment into the tiento's traditional contrast between fast passages with sometimes dissonant figuration, and consonant, chordal progressions, between *redobles* and *consonancias*. Correa's tientos, substantial in length and both mono- and polythematic, preserve an underlying structure of correct counterpoint, yet the elaborate and highly coloured figuration (whether performed on organ, harpsichord or *arpa doble*) impresses us with its improvisatory character, perhaps due to diverse rhythmic patterns filled with syncopation and hemiola. The Spanish predilection for contrasts of colour and texture is demonstrated in these tientos, with their exploitation of the divided single keyboard of the Spanish organ – the *medios registros*, or *registros partidos* – and timbral contrasts between registers: the very high *tiples* against the low *registro bajo*. Correa published 69 of his own pieces (mostly tientos but also canciones, glosas, diferencias and cantus firmus settings) in his treatise on organ playing, *Facultad organica* (1626), an indispensable source for early 17th-century performing practice.

Many organist-composers flourished in the 17th and early 18th centuries (Antonio Brocarte, Pablo Bruna, Bernardo Clavijo del Castillo, José Elias, José Ximénez, Gabriel Menalt, Andrés de Sola and Diego Xaraba, to name only a handful), but none was as prolific as the great Valencian composer Juan Bautista José Cabanilles (1644–1712), whose more than 1000 works (preserved in more than 15 manuscripts) include religious pieces (versets and hymns) and some 200 tientos (including *batallas* and *clarines*), along with tocatas and sets of variations or diferencias (gallardas, corrente italiana, passacalles, *paseos*, folías and *jácaras*). Cabanilles's music was known beyond Spain, especially in France, and the composer himself knew something of French and Italian instrumental music.

In addition to the virtuoso exuberance we associate with Cabanilles's music, his works embody the free interchange of musical forms, figures and genres that characterized Hispanic instrumental music in the later Baroque, as do the keyboard pieces contained in the four *Flores de música* anthologies of Antonio Martín y Coll (MS, 1706–9, *E-Mn*). These contain many kinds of piece, both Hispanic and imported, and are extremely valuable for the cross-sectional view they provide of the tastes and practices of instrumental music, especially in Madrid (where Martín y Coll served as organist in the monastery of San Francisco after 1707).

(c) Other instrumental music. While variations for organ barely surface in the 17th century, there are many such works, along with character-pieces and those based on contemporary songs, in the Martín y Coll manuscripts (compared to only a dozen or so within the works of Cabanilles). Of course, variations on popular *bailes*, court dances, well-known tunes and bass or harmonic patterns were the mainstay of the guitar and harp repertories, from the earliest printed guitar collections (Amat, Briceño, Doizi de Velasco). Later 17th-century collections such as the *Instrucción de música sobre la guitarra española* (1674–5) of Gaspar Sanz (in Zaragoza after his Italian training), the *Poema harmónico* (1694) by the Mallorcan Francisco Guerau, and several manuscripts notated for five-course guitar, including the *Libro donde se veran pazacalles de los ocho tonos* by Antonio de Santa Cruz (*E-Mn* M2209; 1675–1700), tell us a great deal about the character of the *bailes* and *danzas* and the techniques needed to play them. One of the most accessible sources is the instruction book and collection of Lucas Ruiz de Ribayaz, *Luz y norte musical para caminar por las cifras de la guitarra española y arpa* (Madrid, 1677), with music for guitar and for harp. The section devoted to the Baroque harp – the most consistently used instrument for

the accompaniment of Hispanic music of all kinds, sacred and profane, before about 1750 – is, together with the *Compendio numeroso de zifras armónicas* (Madrid, 1702–4) by Diego Fernández de Huete, our most important testimony concerning its repertory, performing practice and the technique of improvised basso continuo. These printed books, along with several more manuscript sources, bring us the core repertory of Hispanic Baroque instrumental music.

The 18th-century collections – especially the *Resumen de acompañar la parte con la guitarra* (Madrid, 1717) by Santiago de Murcia, and his later *Passacalles y obras de guitarra* (MS, 1732, *GB-Lbl*) and the Mexican Saldívar Codex 4 – not only enrich the repertory with longer and more daring passacalles and diferencias, but show the all-important co-existence of Hispanic with French and Italian pieces and musical genres that was so characteristic of musical life in 18th-century Spain. Although an independent repertory of instrumental ensemble music does not survive from this period, there is no reason to suppose that it would differ fundamentally from the music preserved with consistency of form, genre and technique in the keyboard, guitar and harp sources.

(vii) Influences. While the early 18th-century sources show that the music of famous contemporaries such as Lully and Corelli was known and performed in Spain, there is little musical evidence for earlier foreign influence in Hispanic Baroque instrumental music. Two important points of contact between Spanish instrumental practice and the canzonas and sonatas cultivated so prolifically in Italy in the mid-17th century are the compositions of Andrea Falconieri, who spent some time in Madrid and served the Spanish court at Naples, and of Henry Butler, a viol player and violinist who worked at the Madrid court from 1623 to 1652. The form of a multi-sectional sonata with sections based on successive points of imitation may well have been known and cultivated by Spanish musicians, if the pieces by Falconieri and Butler may be taken as representative. One undated manuscript trio sonata by José de Vaquedano (*d* 1711), *maestro* at the cathedral of Santiago de Compostela, is preserved in the music archive there. Composed for two treble and one bass instruments, with a separate bass line for the 'acompañamiento' or basso continuo, the piece may reflect a particularly Hispanic practice of providing a separate continuo bass for the harp, labelled simply 'accompaniment', in addition to a bass line that is integrated into the imitative treatment of successive motifs (to be played on tenor viol or by a wind instrument in the tenor/baritone range). This scoring is also used for the instrumental parts of many villancicos and some chamber songs.

Francisco José de Castro published four books of *Trattenimenti armonici da camera a tre* for two violins with cello or keyboard instrument (Bologna, 1695), with sonatas in the contemporary form and style, but, as he makes clear in his preface, his musical training and orientation were wholly Italian. From about 1680 archival documents increasingly demonstrate the presence of many newly arrived Italian and French musicians at the Madrid court. Many of these were singers, destined for the royal chapel, and violinists. They came directly from similar posts at the courts that ruled Spain's Italian possessions in Milan, Naples and Sicily. Contemporary Italian and French styles were probably introduced by these new employees in the 1680s and 90s.

Around 1700 a separate Hispanic practice still existed for instrumental music and for the accompaniment of Hispanic vocal music, although the nature of both was to change during the next few decades. While it is true that the presence later of Domenico Scarlatti at the Spanish royal court (*c*1728–57) furthered the cause of Italian music and musicians, his employment was a very private matter. His sonatas were hardly published in his lifetime, and certainly not in Spain. They were copied and collected into elegantly bound manuscript volumes for the queen, Barbara de Braganza. The degree to which Scarlatti's sonatas were known by his Spanish colleagues is questionable, yet the keyboard sonata was also developed among Iberian composers (José Elías, Carlos de Seixas, Antonio Soler, Sebastián Ramón de Albero y Añaños and Vicente Rodríguez Monllor). The independence of Hispanic accompaniment practice is made clear in the all-important *Reglas generales de acompañar, en órgano, clavicordio, y harpa* (Madrid, 1702, 2/1736) by Joseph de Torres y Martínez Bravo, organist in the royal chapel and *maestro* from 1718, and in other sources (the earlier publications by Sanz and Ruiz de Ribayaz, for example). The first edition of the *Reglas* instructs continuo players in the *estilo español*, whereas the second edition includes an additional new section that explains and 'demonstrates the modern style of accompaniment for Italian pieces'.

Torres y Martínez Bravo (1665–1738) was a distinguished musician and composer who was involved in virtually every aspect of early 18th-century musical life in Spain. Between the second quarter of the 17th century and the early 19th he was not only the first but the only one to issue printed music systematically (beginning with Juan Francisco de Navas's *Destinos vencen finezas* of 1699), and the many pamphlets and scores issued as musical *pliegos* by his Imprenta de Música in Madrid are extremely important. From an early age Torres was employed by the chapel of the royal court (as organist, as director of the choir school, and then as *maestro de capilla*), though he also composed secular works and (*c*1710–16) collaborated to supply music by other composers for zarzuelas performed in the public theatres. Above all, he was the principal composer of sacred music at court during his three decades of service, and he was responsible for the renovation of its sacred music (together with Literes, and then Nebra, his former pupil), following the disastrous fire that destroyed the music archive of the royal Alcázar de Madrid in 1734.

Torres's statement about the 'modernity' of Italian music is key to understanding the new taste for Italian opera that characterized the musical life of Madrid (and of Barcelona and Valencia). While it is certainly incorrect to describe the Italian presence as an 'invasion' or 'conquest' (both musical and non-musical documents speak of the co-existence and plurality of musical genres and styles), there is no doubt that in élitist social circles Italian music and performers were all the rage, beginning before 1720. Among the distinguished visitors, undoubtedly the most illustrious was Farinelli, who first sang for Philip V at his palace in La Granja in August 1737. Farinelli's performance won him a very special private position; Philip V appointed him 'my servant, who answers only to me or to the queen, my very beloved wife, for his unique talent and skill in the art of singing', with a

generous salary and all perquisites. Farinelli used his unique position at court to further the cause of Italian *opera seria* and to better the standing of fellow musicians. An ambitious series of operas was planned for the Coliseo theatre of the Buen Retiro, which was completely remodelled and transformed into one of the best opera theatres in Europe. Whereas the first *opere serie* were performed in Madrid in 1738 and depended on the talents of both Spanish and Italian composers and performers, Farinelli's direction of the Coliseo (and his management of court entertainments at other royal palaces, for example, at La Granja and Aranjuez) as a venue exclusively for Italian operas and Italian singers, with performances for only a small invited audience, was limited to the years 1746–59. A number of other Italian musicians worked in Madrid – at the royal court, for the public theatres, and for aristocratic patrons – including Nicola Conforto, Francisco Corradini, Francesco Courcelle, Giacomo Facco, Philipo Falconi and Giovanni Battista Mele. The orchestras put together by Farinelli included a number of Italian players, but also talented Spaniards such as the violinist-composer Joseph de Herrando, the virtuoso violinist Francisco Manalt, the oboist-composer Luis Misón, and the justly celebrated José Nebra. By 1756, the lists of players for both the orchestra of the royal chapel and that of the Coliseo included many more foreign than Hispanic names.

The 18th-century plurality of styles and the dialectic between Spanish and foreign styles were also a point of contention still for church composers during and following the 20-year controversy sparked by the use of an accented unprepared dissonance in the famous *Missa 'Scala aretina'* (1702) by the Catalan Francesc Valls. Most Spanish composers defended the aptness of the *stile antico* for sacred texts. With this pamphlet war as a backdrop, the royal chapels were hospitable to forms from *opera seria* (e.g. da capo arias replete with luxuriant melismas), and the vernacular villancico, which had gradually absorbed the 'modern' forms and mannerisms, was banished with the suppression of all vernacular sacred music in 1765.

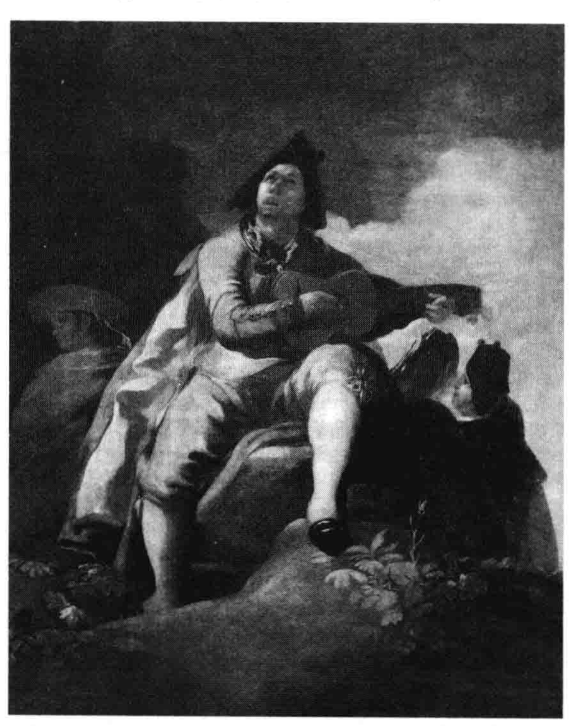
4. Later 18th century.

(i) The church. In the age of Enlightenment, the increasingly powerful middle classes joined the traditional list of music patrons – church, court and theatre. The church continued to be the most important centre of musical production in Enlightenment Spain. The music chapels around the court were the most reputable in the land for both the economic benefits and the prestige they provided. Composers of high repute held posts in the royal chapels of Madrid: José Mir y Llusá, Antonio Ripa, Antonio Rodríguez de Hita, José Lidón and Jaime Balius y Vila. Towards mid-century a drastic reorganization of the royal chapel was carried out at the instigation of Nebra, its *vicemaestro* from 1751. The music chapels attached to the cathedrals, collegiate churches, parish churches and monasteries competed for the best musicians. Throughout the 18th century the mobility of Spanish musicians increased progressively. The phenomenon of the flow of Catalan composers to important positions at the court of Castile, such as the cathedrals of Toledo (Jaime Casellas, Joan Rosell, Francesc Juncá) and Seville (Pedro Rabassa, Domingo Arquimbau), was particularly significant for contributing to the assimilation of the Italian style into the peninsula's sacred music. Other coveted posts were those at Santiago de Compostela (dominated by Italian musicians), Salamanca (which gave access to the chair in music at the university), Zaragoza (the cathedral and El Pilar), Valencia and Barcelona. Of all the genres of the second half of the 18th century, church music was the most conservative. The liturgical output in Spain continued to make use of *stile antico* procedures. In the Mass Ordinary settings, for instance, the polyphonic texture alternates with homophonic sections (usually in the Gloria and the Credo), which allow the text to be intelligible. Polychoral writing, generally for two SATB choirs, survived. From the mid-18th century, old instruments such as the cornett, bass horn, key bugle and Russian bassoon began to be replaced in the church by the oboe, bassoon and trumpet. The style of Neapolitan opera and modern instrumental techniques had evidently penetrated not only Office pieces such as responses, lamentations and vesper psalms, but, most particularly, paraliturgical religious compositions such as villancicos and oratorios. Up to the beginning of the 19th century the religious villancico remained popular in Spanish chapels, except at court, where its performance was abolished in 1750. The villancico assimilated the formal structure of the Italian cantata, with its preponderance of recitatives and arias, without totally renouncing the traditional sections (introduction, *estribillo*). The convention of including characters of popular origin (pilgrim, shepherd, blind man) or belonging to national, regional or ethnic groups (Indian, Asturian, Galician, Gypsy) continued at this time. Its prototypical presentation was marked in particular by colloquial language and traditional music. The debasement of the textual content led some ecclesiastic authorities to ban villancicos in the last third of the century, reinstating the singing of liturgical responses in Latin, in accordance with the exhortations of Pope Benedict XIV's encyclical *Annus qui* (1749) and with enlightened ideology. Francisco Javier García Fajer, *maestro de capilla* at Zaragoza Cathedral, was highly influential in this reform of sacred music, assisted by his nephew Juan Antonio García de Carrasquedo and by Pedro Aranaz y Vides, *maestros* at the cathedrals of Santander and Cuenca respectively. In the second half of the century, the polemics regarding the adoption of the Italian operatic style in sacred music continued. Treatises by progressive composers and theorists such as Antonio Rodríguez de Hita (*Diapasón instructivo*, 1757) and Antonio Soler (*Llave de la modulación y antigüedades de la música*, 1762), drawing on the liberal ideas expressed by the Benedictine monk Benito Jerónimo Feijóo y Montenegro (1676–1764) in his *Cartas eruditas y curiosas* (1742–60), which were a long way from the reactionary stance of the famous lecture 'Música de los templos' from *Theatro crítico universal* (i, 1726), unleashed a barrage of attacks by conservatives. In 1796, the translation into Spanish of *Dell'origine e delle regole della musica* by the expelled Spanish Jesuit Antonio Eximeno also incited inflamed polemics in the capital's newspapers. Underlying this controversy is the confrontation between the supporters of the old rationalist aesthetic, which advocates that music is directed at reason, and the adherents of sensationalism, who accepted innovations in music so long as they provided auditory pleasure.

(ii) Music for the stage. For splendour of court music, the reign of Charles III (1759–88) cannot be compared with that of his predecessors. The monarch's lack of

inclination for music led to the cessation of Farinelli's employment and to the progressive dwindling of operatic performances at court. When the Count of Aranda, president of the Council of Castile (1766–73), promoted theatres at the king's country residences, French *tragédies* and Italian *opere buffe*, some with text by Goldoni, were the preferred fare. From the beginning of the reign of Charles III, Italian opera spread rapidly through all the important Spanish cities. Italian opera companies, directed by impresarios like Nicolà Setaro, Alfonso Nicolini, Petronio Setti, Francisco Creus and José Lladó, established themselves in the commercial theatres of La Coruña, Zaragoza, Valencia, Seville and, especially, Cádiz – buoyant thanks to commerce with America – and Barcelona, among others. The predominant entertainment was *dramma giocoso*. Some of the companies of Spanish actors, like those at the municipal theatres of Madrid, found themselves obliged to compete by offering Spanish versions of comic operas. The pieces were adapted to zarzuelas: they were reduced to two acts, the recitatives were eliminated and replaced by spoken dialogue and, in many cases, the characters and the action were also modified. A local composer was commissioned to add a few numbers to the original score, usually by Piccinni, Traetta, Galuppi or Scolari. The central figure in this process of assimilation was the playwright Ramón de la Cruz (1731–94). Thus, for instance, one of the greatest successes in Europe at the time, *La Cecchina, ossia La buona figliola*, a comic opera in three acts by Niccolò Piccinni with libretto by Goldoni (1760, Rome), was performed as early as 1761 in Barcelona, the following year in Seville and Cádiz, in 1767 at the La Granja palace and, finally, in Aranjuez and Valencia (1769). In 1765 De la Cruz rewrote it into a zarzuela for the Madrid public under the title *La buena muchacha*, while Antonio Bazo did the same for the company of Carlos Vallés, who took it to Barcelona (1770) and Valladolid (1772). The overwhelming success of adapted comic operas such as *Pescar sin caña ni red* (*Le pescatrici*) and *Los cazadores* (*Gli uccellatori*) contributed to the creation, towards the end of the 1760s, of the 'costumbrista' zarzuela (centred on local customs), by De la Cruz and the composer Rodríguez de Hita. Their two 'burlesque' zarzuelas, *Las segadoras de Vallecas* (1768) and *Las labradoras de Murcia* (1769), set the foundations of the genre: division into two acts, comic *costumbrista* theme, a mixture of noble and popular characters, use of vernacular and regional language, folktunes, patter, arias in two tempos, etc. These *costumbrista* works prepared the way for the 19th-century zarzuela. De la Cruz continued to exploit the vein of rural or bourgeois subjects in the zarzuelas *En casa de nadie no se meta nadie o El buen marido* (1770), with music by Fabián García Pacheco; *Las Foncarraleras* (1772), by Ventura Galván; and *El licenciado Farfulla* (1776), by Antonio Rosales. The comic zarzuela also attracted Luigi Boccherini, whose *Clementina*, with libretto by De la Cruz, was first performed in 1786 in the private theatre of María Josefa, Countess-Duchess of Benavente. The serious subject matter characteristic of the zarzuela after Calderón was not completely abandoned in the second half of the century, even though heroic story lines were preferred to mythological ones. De la Cruz himself, in his first period, had written zarzuelas with plots taken from classical antiquity: *Quien complace a la deidad* (1757), with music by Manuel Pla; *Briseida* (1768), by Rodríguez de Hita; and *Jasón* (1768), by an Italian resident in Spain, Gaetano Brunetti, all follow neo-classical lines to a greater or lesser degree. Both the expansion of Italian opera and the revitalization of existing zarzuelas coincided with the Count of Aranda's reformist government. The measures in support of the theatre which followed the uprising of 1766 ('Esquilache mutiny') reflected the wish to extend royal authority in the face of the Catholic Church's claims. In 1787 the Caños del Peral theatre reopened in Madrid with a prestigious company directed by Domenico Rossi, and operas by Sarti, Cimarosa, Paisiello, Guglielmi and others were performed until the end of the century. During the same period in Barcelona, Italian operas by such Spanish composers as Carles Baguer, Fernando Sor and Vicente Martín y Soler (whose international renown had taken him as far as Russia) were offered alongside the Italian repertory. Finally, in December 1799, Charles IV banned performances with foreign actors and in languages other than Spanish. One of the products of the competition with Italian opera was the stage *tonadilla*, the most characteristic phenomenon of musical theatre during the reigns of Charles III and Charles IV. Like the *sainete* (a comic sketch or one-act farce), this independent piece would be inserted in the second interval of a play or zarzuela; between one and four singers would take part (*tonadilla general*). The musico-literary style is simple, rooted in the popular tradition. The *tonadillas*, which became small musical dramas, portray working-class and bourgeois characters (together with the typical fops, lovers, clergy and gallants) with critical irony and excessive conventionalism. The picturesque qualities of the *tonadilla* are reflected in the painting of the period, particularly in the works of Goya. The main proponents of the genre, which reached its zenith between 1770 and 1790, were Antonio Guerrero, Pablo Esteve y Grimau, Antonio Palomino, Mariano Bustos, Jacinto Valledor y la Calle and Pablo del Moral. In 1778 it was established that the 'company composers' of Madrid's municipal theatres were obliged to provide 60 *tonadillas* each year. The most prominent librettists were Luis Moncín, Manuel del Pozo, Gaspar Zavala y Zamora (1762–1824) and Vicente Rodríguez de Arellano (1750–?1806), although the Catalan Luciano Francisco Comella (1751–1812), the most prolific of the end-of-century dramatists, also undoubtedly stands out. The success of the *tonadilla* lies in the fact that it was intended essentially for the urban working classes. Owing to the methods used by the authors in order to please the audience, the *tonadilla*, like the *sainete*, was severely criticized by the neo-classicists. The *melólogo* (melodrama) was one of the most widely cultivated musical genres in the 1790s. The first adapter in Spain was the dramatist Tomás de Iriarte (1750–91), author of the well-known didactic poem *La música* (1779), who wrote the lyrics and orchestral commentary of *Guzmán el bueno* (1790, Cádiz). The authors of the texts, whose plot was usually mythological, legendary or historical, were most often Rodríguez de Arellano and Comella.

(iii) Instrumental music. Despite having little inclination for music himself, Charles III, who had been taught by the violinist Giacomo Facco, took pains over his children's musical education. Prince Charles (the future Charles IV) was trained by the Italian violinists Felipe Sabbatini and Gaetano Brunetti, whom he was to appoint violinist of



5. 'Guitarist' by Francisco de Goya, cartoon for the tapestry series at the Palacio del Pardo, 1780 (Museo del Prado, Madrid)

the royal chamber on his accession to the throne. José Nebra and the Hieronymite Antonio Soler were the Infante Gabriel's clavichord teachers. A large proportion of Soler's instrumental works, most prominently the quintets of 1776, were composed for the musical academies patronized by the Infante Gabriel at his El Escorial palace. Another promoter of chamber music at court was the king's brother, the Infante Luis Antonio, who was Boccherini's patron from 1768. In imitation of court circles, the nobility organized musical academies in their salons. Among the foremost noble houses were those of Osuna, Conquista and Arcos. The 12th Duke of Alba (1714–76) and his son, the Duke of Huéscar (1733–70), held a pre-eminent position, with Luis Misón and Manuel Canales, the first Spanish composer of string quartets, in their service. Another patron who stands out is María Josefa (1752–1834), Countess-Duchess of Benavente, who kept an excellent orchestra and took the trouble to maintain an extensive musical archive up to date. In 1783 she obtained, through her representative in Vienna, a contract with Joseph Haydn which committed him to sending her every six months copies of any new music he composed. In 1786, following the death of the Infante Luis Antonio, Boccherini passed into María Josefa's service as composer and director of her orchestra.

The favourable political-economic choices of the reformist governments helped the consolidation of the high bourgeoisie and the middle class, which constituted the new audience for music in the second half of the century. Musical gatherings proliferated in salons, private houses and cafés, turning into soirées which would end in music and dance, especially the fandango, the *seguidilla* and the bolero. Musical academies became common, and the participation of amateurs increased. For instance, music came to occupy an important place in the Sociedades Económicas de Amigos del País, one of the Spanish intelligentsia's achievements. At the Caños del Peral theatre 'concerts spirituels' were organized for the first time, staged by the opera company to compensate for the interruption of performances over Lent. The success of these subscription concerts led to similar ones being held in the last years of the century in Barcelona and Valladolid. The pre-Classical and Classical central European composers, until then heard only at court and the aristocratic salons, now reached a wider audience. As in the rest of Europe, musical education became one of the main preoccupations of the educated in Spain as well. For the first time, the possibility of offering musical training through lay institutions was raised. However, the requests of the poet Iriarte and of Rodríguez de Hita for the creation of a music academy were ignored. Because the monarchy did not favour the establishment of music publishers, the requirements of the new amateur market could not be satisfied, nor could Spanish music be propagated abroad. Despite these unfavourable conditions, a number of books on instruments and dances appeared, directed at aficionados. In particular, there was a resurgence of treatises on learning to play the guitar, like those by Andrés de Sotos (*Arte para aprender con facilidad y sin maestro a templar y tañer*, 1764), Fernando Ferandiere (*Arte de tocar la guitarra española por música*, 1799), or Antonio Abreu and Víctor Prieto (*Escuela para tocar con perfección la guitarra*, 1799).

5. 19TH CENTURY.

(i) Historico-political background. Turbulent and politically unstable, the 19th century in Spain was not propitious for major musical creation. Until about 1830 the Napoleonic Wars, civil wars, revolutions, coups d'états and the reactionary government of Ferdinand VII – anti-liberal and hence 'anti-Romantic' – caused many composers and artists to leave Spain (thus consolidating Spanish music in Europe through composers such as Fernando Sor and Manuel García). This situation prevented the development of major symphonic trends and of a more substantial indigenous creativity, while causing an economic and intellectual crisis among musicians, an absence of musical organizations and a deficiency in the state of musical education. However, the negative image that has weighed upon this century is being dispelled as the result of events that were decisive for the subsequent development of Spanish music, from mid-century onwards. Mention must be made of the consequences of the Mendizábal sale of church lands, which began in 1835 and reduced by half the proportion of revenue destined for music. As a result, many musicians were forced to leave their positions in churches and cathedrals to perform in flamenco bars and cafés, where a number of pianists also ended up. Their repertory included fashionable dances and arrangements of operas and zarzuelas as well as more serious chamber music. Granados and Albéniz first performed several of their works in these circumstances. Compared to the exaltation of composers in the rest of 19th-century Europe, in Spain only a few composers and certain virtuosos escaped the general degradation of the music profession. As for sacred music, a few composers such as Hilarión Eslava, Mariano Rodríguez de Ledesma, Francisco Andreví y Castellar, Nicolás Ledesma and Enrique Barrera Gómez stand out despite the disastrous situation.

(ii) Regenerative developments. The low standing of musicians and their craft, and the impression abroad that Spain was a musically backward nation, were not ameliorated until the arrival of the composers of the 'Generación del 27'. From then on, thanks to the efforts of Baltasar Saldoni, Eslava (director of the religious publications series Lira Sacro-Hispana), Mariano Soriano Fuertes, Francisco Asenjo Barbieri, Antonio Peña y Goñi, Felipe Pedrell (a key figure through his teaching and his support of national music) and others, the beginnings of musicological research can be seen. Music criticism reached a peak of brilliance, especially following the death of Ferdinand VII, through such publications as *La ilustración*. The outstanding figures in this field are Fargas y Soler, Manuel Manrique de Lara, Cecilio de Roda, Peña y Goñi, and Luis Carmena y Millán. Finally, the century witnessed the birth of conservatories (first in Madrid, financed by the initiative of Queen María Cristina in 1830), the first musical societies (Sociedad de Cuartetos, 1863; Sociedad de Conciertos, 1866), the beginning of concert life and the rise of symphonic writing.

(iii) Orchestral music. In the first third of the century, the lack of both an interested audience and an adequate infrastructure prompted the production of music intended to introduce shows or pageants, whether on stage, at court or in church; hence the predominance of overtures in the Italian style. The names that stand out are those of Juan Baladó, Manuel García – who worked abroad – and Juan Crisóstomo de Arriaga, with his symphonies in the Classical style. From the 1830s onwards, the work of José Melchor Gomis, Ramón Carnicer – famous for his italianate overtures – and Baltasar Saldoni, all of whom composed mainly for the theatre, should be singled out. More substantial orchestral music began to be properly valued in the 1840s, and various initiatives to found orchestras emerged. The creation of the Sociedad de Conciertos in 1866 indicates the stabilization of instrumental music. Directed by Barbieri, Gaztambide, Monasterio, Bretón and Giménez among others, it was born from the musicians' initiative with the aim of giving concerts of classical and modern music, and it provided the necessary stimulus to symphonic creation in Spain. The Spanish repertory performed by this society included the symphonies of Pedro Miguel Marqués y García, Bretón and Ruperto Chapí; overtures; nationalist pieces such as Monasterio's *Fantasía característica española*; and programme pieces and symphonic poems, such as *Los gnomos de la Alhambra* by Chapí. The concerto was one of the least performed genres; the only one of significance is Monasterio's B minor Violin Concerto.

The War of Independence interrupted the establishment of a true school of chamber music. One isolated case is Arriaga, whose premature death cut short an oeuvre in which the quartets stand out. The Sociedad de Cuartetos, under Monasterio's direction, would later revivify this genre.

(iv) Piano music. The piano, a typically Romantic instrument, gained a foothold in Spain following the visits of Liszt (1844), Thalberg (1847) and Gottschalk (1851–2), and gave rise to a market of modest artistic pretensions. Especially before 1830, when the first conservatory was established, the piano's main venue was the salon, not the concert hall, with a wide range of easy pieces: dances, fantasies and variations based on operatic themes, arrangements for voice and piano, etc. Two periods can be distinguished: the first defined by European genres (waltzes, variations, scherzos, sonatas, mazurkas) and the virtuosity adopted by pianists in imitation of the great performers; and the second, starting in the 1850s, in which Spanish and central European dances would predominate. In any case, the most prominent compositions were small works – which reflected the influence of both the great European masters and nationalism – free forms, of rhapsodic or programmatic type. The foremost composers of piano music were Pedro Albéniz y Basanta, Santiago de Masarnau, José Miró, Pedro Tintorer, Juan María Guelbenzu, Marcial del Adalid y Gurrea, Adolfo de Quesada, Eduardo Ocón, Teobaldo Power, José Tragó, Isaac Albéniz and Enrique Granados.

These last two are particularly notable. Albéniz (1860–1909), a child prodigy and a pianist of polished technique, studied with Pedrell, who guided him towards composing. He was a tireless traveller: for a time he followed Liszt, and he had contacts with musical *fin-de-siècle* Paris, especially Debussy. A connection can be established between his pianistic language and that of Chopin, in that both endeavoured to create a nationalist musical expression and to renew pianistic technique. Until *La vega*, the main criterion that propelled his work was improvisation. *Suite española* and *Chant d'Espagne* stand out from this early period. His greatest work is *Iberia*. Granados (1867–1916) was, like Albéniz, Catalan and a piano virtuoso. He exhibits a purely Romantic tendency which is also nourished by the folklore of various regions. Prominent among his piano works, which also owe some of their character to Pedrell's teaching, are *Danzas españolas* and *Goyescas* (the latter was also to become an opera). Among his vocal works, the *tonadillas* and the zarzuela *María del Carmen* are noteworthy. His orchestral music is more limited, although the intermezzo of *Goyescas* stands out. As concerns other solo instruments, the majority of creative activity was focussed on the guitar. Some of the eminent figures in this field were Fernando Sor, Dionisio Aguado – author of a well-known method – and Julián Arcas, who may be considered the founders of the modern guitar school.

(v) Song and the lyric theatre. The salon, the main centre for piano music, was also – together with the café – the venue for song, which would only later pass on to the theatre. There is a marked Andalusist and populist component, as well as a strong relation with the 18th-century *tonadilla*, which shows up in the use of *seguidillas*, boleros and *polos*. Manuel García was one of the main song composers. In the second half of the century the influence of the Italian *romanza* and the French *mélodie* was more evident. Choral activity reached its peak towards the end of the century, building on the groundwork of Anselmo Clavé and his choirs composed of manual workers. Clavé's music, expressive and popular in character, was widely imitated.

The theatre was one of the chief musical centres in the 19th century. A large number were built, among them the Teatro Real and the Teatro de la Zarzuela in Madrid, the Arriaga in Bilbao and the Liceo in Barcelona. The two main genres performed at these centres were zarzuela – aimed, in principle, at the middle class – and opera, aimed at the aristocracy (these differences were to disappear with the arrival of the *género chico*). Apart from an influence of French operetta at the start, the first 30 years of the century were marked by a veritable delirium for

Italian music, especially Rossini's works. In this ambience, so unfavourable for vernacular production, the work that stands out is that of José Melchor Gomis, a passionate liberal who was forced to flee to France, where several of his operas were performed. Ramón Carnicer was another noteworthy dramatic composer; he, however, could not avoid the Italian influence.

In the 1840s, with nationalism at its peak, there was a reaction to the invasion by Italian opera, and the first attempts to create a national opera took place. Generally, these failed owing to the audiences' rapture with the Italian style, the agents' interests, the composers' scepticism and a lack of public funds; all of this added fuel to the Teatro Real's boycott of Spanish opera and zarzuelas. Opera was the great unfinished business and one of the major subjects of discussion of the 19th century. While for Peña y Goñi Spanish opera had never existed, for Barbieri Spanish opera was the zarzuela. The subject provoked the great manifestation of nationalism reflected in Pedrell's treatise *Por nuestra música* (Barcelona, 1891). All the same, it is worth mentioning some Spanish operas such as Tomás Bretón's *Los amantes de Teruel*, Chapí's *La bruja*, Granados's *María del Carmen*, Pedrell's *Els Pirineus*, Arrieta's *Marina* and Albéniz's *Pepita Jiménez*.

On the other hand, the nationalist resurgence prompted the appearance of the 'new zarzuela', which continued the national lyrical theatre's tradition of alternating spoken dialogue with songs. Though characterized by classical harmony and Andalusist effects such as the use of the augmented 2nd and the Andalusian scale, it nevertheless does not escape Italian influence and the typology of French operetta. However, it also shows a relation to the *tonadilla*. The Sociedad de Artistas, formed in 1851 and consisting of Salas, Joaquín Gaztambide, José Inzanga, Barbieri, Cristóbal Oudrid and Rafael Hernando, among others, succeeded in obtaining the financial aid needed to build the Teatro de la Zarzuela and establish the new theatrical genre. Among first examples of the latter were *Los enredos de un curioso* (1832) – a collaboration between Carnicer, Saldoni, Piermarini and P. Albéniz y Basanta – and the one-act *Jeroma la castañera* (1842) by Soriano Fuertes. The 'restoration' of the zarzuela was later consolidated with *Colegiales y soldados* (1849) and *El duende* (1849), by Hernando (both in two acts); *La mensajera* (1849; two acts), by Gaztambide; *El dominó azul* (1853; three acts), by Arrieta; and, above all, the works of Barbieri: *El barberillo de Lavapiés* (1874; three acts), *Gloria y peluca* (1850; one act), *Jugar con fuego* (1851; three acts) and *Pan y toros* (1864; three acts). Two types of zarzuela can be distinguished at this time: the *zarzuela grande* and the one-act zarzuela. The *zarzuela grande*, in two or three acts, with 15 or 16 multi-sectional numbers, generally used historic subjects. Sung text predominates, and it tends to begin with a prelude followed by a large choral section. It continues with the first scene, in which the main character appears, and then goes on with the acts and concertantes. The one-act zarzuela, Hispanic in nature and with popular subject matter, was written for a small number of characters. Recited dialogue predominates, with reduced vocal demands. The use of strophic songs and the presence of dances are two of its characteristics. This genre prefigures the one developed later as the *género chico*.

Another form of lyric theatre up to the 1880s was the 'género bufo', whose name comes from the Compañía de los Bufos Madrileños founded by Francisco Arderíus in 1866. Modelled on Offenbach's Bouffes-Parisiens, these works were comic-burlesque in character and their aim was financial success. Among them are *El jóven Telémaco*, by Rogel; *Un sarao y una soirée*, *La trompa de Eustaquio* and *Sópleme usted ese ojo*, by Arrieta; *Los sobrinos del capitán Grant*, by M.F. Caballero; and *Robinsón Crusoe*, by F.A. Barbieri. The librettists worthiest of note were López de Ayala and Eusebio Blasco. The influence of the *género bufo* gave rise to competition that turns the spotlight on to the *sainete*, in which the music is progressively simplified and strophic form is gradually imposed. But the ultimate victory belongs to the *cuplé* (variety song) and the *género chico*, which originated with the hourly performances that theatres began to offer in the last third of the century in an effort to solve the theatre crisis. Its birth is usually set at 1880, the composition date of *La canción de la Lola* by Federico Chueca. The roots of this genre are in the stage *tonadilla* and the *sainete* with their popular Madrid setting. The main author was Chueca, who, despite his great lyrical ease, required collaborators in the majority of his works. The most important of these was Joaquín Valverde (i).

The development, from the 1860s onwards, of 'theatre by the hour' finds its culmination in the famous 'cuarta de Apolo'. The works destined for this market came to be produced in a mechanical manner, thus becoming a focal point of criticism for the writers of the 'Generación del 98'. One kind of programme that stands out within the *repertorio chico* is the revue, which originally had a political content, and which ended up giving way to a sort of 'current affairs' revue. All the current news and topics of discussion would be included in these. Among its characteristics were the preponderance of spectacle over plot, the dramatic possibilities of combining isolated scenes, and political satire. Its musical raw material would be in folk tradition or urban folklore, and its form would come from the fashionable rhythms. One of the most popular was *La gran vía* (1886), subtitled 'comic-lyric-fantastic street revue', by Chueca and Valverde. The majority of dramatic composers cultivated these genres. Among the most famous at the end of the century were Manuel Fernández Caballero, Tomás Bretón (with his masterly *La verbena de la paloma*), Jerónimo Giménez, and especially Ruperto Chapí, who, with works like *La tempestad* and *La bruja*, revitalized the zarzuela. In the years that followed, the dramatic composers who stood out were Vicente Lleó, Amadeo Vives, José Serrano, Pablo Luna, Francisco Alonso, Federico Moreno Torroba, Pablo Sorozábal and Jacinto Guerrero.

6. 20TH CENTURY. Cultural development in 20th-century Spain is largely marked by the Civil War (1936–9) and by the subsequent fascist government which held power for nearly 40 years. In the first part of the century, up to the establishment of the Republic, the output of Spanish composers leant towards a kind of neo-romanticism with popular connotations. The zarzuela continued to enjoy great success through the work of authors such as Vives and Usandizaga. Manuel de Falla (1876–1946) himself, who exerted a decisive influence on the careers of all the other composers, began his career in composition while living in Madrid surrounded by zarzuela, a genre for which he demonstrated his admiration and to which



6. *Title-page of the vocal score of Federico Chueca and Joaquín Valverde's zarzuela 'La Gran Vía' (Madrid: Martin, 1886)*

he contributed five works, two in collaboration with Vives. Of these, only the lyrical *sainete Los amores de la Inés* was to be performed. The teaching of Pedrell acquainted Falla with the music of the Spanish polyphonists and with the musical movements in Europe. This period of training culminated with the prize won by his stage work *La vida breve* from the San Fernando Academy of Fine Arts. Later, Falla travelled to Paris (1907–14), where he came into contact with Albéniz, Debussy, Ravel and Dukas, who gave him guidance in orchestration. His return to Spain signalled the beginning of a third stage. His style evolved from the Impressionism of works such as *Noches en los jardines de España*, through the 'Andalusist' phase of *El amor brujo* and *El sombrero de tres picos*, to the neo-classicism of *El retablo del maese Pedro* (1923), influenced by Stravinskian language, and the Harpsichord Concerto (1923–6). From 1927 onwards he worked on *Atlántida*. Falla's last period centred on Argentina, where he lived from 1939 until his death.

In the second decade of the 20th century an alternative line developed in Spain, headed by the composers of the 'Generación de la República' or 'Generación del 27', the latter name originating from the celebration in 1927 of the tricentenary of the death of Luis de Góngora by musicians and writers with similar aesthetic concerns. In addition to Impressionist and neo-classicist tendencies evident in a process of expressive refinement and the restriction of sound media, the work of these composers was profoundly marked by the nationalist language of Falla. Among them – within what might be called the 'Madrid group' – were Julián Bautista, Gustavo Pittaluga, Fernando Remacha, Salvador Bacarisse, Jesús Bal y Gay, Rosa García Ascot, Rodolfo Halffter and Juan José Mantecón, as well as the musicologist Adolfo Salazar. Among Catalan composers may be mentioned Eduardo Toldrá, violinist, conductor and composer of works such as the comic opera *El giravolt de maig* and the quartet *Vistas al mar*; Frederic Mompou, Baltasar Samper and Manuel Blancafort. Mompou (1893–1987), trained in Paris and influenced by Debussy, is the author of a piano oeuvre from which the series *Cançons i danses* and *Impresiones íntimas* stand out. Other noteworthy composers from this period are Jaime Pahissa, Nemesio Otaño, Joaquín Nin, the Valencian Joaquín Rodrigo and the Alicantino Oscar Esplá (1886–1976). The musical language of Expressionism went practically unnoticed, except by the Catalan Roberto Gerhard (1896–1970). Through Gerhard, a pupil of Pedrell's, serial techniques entered Spain via Schoenberg himself, who taught Gerhard in Vienna.

After this time, as a result of the Civil War and Spain's subsequent isolation from the rest of Europe, Spanish music suffered a setback in the progression of compositional activity from which it did not recover for some years. A number of composers were obliged to leave Spanish soil because of their rejection of the fascist regime. Among those forced into exile were Pittaluga, Bacarisse, Salazar, Bal y Gay, Rosa García Ascot and Rodolfo Halffter. Gerhard established himself in England until his death, while Falla remained in Argentina. The majority of the Generación del 27 ended up settling in various parts of Europe and, particularly, Latin America. Those who stayed in Spain included the composers Jesús Guridi, Conrado del Campo and Joaquín Turina. The work of the last-named at the helm of the Comisaría Nacional de la Música resulted in the creation of the Orquesta Nacional de España, which gave its first concert in 1942. Its most distinguished regular conductor was Ataulfo Argenta. Turina also held its directorship, along with Conrado del Campo and Julio Gómez. The works of these composers and of Falla, Esplá, Blancafort, Mompou and Toldrá, as well as those of Ernesto Halffter, Jesús García Leoz, Muñoz Molleda and Xavier Montsalvatge, made up Spanish production at the time, with prominence given to works of a nationalist character. Alongside these was the work of Joaquín Rodrigo, whose *Concierto de Aranjuez* is probably the most performed guitar concerto of the century. Also during this time the national dramatic genre went into decline, being replaced by revues and variety shows.

The younger composers attempted to reject all trace of nationalism and to join European currents such as dodecaphonism which, as already observed, had scarcely been taken up in Spain. Among these were Cristóbal Halffter, Narcís Bonet, Josep Cercós, Xavier Benguerel, Alberto Blancafort and others. The musical panorama was nevertheless desolate; there were hardly any scores or recordings of works in which new composition techniques had been assimilated. Bibliography in Spanish regarding contemporary composition was practically non-existent in Spain in the 1950s. The improvement in international relations and the increasing ease in communication were to have consequences. In the 1950s a

veritable rupture with the predominant language of contemporary Spanish composition took place, the result of an awareness of opportunities missed during the years of autocracy and a consequent need to link up with the European currents. In Madrid, the main incentive towards renovation was provided by Nueva Música, founded in 1958 under the patronage of the Ateneo de Madrid. The group played an essential role in the emancipation of 'new composition' in Spain by organizing various concerts, conferences and seminars. Among its members were Luis de Pablo, Antón García Abril, Antonio Ruiz-Pipó, Ramón Barce and Manuel Moreno-Buendía, as well as the critic Enrique Franco. The group's heterogeneity was reflected in a subsequent compositional path of a very different character. In addition to the Ateneo, contemporary music was disseminated at that time through the concerts of Sonda, Juventudes Musicales, the French and German institutes and Tiempo y Música, founded in 1961 and directed by Luis de Pablo during the two years of its existence. From 1965 until 1973 the development of Spanish contemporary composition received a strong impetus from Alea. This was another organization directed by Pablo, created mainly through his concerts and his Laboratorio de Música Electrónica, which channelled the interest of new composers in concrete and electro-acoustic music. The Zaj group, which counted Walter Marchetti and Juan Hidalgo among its members, commenced its notorious activities in 1964.

In Catalonia, Roberto Gerhard had caused an upheaval in musical language by promulgating 12-note techniques and bringing about various musical events, among them the première in 1936 of Berg's Violin Concerto in the setting of the 14th ISCM Festival and Schoenberg's stay in Barcelona. Traditionally Wagnerian, Catalonia became confirmed at the beginning of the century as a champion of the Germanic style in music. In the years before the Civil War, the musical ambience in Catalonia had created the perfect climate for the development of new ideas, but the war truncated the promise of a generation of young musicians. Fortunately, the younger composers – among them Josep Cercós, Josep Soler Sardà, Xavier Benguerel and Josep M. Mestres Quadreny – had the advantage of the guidance of a Catalan musician trained elsewhere in Europe: Cristòfor Taltabull (1888–1964), who was acquainted with Max Reger. Traditionally, Spanish musicians had leant towards the French influence – take Falla or the majority of the Generación del 27 – but Taltabull brought in addition a German influence, also present in musicians like Conrado del Campo, which had a bearing on the structure and logic of musical discourse.

The formation of the Círculo Manuel de Falla in 1947, under the sponsorship of the Instituto Francés in Barcelona, brought together a number of composers with different perspectives. The first members of the circle were Joan Comellas, Alberto Blancafort Paris, Josep Cercós, Angel Cerdá and Manuel Valls. Josep Casanovas, Jordi Giró and Mestres Quadreny joined later, and the singer Anna Ricci also took part. The Círculo Manuel de Falla ceased its activities during the 1954–5 season. Other factors that contributed to the dynamism of the period's musical life were the work of Juventades Musicales and the concerts and activities of Musica Abierta organized by Club 49 between about 1960 and 1970. In retrospect, a certain uniformity of style becomes evident in Catalonia, where serialist techniques matured and persisted, unlike in the Madrid area, where they were generally employed over a shorter period of time. In the 1970s the foundations of a democratic government were laid in Spain. At the same time – and probably even before – there was, musically, a clear move towards the establishment of personal languages, as well as a degree of backing away from the most radical avant-garde trends. On the other hand, interest in non-Western cultures and in the development of non-academic musical creativity also reached a climax in the early years of the decade, as manifested in the 1972 Encuentros de Pamplona, in effect a coda to the period. Groups such as Canon, which assimilated the theatrical experiences of Artaud, Brecht and Grotowsky and at the same time attempted to renew the relation between the piece and the actors on the one hand and the spectators on the other, and in which the singer Esperanza Abad began her work in contemporary music, developed their creative work in the 70s. Among the representatives of this anti-academic tendency is Llorenç Barber, founder of groups such as the collective Actum (1973) – which concentrated on the conceptual, on improvisation, musical actions and minimalism – and the Taller Música Mundana (1978). The Catalan musician Carles Santos and the singer Fátima Miranda followed the same line.

A series of 'generations' of composers in Spanish music can be identified in the second half of the century. One is the Generación del 51, including those born between 1924 and 1938. Among these are Luis de Pablo (one of those who have carried post-Webernian experimentation the furthest, in his most recent phase interested in opera), Cristóbal Halffter (who has gone from serialism to the communicative potential of his music for choir or full orchestra through textural procedures), Ramón Barce, Amando Blanquer, Agustín Bertomeu, Miguel Alonso, Agustín González Acilu (whose work stresses the relation between music and phonetics), Manuel Castillo, Carmelo Alonso Bernaola, Antón García Abril, Juan José Falcón Sanabria, Miguel Angel Coria Varela, Angel Oliver, Francisco Calés, Juan Hidalgo, Angel Arteaga and Claudio Prieto. In the Catalan region, the works of Soler Sardà – whose serialist language has frequently been put to use in dramatic music – Mestres Quadreny, Benguerel, Joan Guinjoan and Jordi Cervelló stand out. Gerardo Gombau, though older, is linked to these through his interest in renewal. Other composers, whose careers had a greater degree of independence due to their more or less prolonged residence abroad, are Gonzalo de Olavide, José Luis Delás and Leonardo Balada. The following 'generation' would include those born between about 1939 and 1953. The names that figure here are those of Tomás Marco (although the path of this musician, critic and music administrator converged temporarily with that of the Generación del 51), Félix Ibarrondo, Jesús Villa Rojo, Carlos Cruz de Castro, José García Román, Javier Darias, Llorenç Barber, Carles Santos, Marisa Manchado, Francisco Guerrero, José Ramón Encinar and José Luis Turina, as well as the Catalans Albert Sardà and Jep Nuix. A mellowing of the language becomes most evident at the end of the 1970s and beginning of the 80s, particularly in the composers of the Generación del 51. From that time on, a large number of authors began to accept the use of a more or less open tonality. The variety of aesthetic options has also had its effect on the younger generation, including Seco de Arpe, Manuel Hidalgo, Adolfo Núñez, Zulema de la Cruz, Agustín Charles, Benet Casablancas,

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II. Traditional and popular music

1. Ethnomusicological research. 2. General features: (i) Historical background (ii) Musical characteristics (a) Metre and rhythm (b) Melodic features (c) Harmony (d) Other characteristics (iii) Socio-cultural context (iv) Popular music. 3. Song. 4. Dance and instrumental music. 5. Organology. 6. Contemporary developments.

1. ETHNOMUSICOLOGICAL RESEARCH. Research into the traditional music of Spain began only in the 19th century, although earlier folksong collections, known as cancioneros, exist (see §II below; for a bibliography of early cancioneros *see also* CANCIONERO). During this period an increasing interest in traditional life and the study of folklore led to the collecting of folksongs. In 1799 a collection of *seguidillas* by J.A. Iza Zamácola appeared (under the pseudonym of Don Preciso), and in the 19th century a major interest in folklore emerged among small groups of intellectuals, particularly in Spanish territories with incipient regionalism, such as the Basque country, Catalonia and Galicia. As early as 1826, for instance, J.I. de Iztueta published a collection of Basque dances with musical transcriptions (*see* BASQUE MUSIC for a bibliography of further collections). Despite this, 19th-century interest focussed on folksong; the greatest number of collectors were from a literary background or were folklorists. As a result most collections were restricted to literary texts: for example, those of Serafín Estébanez Calderón, Manuel Murguía and Marià Aguiló. Those of Manuel Milà i Fontanals and Antonio Machado y Alvarez deserve special attention. The first, influenced by Herder and German philology, carried out important research on balladry with a methodological rigour at that time unusual in Spain. His *Romancerillo catalán* also included some melodies published as an appendix. Machado y Alvarez's clear positivistic approach, with an interest in folk literature, particularly in the area of Andalusia, included several studies on flamenco song. In 1881 Machado y Alvarez founded the society El Folk-Lore Español, which encouraged research on traditional Spanish folksong.

At the end of the 19th century the publication of songs with their melodies became more frequent, often as a small appendix, as in the *Cancionero vasco* of José de Manterola and the *Cantos populares españoles* of Francisco Rodríguez Marín. More importance was given to

musical transcription in the collections of Pau Bertran y Bros, F.P. Briz, José Inzenga and Eduardo Ocón. Towards the close of the 19th century R.M. de Azkue assembled the material for his monumental *Cancionero vasco* and Casto Sampedro y Folgar his *Cancionero gallego*, works that would not be published until many years later. Also part of the musicological production of the 19th century was the work of Mariano Soriano Fuertes, whose *Historia de la música española desde la venida de los fenicios hasta el año 1850*, a speculative study, was seemingly based on previous work of Josep Teixidor. This book considers musical aspects, which today are considered to belong to the modern field of ethnomusicology, describing the music of old colonizers from Spain; it also includes some Spanish folktunes as an appendix.

A number of publications from the end of the 19th century attest an increased interest in folksong. These were largely the initiatives of isolated people with non-existent or at best weak support from academic or other public institutions. Many such works were of nationalistic character and for general public consumption, resulting in materials edited according to the literary and musical aesthetic objectives of the time.

By the beginning of the 20th century, the study of traditional music was increasingly influenced by incipient Spanish musicology, most prominently the theoretical work of the musicologist and composer Felipe Pedrell. A survey of his substantial work concerning musical folklore appears in the four-volume *Cancionero musical popular español* (1918–22), which contains theoretical reflections as well as numerous melodies from all corners of Spain. His teaching on musical nationalism strongly influenced not only Spanish musicologists such as Higini Anglès and J.A. de Donostia but also some of the most important Spanish composers of the 20th century (e.g. Albéniz, Falla, Granados, Turina).

In the first third of the 20th century, important cancioneros were collected and edited, focussing often on musical aspects, sometimes to the detriment of literary ones. Noteworthy folksong collections of the period include those of Federico Olmeda on Burgos, Dámaso Ledesma on Salamanca, Donostia on the Basque country, M.F. Núñez on León, Bonifacio Gil García on Extremadura, Miguel Arnaudas Lorrodé on Teruel and Eduardo Martínez Torner on Asturias. Of particular interest is the work of Martínez Torner, who was also concerned with systematization and theoretical reflection and who organized his cancionero according to a strictly musicological classification based on the tonal system and rhythmic-melodic elements. The work of Kurt Schindler in several Spanish provinces between 1929 and 1933 was also important as he was one of the first to make phonograph recordings.

L'Obra del Cançoner Popular de Catalunya (1921–39) is regarded as the first major attempt to systematize research in Spain. This was a well-planned enterprise with ambitious aims and many collaborators, including musicologists and folklorists such as Anglès, Francesc Pujol, Joan Tomàs i Pares, Joan Amades, Joan Llongueras and Pere Bohigas. The project involved the systematic gathering of folksongs in the Catalan-speaking area of Spain (Catalonia, Valencia and the Balearic Islands) and the comparative study and later publication of materials. Ethnographic data were used as an important complement to the collected musical materials, while the published fieldwork reports show the innovatory spirit and methodological rigour that inspired the project. Although the initiative was cut short by the upheaval of the Spanish Civil War, a great amount of material was collected, mostly transcribed in the field. Phonograph recordings were made in only a few cases and only a small part has been published. After many years hidden in Barcelona and Switzerland to avoid any reprisals by the Franco regime against Catalan culture, the collection is now conserved in the library of the Monastery of Montserrat near Barcelona.

The development in the first third of the 20th century of what was known at the time in Spanish as 'folklore musical' was reflected in the celebration of the third congress of the IMS, held in Barcelona in April 1936, when the section on traditional music played a relevant role. But the promising evolution of Spanish musical folklore was cut short by the Spanish Civil War. The victory of General Franco had disastrous consequences for the intellectual development of Spain, including musicological research. In the four decades following the Civil War, Spanish folk music studies were characterized by the undeniable marginalization of international research trends. Analysis of published works from this period reveals considerable conservatism in methodological and conceptual framework, with emphasis placed on achievements in early Spanish musical folklore. Research interest centred almost exclusively on the musical product, disregarding both musical processes and the dynamic of music as a cultural phenomenon. Interest was focussed in rural areas, where musical materials pertaining to pre-industrial traditions were sought. As a result the cancionero constituted the closest paradigmatic study of ethnomusicology in Spain during this era. This conservative approach to the collection of folksong moved Spanish research away from the different perspectives of ethnomusicology that were developing in other countries from the 1950s onwards.

In the 1940s and 50s, the Sección Femenina de la Falange (the women's section of the Falange party) undertook the important task of collecting and disseminating traditional song and dance. Their work was strongly marked by the nationalism of Franco's political regime. Ethnomusicological research in Spain was led during this period by the Instituto Español de Musicología (IEM; later renamed the Departamento de Musicología), founded in 1943 at the Consejo Superior d'Investigaciones Científicas in Barcelona. The distinguished specialists working in its musical folklore section included Marius Schneider, J.A. de Donostia, Arcadio de Larrea, Bonifacio Gil García and Manuel García Matos. Taking as their model the previous initiative of L'Obra del Cançoner Popular de Catalunya, following closely its methodological and conceptual framework yet working within the new political reality of the state, the IEM carried out a broad collecting task in most Spanish provinces until the 1960s. As a result, in its first 20 years of existence the institute created an archive of ethnomusicographical material; phonograms, however, are unfortunately rare.

During his tenure at the IEM Schneider developed an important part of his theories on musical symbolism. One of the most important researchers within the old line of Spanish musical folklore was García Matos, who collected phonographic material in several regions of the country, leaving behind a rich ethnomusicological legacy at his

premature death in 1974. The ethnomusicologist Josep Crivillé also carried out important research for several years. Since the 1960s interest in folk music research at the IEM has progressively declined and the subject in Spain generally has relied on the initiative of individuals with little support from academic institutions: these include the folksong collections of Salvador Seguí, Miguel Manzano, Joaquín Díaz and Dorothé Schubarth. During the 1990s relatively new research perspectives with a more culturalist view have been introduced by specialists such as Ramón Pelinski, Josep Martí, Jaume Aiats and Joaquina Labajo.

The concentration of research into cancioneros has resulted in the remarkable underdevelopment of other aspects of ethnomusicology. Little theoretical work has been undertaken, culturalist or sociological approaches are quite unusual and research fields such as popular music are still incipient. The academic base of ethnomusicology in Spain has always been weak, with most folksong collectors self-taught. Such collectors have as their principal reference point the achievements of folk music from several decades ago.

Political transition following the death of Franco has provided an important catalyst for ethnomusicological research. When Spain became a state composed of autonomous regions, initiatives in folk music found the public administration a generous sponsor, encouraging the collection and publication of materials as people recovered, reinforced and reinvented the ethnic identity of their communities. The result has been the appearance of social groups concerned with regional musical traditions from which in turn has evolved an interest in ethnomusicology and folklorism. Study has tended towards the descriptive, with post-Romantic tendencies. This has led to the emergence of institutes of regional studies focussing on folk music, often dependent on public administration and frequently subject to economic and political change. Such centres encourage ethnomusicological research, promote publications and phonograph archives and include the Centro de Cultura Tradicional de Salamanca, Centro Etnográfico de Documentación (Valladolid; now in Urueña), Centro de Documentación Musical de Andalucía (Granada), and the sound archives of the autonomous governments of Valencia and Catalonia in Valencia and Barcelona respectively. The need for furthering developments in Spanish ethnomusicology led to the creation of the Sociedad Ibérica de Etnomusicología, which held its first congress in Barcelona in 1995. Ethnomusicology in universities at the end of the 20th century was still weak because of its recent adoption into the curriculum. Nevertheless, it shows indubitable progress and consolidation.

2. General features.

(i) Historical background. Spain is remarkable for the abundance of its folk music and for the tenacity with which, until recently, song and dance traditions have been preserved. This may be attributed to the close association of many genres with the tasks and recreations of daily life and with a firmly established cycle of annual festivities, and to the survival in Spain longer than in other European countries of a way of life in which such tasks and festivities played an important part. By the 1990s few villages had not been influenced by mass entertainment, agricultural mechanization, mobility of population and other factors which stimulate musical change (Larrea Palacín, A1968; Pelinski, E1996). Nevertheless, traditional practices of music, song and dance are still alive, although often in the form of revivals or reinventions (Martí, A1995).

Spanish folk music also displays a wealth of regional diversity, which can be partly explained by geographical factors. The Iberian peninsula is divided by mountain chains that have proved effective cultural barriers and have accentuated the individuality of particular regions. The main cause of its diversity is undoubtedly the many invasions of peoples and cultures that have affected different parts of the peninsula. But the extent to which Iberian, Celtic, Carthaginian and, in particular, Jewish and Arabic influences underlie modern regional differences is a matter for conjecture; there is not sufficient evidence from early times to trace any particular modern trait to an ancient source. Even the presence of Celtic elements in modern Galician folksong, though frequently assumed, remains to be conclusively demonstrated. Evidence for music in the pre-Roman period is chiefly literary; Greek and Latin authors refer to ritual war dances and burial dances, songs relating deeds of war, nocturnal dance-feasts accompanied by flute and cornet and circle-dances performed by groups holding hands. More tangible evidence of Roman and liturgical influence has been sought in the modal characteristics of modern folksong (see §3). Visigothic elements may perhaps survive in the music of Asturias. Eastern influence may be traced to Byzantines and Jews in some areas (Anglès, B(ii)1958); the precise role of Arab influence continues to arouse discussion (*see* Cantiga), and Schneider (A1948) drew parallels between Spanish and Berber (and other more remote) non-Arab types of melody. French troubadour music was probably known to the populace principally through the cantigas, but also through liturgical drama. Other cultural contacts have been numerous, though their effect is also difficult to pinpoint: Frankish, via the Pyrenees; European, via the route to Santiago de Compostela; Italian, via the Mediterranean coastline; English and German, via the Cantabrian ports. Peninsular music was taken by Sephardi Jews expelled at the end of the 15th century (*see* Jewish music, §III, 4 and §IV, 2(ii)) to other Mediterranean lands, in particular Morocco, Libya and Tunisia, where it still survives. Spanish colonists carried their music to the New World, where it partly survived and partly mingled with Amerindian and African elements to produce new forms. The arrival of Gypsies (Gitanos) in Spain in the 15th century was important for the development of *cante jondo* (*see* Flamenco and 'Gypsy' music); other cultural contacts occurred during the Italian wars and later during the wars of Succession (1701–12) and Independence (1808–14). Cultural ties with South America from the 18th century onwards led to the introduction into Spain of new genres in the theatre (e.g. *zorongo*) and in Andalusian (*guajira*, rumba) and Catalan (*havaneras*, rumba) popular music. Since the globalization of mass media, the most potent influences are African and American styles and, in general, the commercial pop music circulated by radio and television.

Since the Middle Ages a close relationship has existed between traditional music and art music (Anglès, Pedrell; see also *Grove5*, 'Folk Music: Spanish'); hence early records of art music give valuable information about the history of folksong. The most important medieval types are refrain songs related in form to the virelai (*see* Villancico, §1); the earliest musical collection is the

Cantigas de Santa María of Alfonso el Sabio (Alfonso X; *d* 1284), which in addition to probable French influence display popular Spanish elements. Refrain songs have retained their importance up to the present day. The *Siete canciones de amor* of the Galician *jongleur* Martin Codax (*fl* 1240–70) are in a parallelistic form which perhaps derives from the oldest traceable lyric tradition in the peninsula (*see* COSAUTE); melodically, these songs are similar to modern Galician *alalás*. Medieval pilgrims' songs from Montserrat, some with dance elements, reveal a popular origin. Another medieval form is the *romance* (ballad), which in some cases derived from fragments of epic that remained in the popular tradition, and in other cases from stories based on legendary topics or contemporary events (*see* ROMANCE, §1). Many ballads are documented over a period of centuries, and some have survived into the 20th century in Spain and elsewhere; this is also true of many songs used by Salinas in his *De musica libri septem* (1577) to explain aspects of ancient Greek rhythm. From the late 15th century to the 17th, some of the most notable Spanish poets, including Juan del Encina (Anglès, B(ii)1941), Lope de Vega (Gavaldá, B(ii)1986) and Góngora (Gavaldá, B(ii)1975), frequently introduced popular refrains, themes and forms into their works (*see* SEGUIDILLA). Settings of villancicos based on popular refrains, as well as *romances* and other traditional songs, are found in cancioneros of the same period (Bal y Gay, B(ii)1944; Haberkamp, B(ii)1968; Pelinski, B(ii)1971) and in the partsongs of Antxieta, Flecha (B(i)1581), Juan Vásquez, Cristóbal de Morales and others. Traditional tunes are also found among the vihuelistas (Milán, B(i)1536; Narváez, B(i)1538; Mudarra, B(i)1546; Valderrábano, B(i)1547; Pisador, B(i)1552; Fuenllana, B(i)1554; Daza, B(i)1576), and in the treatise on ornamentation by Diego Ortiz (B(i)1553).

Folk influence, mainly through the characteristic alternation of binary and ternary metres and the use of traditional melodies, also pervades many sacred villancicos (cantatas) of the 17th and 18th centuries. While these villancicos may be forgotten, some of the melodies upon which they drew are still alive in Spain and in the Hispanic New World (Crivillé, A1983). Despite the increasing influence of Italian music in the 18th century, composers such as Scarlatti and Boccherini drew on traditional Spanish styles. There is also a relationship between some 'popular' (i.e. essentially urban and non-traditional) genres and theatre music, notably the 18th-century *tonadilla* and the 19th-century zarzuela. The 'Spanish idiom' of such music was adopted not only by Spanish art-music composers (e.g. Falla, Granada, Albéniz, Turina), but also by composers of other nationalities (e.g. Glinka, Rimsky-Korsakov, Debussy, Ravel). In the late 19th and the early 20th centuries there was a vogue for arrangements of popular and traditional melodies, either in keyboard versions or as songs with vocal harmonizations or piano accompaniment; such arrangements were made by students of folk music (Pedrell, Torner) as well as by well-known composers (Falla, Granados, Turina, Albéniz). Analogous interest in folk style was shown by poets such as García Lorca and Machado.

(ii) Musical characteristics.

(a) Metre and rhythm. Four types of metric-rhythmic arrangements can be distinguished: unmeasured, '*giusto* syllabic', so-called children's rhythm and dance rhythms. 'Unmeasured' refers to a sung phrase (although there are exceptional instrumental versions, such as certain flamenco guitar styles) that employs a flexible succession of tempos and a certain amount of melodic freedom, while maintaining fixed points of tonal reference. In between these points, the phrases are mostly melismatic and greatly ornamented in form, and timing is flexible (ex.1). These

Ex.1 Work song, Majorca (Pujol and others, 1926–9)



are individually sung pieces (occasionally with musical accompaniment, as in the *cant d'estil* of Valencia or some *cantes flamencos*) which are typical of work songs (see §3 below). The melodies are based on scales of varying types; these are rarely tonal and are often chromatic or made up of intervals which are close to an augmented 2nd.

Brăiloiu's term '*giusto* syllabic' describes a sung metric-rhythmic device over an established base of a syllabic pattern, with stable accentuation that combines short and long rhythmic values in measured succession. This pattern is typical of a great number of ballads and *romances* (see §3). Among the variations of this device are found melodies in strict *tempo giusto* and others with some flexibility. The possibilities inherent in *giusto* syllabic allow for the combination of rhythmic patterns known throughout Europe with more unusual arrangements such as the asymmetrical metre, *aksak* or binary-ternary combinations (see C. Brăilou: 'Le rythme aksak', *RdM*, xxx, 1951, pp.71–108). It is common in both individual and collective, monodic or heterophonic songs and can employ diverse tonal or modal structures. In addition to its use in ballads, it is often found in sacred repertory (such as *goigs*, see §3) and in some sung dances. *Giusto* syllabic is only rarely interpreted instrumentally.

Children's rhythm may be observed in group songs and more specifically during certain children's games. In this case the number of syllables is combined with the duration of the musical period. In a way, this is the reverse procedure to that of *giusto* syllabic, in that it works with a variable number of syllables which can be fitted into a musical period of fixed duration. Similar procedures are found in various cases of collective expression, including games or children's challenges, charivaris, protest or demonstration slogans, sports-fans' chants, and group participation at large-scale concerts. These are collective chants that are rhythmically similar, but with diverse melodic patterns: from slogans with a barely defined and structurally irrelevant melody to two- or three-level patterns and, finally, strictly tonal melodies. Any musical accompaniment to these collective forms of expression is incidental.

The rhythmic patterns of dances present considerable and variable characteristics and offer a large number of possibilities. These are found principally in collective dances but also in parades (processions, *pasacalles*, cavalcades, *ronda* serenades, collections, carnivals etc.), at other ritual moments and in various song types (e.g. ballads, *cuartetas*, *tonadillas*, *seguidillas*). These can be purely instrumental, vocal with instrumental accompaniment, sung by a group or by a soloist. The melodies are

mostly tonal and anacrusic, frequently multi-part and of harmonic arrangement, although they can also include other types of scale patterns (e.g. modal, chromatic). They show three basic rhythmic structures. First, some coincide with the models of Western musical theory. Secondly, some structures exhibit polyrhythms similar to hemiola: these consist in playing with the accentuation on a ternary metric base (the percussive base of dance steps) and with a melody in double time or combined double-triple time, over a minimum period of 12 beats (as found in the *danses* of southern Valencia, a number of boleros, jotas, fandangos and some flamenco styles common in Andalusian dances). Finally, the melodies of dances using the *aksak* form, more common than most collections imply, have developed into a more regular rhythmic structure working within rules of written music. There are well-known examples of quintuple metre, found in the *rueda* of Castile or the Basque *zortziko* (*see* BASQUE MUSIC) and also observed in Extremadura, Aragon, Valencia and Catalonia with different melodic forms (Torrent, A1994). Dances in metres of seven, ten or 11 were observed in Castellón de la Plana (Torrent, A1994), in Castile and Extremadura (García Matos, 1982: see D1944). Ex.2

Ex.2 *Charrada* rhythms (García Matos, 1960–61)



shows the rhythmic patterns of the *charrada* of Salamanca with its two variants: *aksak* in (*a*) and the polyrhythm between shawm and percussion in (*b*).

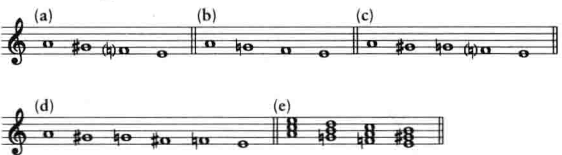
The four categories used as metric-rhythmic models may coincide and overlap and are therefore useful only as general points of reference to demonstrate the potential panorama of possible patterns.

(b) Melodic features. Melodic configuration, a privileged parameter in Western music theory, has often been the only element considered in collections of traditional Spanish music. The great variety and complexity of melodic patterns and possible scale models offered by the oral tradition, as indicated by García Matos (D1944), has given rise to broad speculation on historical origin and melodic types. Apart from a large proportion of melodies in major and minor keys, there are many others that do not conform to these systems of tonal organization: these are not easily classifiable. In 1931 Torner commented on the tonal and modal ambiguity of many melodies but, so far, research has not offered descriptions of these beyond using basic techniques of comparative musicology. Many publications continue to provide oversimplified explanations that make unverifiable links between a given type of melodic element and certain historical periods and contexts. Thus it has been argued that simplified notations of oral melodies are related to plainchant or to ecclesiastical modes. In other cases these same melodies have been related to ancient Roman or Greek modes. Arab influences or the use of Persian modes have been assumed in melodic notations including augmented 2nds or changing chromatic elements. The rich expressiveness of *cante jondo* and flamenco dance has been attributed to a variety of origins, which inextricably link the genre to its performer, the Gypsy, tracing back to Byzantine or North African beginnings. These relations between periods, models, origins and cultures are rarely based on verifiable criteria, and almost always refer to a written version of a musical form, ignoring the performance context, possible variants and the whole host of elements which may coincide in the melodic configuration (e.g. sonority, vocal or instrumental timbre, attack, intensity).

Within the context of simple melodic features, children's or collective melodies have already been mentioned that can sometimes be limited to two or three degrees and which do not always have stable pitches. A rare example of anhemitonic pentatonic music was pointed out by García Matos (C1954) in a *sonada de xeremies* (double clarinet) from the island of Ibiza.

Melodies using four to seven pitches can be divided into two large groups, one tonal, the other presenting a great diversity of modal variation. The latter is distinguished by melodies on a descending A–E tetrachord, which Donostia classified as E-mode (i.e. melodies that end on E). Ex.3 shows a number of E-mode types (only

Ex.3 E mode types



the lower part of the scale is given, though the range of actual melodies may vary between a 4th and over an octave; for more examples see Donostia). The first (ex.3*a*, which contains a leap of an augmented 2nd, has been attributed unquestioningly to Arab influence, even though it occurs not only in Andalusia (where Arab culture was implanted for several centuries) but as far away as Catalonia (where the Arabs exercised less influence). More common is an E mode whose third degree can be either natural or raised (ex.3*c*) the melodic contour of songs in this mode frequently shows a terraced descent (as in ex.4), centring successively on A, G, F and cadencing

Ex.4 Olmeda, 1903



on E; apart from this formula the natural and sharpened third degrees are used in complementary distribution throughout the rest of the melody. This E mode is found in accompanied song, where the cadential formula outlined in ex.3*e* occurs; this, with its parallel triads, serves to dissociate the mode definitively from the tonality of modern European art music. Torner (A1931) pointed to this mode as the most obvious defining feature of Andalusian music; it, too, has generally been regarded as Arabic, but for García Matos (D1944) the natural third degree was a Spanish introduction, resulting from the fusion of the 'Arabic' mode (ex.3*a*) with the diatonic mode on E (ex.3*b*).

Another variety of E mode, found in Andalusia, Extremadura, Castile and León, includes the alternative of a sharpened or natural second degree (ex.3*d*). This scale probably resulted from the introduction of modern tonal elements into the Andalusian E mode (ex.3*c*), but it should be observed that ex.5, which uses the mode of

Ex.5 Ballad, Extremadura (Gil García 1931–56), vol.ii

[Andante]

El ca - za - dor va___ de___ ca - za, De ca - za co-mo so - lí - a, De ca - za co-mo so - lí - a; Ye - va___ loh pe-rroh can - sa - doh, La ca - za no pa-re - ci - a, La ca - za no pa-re - ci - a.

['The hunter went hunting, went hunting as he was used; his dogs, they were tired, and the game, it didn't appear.']

ex.3*d*, never alludes to the major or minor scale. The central and central northern areas (Castile and León), in addition to possessing examples of all the modes so far discussed, also have other hybrid types, as when a terraced descent ends in A minor. Fusion of the E mode with elements of major and minor in some melodies is thus a distinctive feature of this area.

Ornaments are important in performance, and grace notes (as in ex.5 and ex.1 above) are included spontaneously even when a group of singers perform together.

(c) Harmony. Unaccompanied songs have been habitually described as monodic, the result of collections compiled by individuals with preconceived ideas about the simplicity of popular songs. Recent research has uncovered a variety of heterophonic and polyphonic practices that are not, as previously thought, exclusive to the religious repertory, but are found in the music of ballads and dances of certain areas. The most common arrangement is a single rhythm for two voices in parallel 3rds over a melody in major key. In some religious repertories the same model can be found over a minor-key melody. This formula is present unevenly in virtually all areas of Spain. It shows a marked presence within the territories of the old Kingdom of Aragon (Aragon, Catalonia, Valencia and the Balearic Islands): a large part of the tonal repertory uses this heterophony, whether in religious or ballad repertories or jotas and other types of dance. The 3rds can be completed with parallel 6ths (realized in contrary movement to the 3rds) and with a brief harmonic bass motif (as a dominant–tonic movement on the cadence). In some instances three voices in parallel 3rds and 5ths can appear. One example of this is the use of ornamented motifs in progressively superimposed 3rds found in the *Misteri d'Elx*, an exceptional example of religious theatre combining religious and oral traditions. In the *jotas aragonesas* the voice imitates the arpeggiated chords played by the string instruments. In Mallorca the use of parallel 5ths between male and female singers has been observed. Murcia has the most complex polyphony: the Auroros (a religious brotherhood) sing in parallel 3rds contained by lines above and below the dominant note; during the performance a sudden change is made to the minor mode or to the dominant key, to follow the same pattern. In Castile, the Cantabrian coast and Galicia parallel 3rds are strict and are of less importance. Towards the south in Extremadura and Andalusia the verified incidence of parallel 3rds is rare. In the Basque country there is a great tradition of songs for more than one voice (*see* BASQUE MUSIC). Instrumental music is divided into music where the melody is strictly monodic (restricted to a single wind instrument with percussion), and that which follows patterns similar to those for song, often transformed and used in the modern wind band. The guitar uses a simple chord repertory often rigidly prescribed by the genre (in flamenco, however, discords typical of the guitar are used). The repertory of the Catalan *cobla* (see §4) betrays its 19th-century origins in more complex harmony, including frequent chromatic passages.

(d) Other characteristics. The remaining formal elements of Spanish traditional music have rarely been studied. The timbre, modulation of intensity and of attack, changes in voice register and the particular sonority of each expressive situation are all essential elements of musical communication of obvious importance to styles such as the *cante jondo*. However, they have rarely attracted the interest of researchers and await future study.

(iii) Socio-cultural context. In Spain the prevalence of music conventionally known as 'traditional' has declined. 20th-century changes in Spanish society have resulted in the disappearance of many musical practices: remaining practices have become part of passive repertories recycled or revived within the phenomena of folkloric performance or, more exceptionally, assimilated into urban popular music as in the case of flamenco.

When talking about musical cultures, we may define the word 'moment' as the actualization of a musical product for a given time and place with specific agents, meanings and objectives. Moments related to the performance of traditional music are varied and, in Spain, are closely linked to traditional life and custom. Some musical moments belong to everyday life and periods of leisure; these are governed by less precise determinants and it is difficult to find musical genres that are specific or exclusive to these occasions.

Everyday life is the context for a great portion of songs belonging to the rich tradition of Spanish balladry. Until the beginning of the 20th century this genre still fulfilled its functions of entertainment and the communication of news. Often including texts with obvious enculturation functions coinciding directly with the social values of the time, these songs were disseminated by itinerant singers and in printed form by vendors of popular printed sheets.

The children's song repertory, which has a more specific context, is very varied within Spanish folk music. Simple in form, these songs have both a playful and didactic character. In the late 20th century the repertory of children's songs became heavily influenced by the media. Songs for children, including lullabies sung by adults, have much more varied formal patterns. Within the framework of everyday life, work songs form another important category. Songs sung traditionally to accompany work such as ploughing, harvesting and grape-picking were of great interest to early researchers for their archaic features and formal and specific characteristics. Traditionally the tasks of the home, factory and workshop were also accompanied by song. Today, owing to the disappearance or mechanization of traditional working methods, such musical genres have declined. In many working environments, radio and recorded music provide background musical accompaniment at work.

In addition to the examples mentioned above, musical products, in all cultures, happen at specific moments determined by time and space and produced by people with meanings and objectives laid down by tradition. These are festive moments, religious or secular, associated with traditional life-cycle and calendrical customs. The importance of religion in traditional Spanish life gives rise to many well-defined moments which engender a characteristic musical repertory: the Christmas repertory is an especially rich example. Within the sacred repertory songs for Lent and music for Easter week are particularly noteworthy. These range from the most traditional to more modern manifestations, such as the playing of drums during Holy Week in several localities of lower Aragon. But these are not the only moments marked by religious feeling. In addition to pilgrimage and processional chants there are liturgical and paraliturgical repertories. Hymns for the saints, which differ in name and kind from region to region, have an important place in the Spanish musical tradition. Also important are the sung rogations dedicated to the Virgin or to the patron saints of towns and villages, through which requests related to the health of the community, especially in the past during epidemics, are made. Sung rogations with regard to work in the fields and requests for rain also exist. These songs are less and less common owing to the modernizing reforms adopted by the church and the increasingly secular character of Spanish society as a whole.

Youthful songs related to courtship and marriage make an important contribution to Spanish repertories related to the life cycle. Funeral repertories are not common in Spain, although they did exist once. The *cançó de mort* in Mallorca was performed when one partner of an engaged couple died; a song would be composed by or for the surviving partner (by a *glossador*) to sing as a lament. Among the more secular calendar festivals, the most important, without a doubt, are the Carnival celebrations. During Franco's dictatorship (1939–75) these were forbidden; this resulted in a break with tradition for the towns and villages that had always celebrated Carnival. With the return to democracy many of these festivals have been recovered. With the exception of some cases that date back to ancient times, such as the Laza carnival in Galicia, the great majority of these festivals are now markedly urban in character, although on occasion they can still be of undoubted ethnological and musicological interest, as is the case of the Cádiz, Huelva, Canaries or Murcia carnivals, in which groups called *comparsas* perform typical carnival repertories. Another especially interesting festive context for musical manifestations is the *fiesta mayor*, dedicated to patron saints and celebrated over several days in many Spanish towns and villages. Although these fiestas are of religious origin, today they have been largely secularized. They give rise to specific song repertories as well as ceremonial or entertainment dances.

Apart from the entertainment or ceremonial objectives of the traditional Spanish musical repertory, music also has other functions worth noting. Petitionary songs were widespread in Spain and could be found in various contexts. The most common of these were begging songs asking for gifts at Christmas time, and also religious *romances* or *cuartetas* sung during Lent and alluding to the Passion (Guadalajara), Easter songs such as the Catalan *caramelles* or the *canciones de ánimas* which were sung in Asturias for All Saints. Certain children's songs, songs of *quintos* (young people who have to join the army) and wedding songs were also often used for this purpose. More unusually, some dances were sometimes also performed as supplicants' dances, as in Mallorca and Málaga.

Traditional music has also served as a vehicle for social criticism. The clearest example of this is the *cencerrada* (or cowbell serenade), which in many cases could include musical elements providing a symbolic inversion of love serenades. Social criticism was thus expressed by means of a cacophonous serenade in which censuring lyrics were combined with the noise of *zambombas*, cowbells, pots and pans and other rudimentary percussion instruments. Social criticism expressed through satirical and biting texts at times took on a more concrete form, as in the case of the *cançons de picat* of Mallorca, *el cantalet* of southern Catalonia or the *Visclabat* of the Catalan region of El Maresme.

Music may also have a therapeutic function in Spain, for example as part of the treatment for tarantism. The sufferer was made to perform different dances but always of fast tempo. This practice was common in Spain in the areas of La Mancha and Aragon, surviving in the latter until the 1940s.

Studies of gender within traditional Spanish music are still virtually non-existent. Songs specifically for either men or women exist, especially among children and the young. Ceremonial dances are performed mainly by men, and the traditional musician figure is also, generally speaking, male. Apart from the contributions of the tambourine or the castanets, female traditional musical activities were limited largely to singing, although in some cultures, such as the Galician, women took a more prominent role. Since the late 20th century (see §6 below) the traditional division of roles between men and women in folk music has changed radically. It is common for women to play instruments, such as bagpipes, oboes or drums, that previously had been reserved for men.

(iv) Popular music. The musical scene in post-Civil War Spain concentrated on the over-exploitation of patriotic folk clichés, and the singers of these melodies were the Spanish equivalent of the great crooners. The backward state of the country and lack of communications with the outside world provided a poor environment for the development of cultural and musical activities, which were closely controlled by Franco's censors.

During the 1960s, television broadcasting and the rapid growth of tourism led to the relaxation of the musical scene. Foreign melodies began to make their mark and the so-called *yé-yé* (yeah-yeah) songs became popular, while romantic songs gave rise to the phenomenon of the fan club.

Parallel to these developments but for different reasons an important and significant movement of singer-songwriters and interpreters emerged, many of whom still enjoy widespread popularity. The songs of Paco Ibáñez, José Antonio Labordeta and Víctor Manuel, among many others, challenged the status quo. Members of the Catalan *nova cançο* movement, such as Lluís Llach, María del Mar Bonet and Raímon (and other members of a cultural group called Els Setze Jutges), used poetic metaphor to serenade their country and their values, the lives, experiences and desire for freedom of their people, implicitly denouncing the misery, repression and violence of the regime, using the Catalan language, which had been hit

hard by Franco's repressive policies. Their performances were subject to censorship and in Llach's case resulted in a period of exile in France.

By the beginning of the 1970s, records by English-speaking rock stars were already in circulation and inspired the first rock groups, including Miguel Ríos and Los Bravos, the progressive proto-rock of Los Canarios, Máquina and Música Dispersa, who were pioneers of the musical underground. During these years the first radio programmes, music magazines, festivals and recording labels began to develop their infrastructures. The pre-history of rock was being written in Madrid, where groups such as Burning, Mermelada and Indiana were vindicated by future generations of rockers, including Loquillo, Los Ronaldos, Los Rebeldes and Desperados.

The 1980s saw the recording of the first 'new wave' records. It was a time of explosive creativity in all artistic environments which served as a catalyst for the general euphoria experienced after the end of years of dictatorship. In Madrid groups such as Mamá, Los Secretos, Kaka de Luxe and Radio Futura, together with the most unbridled punk rock (Ramoncín and WC), found institutional support from the socialist administration. Events and developments in the capital had repercussions in many other areas of the country: Vigo (Siniestro Total, Golpes Bajos, Os Resentidos), Barcelona (Loquillo, Los Rebeldes, Los Futuros, El Ultimo de la Fila) and Seville (Kiko Veneno, Martirio) among others. A particularly hard rock movement that called itself *rock radikal basko* arose in the Basque country and was fuelled by the example of hard rock groups such as Coz (later called Baron Rojo), Leño and Ñu. A handful of groups produced sounds that ranged from hard rock to punk and ska (Barricada, La Polla Records, Eskorbuto, Kortatu). Meanwhile, commercial pop produced groups of considerable stature, such as La Unión and Mecano, who sold their music successfully at home and abroad.

From the end of the 1980s with the establishment of autonomous regions music was often employed by local athorities to emphasize their own regional or national identity. An example is the case of Catalonia, where institutions gave firm backing to specifically Catalan rock groups which until then had managed to survive without any kind of official help.

In the 1990s the alternative scene was consolidated with the advent of very young groups from provincial capitals who sang mostly in English. These groups, influenced by Sonic Youth, Lemonheads, the Pixies and others, have created everything from pop (La Buena Vida, Los Planetas) to punk rock and the 'noise' of the Getxo groups (Los Clavos, El Inquilino Communista, Cancer Moon), or the so-called *Xixon Sound* (Australian Blonde, Penelope Trip). Other noteworthy phenomena of the 1990s were the *jóvenes flamencos*. Groups such as Pata Negra and Ketama have produced a musical hybrid based on Gypsy tradition which combines flamenco with rock or Caribbean rhythms, following the example of innovatory musicians such as El Camarón de la Isla and Paco de Lucía while echoing the *caño roto* sound developed by Gypsy musicians in Madrid in the 1970s.

3. Song. The classification established below, in which songs are grouped according to function, cuts across that based on melody types, outlined in §2(ii) above; this dual perspective will give some idea of the complexity of Spanish folk music.

Work songs accompany labour in the fields and household chores. Some work songs are measured; in regions where the jota is sung it is sometimes used as an occupational song. More often (and characteristically among the agricultural songs) they are in free rhythm (see ex.1 above), even though the task for which they are used may be rhythmic and collective. Such songs are sung during ploughing, sowing, weeding, reaping, threshing and the picking of olives and fruits. Their texts are often amatory, and sometimes refer to the task in hand. Women usually sing when they meet to sew or embroider. Texts are arranged in octosyllabic quatrains with *abba* rhymes or rhyming even lines. Unmeasured work songs often begin with insignificant syllables, such as 'Ay, ay, ay'. Work songs are traditional to all of Spain but enjoyed a greater presence in the Mediterranean areas and in León, Asturias (with the special *trillo* vibrato) and Galicia (with special reference here to the *alalá*). The texts are in Spanish, Catalan or Gallego, depending on the areas and traditions. The unmeasured and ornamented style of work song can also be found in other situations, such as the *ronda de enamorados* in Asturias.

The narrative ballad, of great popularity and diversity, has been generally referred to as a *romance*, although, strictly speaking, this term should be used only for a specific type of heroic or historical ballad with formal literary rules that are not found in all Spanish ballads. This poetic form of ballad is made up of an indefinite succession of long verses divided into two phrases, with assonance or rhyme in the second phrase. The melody can span one or, more frequently, two verses, with or without refrain. The refrain may be placed between the phrases (internal) or after each pair of verses (external). In some *romances* and ballads of ancient origin, the assonance or rhyme may change between episodes of the song's story. *Romances* are made up of octosyllabic phrase lines (occasionally hexasyllabic), like most other ballads, although they may have other patterns. Ballads in the Spanish language allow the accent to fall on the ultimate and penultimate syllable in the first phrase (with the relevant melodic results), and except for the linguistic accent at the end of the phrase, linguistic and musical accents do not always coincide. Ballads in Catalan have strict alternation of accents on the ultimate and penultimate syllables between the two phrases of the verse; likewise, in this language, linguistic and melodic accents often coincide. Catalan syllabic patterns are more diverse: lines of eight, seven, six and even five syllables, with alternating possibilities in a verse such as eight or five. Ballads have *giusto* syllabic rhythms (see §2(ii) above) as well as dance rhythms and commonly exploit all possibilities between these two. They very rarely have unmeasured rhythms. In melodic terms, they employ the whole range of characteristics described above, including heterophonic song.

The function of the *romance* (ballad) has been largely superseded by newspapers and mass entertainment. Formerly it had a dual role: it recounted heroic deeds of the past and more recent newsworthy events. Both functions survived into the 20th century in ballads that were often performed by itinerant blind singers. These singers have disappeared, however, and the ballads now sung are rarely historical, being mostly based on legends and stories, and in all but a few regions serving as children's songs and women's work songs. The ballad

was a highly mobile genre, and of those recorded in the 20th century many occur in widely separated localities and in textually and musically variant forms; some examples of *romances* can be traced in literary compilations as far back as the 16th century; ballad melodies of that period, however, are distinct from modern ones. There is no rigid dividing-line between dance genres and song genres, since many dances are accompanied vocally. Moreover, some genres are executed sometimes as a sung dance, and at other times simply as a song; they are referred to in Spanish as *canción bailable* ('danceable' song), and in the present article as 'dance-songs'.

In all regions there are lullabies based on and named after the repetition of certain syllables: in Basque country, *lo-lo*; in Andalusia and on the Mediterranean coast, *nana*; in northern and western Spain and the Canary Islands, *arroró* or *arrolo*; in Mallorca, *vou-veri-vou*; and in Catalonia, *non-non*. In addition to these special songs mothers often use whatever comes to mind: a *romance* with its repeated stanzas or religious songs. Other songs invoke legends or superstitions. It was generally believed that singing children to sleep drove away evil spirits.

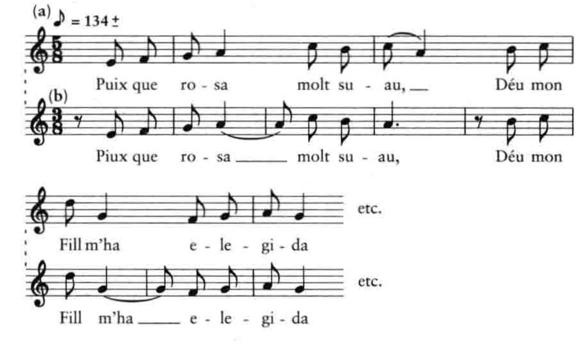
There are numerous songs by adults for children with educational or entertainment objectives. The so-called children's rhythm is often used in melodic arrangement of this type of song. These same forms appear in a great variety of sequential songs or in children's games, although melodies of various origins are also used, from ancient ballads or fashionable songs. Skipping songs are common, as are counting-out songs: one begins *Uni, doli, treli, catroli* ('Eeny meeny miney mo'). Children are advised to sing when they are afraid, in the dark or alone, a practice also followed by many adults. Ritual singing is sometimes associated with children; it is common to have a child's hair or nails cut for the first time by one who can sing well and does so while cutting. In Andalusia rites used to be performed to give newborn children the ability to sing and dance well.

Unlike cognate words that refer to a dance in other languages, the Spanish *ronda* is a custom, in which a group of young men visit the houses of young ladies during the evening to serenade them. Song texts are generally amatory, sometimes satirical or religious; accompanying instruments are described below (see §5). The songs are those typical of the region, for example, ballads, the jota etc. The men also sing *pasacalles* (from *pasar*: 'to walk', *calle*: 'street') while walking from house to house. The *ronda* just described, the *ronda de enamorados* (lovers' *ronda*), which is sung in country districts, has been institutionalized by the *tuna*, a *rondalla* composed of university students who dress in 16th-century student garb to perform their serenades and *pasacalles*. Even in large cities the local university, and perhaps each faculty, will have its *tuna*. The repertory of the *tuna* tends away from traditional material towards popular song. Variants of the *ronda de enamorados* include the *ronda de quintos*, sung by young men as a farewell to a comrade going off to military service; a collection may be made during such a *ronda* to provide a party for the conscript. Other *rondas* include those sung at dawn on Sundays (again by young men to their girlfriends), called in different regions *alboradas* (though this name can also refer to an instrumental genre), *albades* or *albas*. On some occasions young people of both sexes may sing in a *ronda*, as on the eves of certain feasts, and during a *romería* (pilgrimage). Among festival songs, the generalized use in Mallorca of a *ximbomba* (friction drum) accompaniment is worthy of note.

Religious songs are important expressions of popular devotion. Foremost among the songs of the liturgical year are villancicos (in the broad modern sense of Christmas carols), whose usual structure is an octosyllabic quatrain with or without a refrain. During Lent and particularly Holy Week, Passions are sung, either in simple narrative ballad form or as a *baraja* (using playing-cards as an aide-mémoire to tell the Passion story), a *reloj* ('clock', a narration of the events of the Passion in chronological order), the *Siete palabras* (Seven Last Words) or the *Viacrucis* (Way of the Cross). Such Passions are sung in church or in outdoor processions (*see also* SAETA). The Passion story is also found as a text for *aradas* (ploughing songs), in which the parts of the plough are used as an aide-mémoire. The *goigs* (in Catalan) or *gozos*, which praise life, the miracles and celestial ascension of the Virgin Mary or of the local patron saint (ex.6), are perhaps better known. These are invocations sung by the entire community congregated in a sanctuary or chapel on the feast day of the Virgin or the patron saint. They are sung in the area of the old Kingdom of Aragon (including the island of Sardinia) and contribute to maintaining a sense of community. The melodies generally use the *giusto* syllabic metric-rhythmic pattern (except in new compositions) and are often sung in a heterophony of parallel 3rds.

Other religious genres are similar to the *ronda*. The *aurora* is performed at dawn by a small group (usually members of a religious confraternity) to call people to the *Rosario de la aurora* (Dawn Rosary, a devotional practice dating from the 17th century). Some *auroras* are related to specific feasts; others are general devotional exhortations. Singers are known as *auroros* (dawn singers), *despertadores* (awakers), *rosarieros* (rosary tellers) or *campanilleros* (bellringers). *Aguinaldos* are a seasonal *ronda* (usually for Christmas but sometimes for Epiphany or Easter) usually performed by children, asking sometimes for food or sweets for themselves. At Easter, the *Ses Panades* in Mallorca and the *caramelles* in Catalonia are exceptional examples. These are processions which combine the celebration of Easter with ancient celebrations of spring, alternating *goigs* to the Virgin with amatory songs, *balls de bastons* (stick dances) and with *corrandes* (quatrains improvised by a soloist, either satirical or on the theme of love). In Catalonia, the textual improvisations of the *cançons de pandero* (tambourine songs) are sung by women. In some villages the confraternity of Animas (Holy Souls) sings similar songs (*cantares de*

Ex.6 Two variant openings of a *goig*, Catalan religious song (Baldelló, 1932)



Animas) on November evenings when collecting alms; *cantares de ayuda* are sung to raise funds for church functions.

Ritual songs include *endechas* (laments), which have a long history in Spain (*see* ENDECHAS). Some are still performed by the Sephardi Jews (*see* JEWISH MUSIC, §IV, 2(ii)); but despite the survival into the 20th century of the *plañideras* (women mourners), no modern occurrence has been written down, either of the *endecha* or of the songs that were once performed during *velatorios*, wakes with song and dance held at the death of a child in parts of Andalusia, Valencia and New Castile. Marriage songs are still in use, however, and consist of a morning *ronda* or *alborada* to greet the bride on her wedding day. The subject of such songs is generally Christian, but the Gypsy *alborá* celebrates the bride's virginity. Various regional festivals include the *marzo* (1 March) and *mayo* (night of 30 April), probably remnants of pre-Christian spring fertility rites. The *ronda de quintos* may perhaps be considered also a ritual farewell. Other annual events such as St John's and St Peter's days, kept in certain areas as ostensibly Christian feasts, have an atmosphere of Carnival festivity. All these festivals have their appropriate songs.

Solo renditions of a more or less improvised text appropriate to the occasion are often encountered at local festive occasions. These songs may arise during the *rondas*, in the form of a *copla* (octosyllabic quatrain with assonance or rhyme between the second and fourth verses) or a *seguidilla* (a quatrain with a 7 + 5 + 7 + 5 syllabic distribution with rhymes on even lines; and sometimes consisting of three verses, 5 + 7 + 5), or in the previously mentioned *corrandes de caramelles* in Catalonia. But these improvisations become more important in the Basque *bertsulari* (*see* BASQUE MUSIC), in the *troveros* of Murcia and in the *gloses* of Mallorca: in these three cases, encounters and competitions take place between singers who are required to give a demonstration of wit and inventiveness. The structure of the text becomes much more complicated: for example, the *gloses* can have between four and six verses and as many as 15 in exceptional cases.

The *cançó pagesa* or *redoblades* of Ibiza deserve a special mention. They include a guttural sound effect unique to the Mediterranean. These songs are sung at Christmas or at weddings by a soloist. The text is syllabic with notes of equal length and stress; drum beats which may accompany the performance are sporadic, with no apparent metre. At the beginning of the phrase the singer ascends to the highest note and gradually descends often using intervals of imprecise magnitude. At the end of the stanza there is a *redoble*, a stammer or yodel of imprecise pitch. The genre has no known parallel.

At the very limits of what is commonly held as music is the modulated shout, such as the typical *ajijido* of the Canary Islands. This stylized shout, which is used over an extended geographical area, is a shrill vocal emission rather like a high trill or a cascading forced laugh; one of its names means 'neigh'. It is used as a cry of defiance (as to competing serenaders in a *ronda*) or simply as a shout of joy at the end of a song or dance.

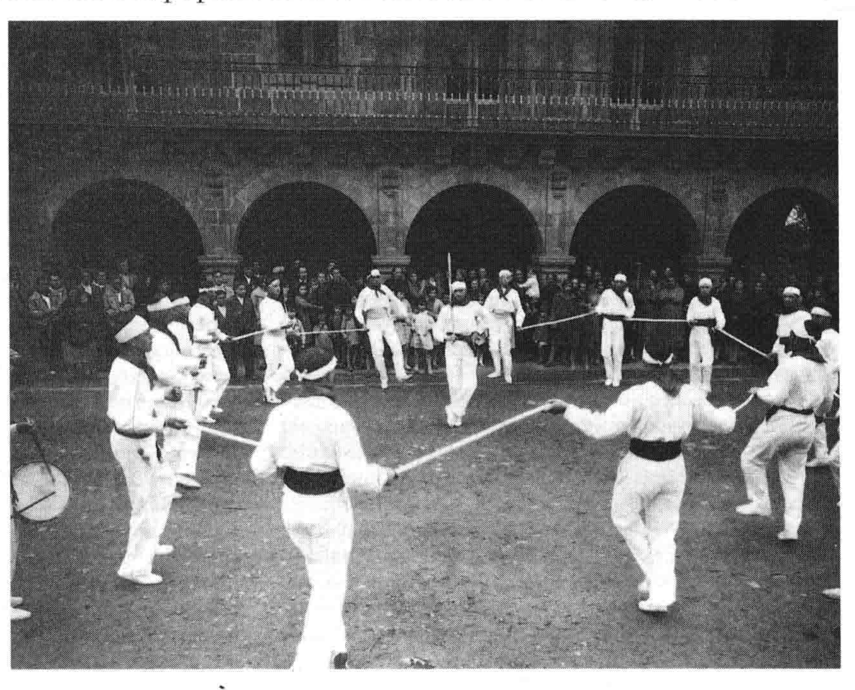
4. DANCE AND INSTRUMENTAL MUSIC. Spain probably has over 1000 choreographically different dances (over 200 were known in the 19th century in Catalonia alone). What follows is a schematic account of various categories of dance practised in different regions of Spain; singled out with detailed examination of their musical characteristics are the jota, fandango and *seguidillas*, whose diffusion covers practically all of the Spanish territory. Two broad classes can be conveniently distinguished: *danza ritual* (ritual dance) and non-ritual dance. The Spanish terms 'danza' and 'baile', sometimes used with these senses respectively, are now used indiscriminately for both.

Ritual dances are performed by a fixed number of specially rehearsed performers; they were evidently once symbolic or commemorative, though their meanings have been changing under the pressures of modernization and secularization. This is also true for the specific occasions with which most dances were originally connected. Indeed, the phenomenon of folklorism includes a delegation of traditional community practices into formally constituted dance groups; these *conjuntos* (ensembles) are integrated usually by young people in their twenties or thirties; the realm of action of these groups often transcends the limits of the village; their repertory regularly includes a selection of the traditional musical practices of the village and the region, privileging those which are considered to be emblematic of the identity of a community.

The main categories of traditional dance have connotations of war, religious ceremonies and courtship. A frequent feature of all types is the use of *aparatos* ('props' or 'paraphernalia'); there are many handkerchief and hoop-arch dances in northern Spain, and some involving *caballitos* (hobby horses) in Mallorca and parts of Catalonia. Sticks and swords are often used, and are sometimes held between adjacent performers in a chain-dance (fig.7). Both are common in war dances; sticks may be beaten on the ground or used in stylized combat, often with vaulting. Swords are brandished to simulate combat, and the free hand in some dances carries a shield, stick or dagger. In some cases the texts of accompanying songs can be traced to specific wars or campaigns between the 16th and 19th centuries.

A flourishing medieval tradition of ritual dance performed in cathedrals during Mass lapsed in the 17th century; only the *danza de los seises* ('dance of the sixes') survives, still performed by boys in Seville Cathedral for Corpus Christi. Other ritual dances associated with the processions of Corpus Christi were the *danza de águilas* (eagles' dance) which used to be popular in the Catalonian-speaking area; and the *Tarasca*, a woman-mime dancing on a monstrous animal during Corpus Christi processions in such cities as Madrid, Toledo, Granada, Seville and Valencia. Other expressions of popular devotion are the dances simulating fights of Christians and Moors, as are dances representing giants and big-headed figures, biblical characters and evangelists or theological 'forces' (vices, virtues, demons), and scenes from the Passion. Mime is present in some of these dances. In spite of past prohibitions (the strongest was by Charles III in 1780), some are performed in close association with the liturgy, after or even during Mass, and in processions.

The old sword and stick dances (*danzas de espadas*, *danzas de bastones*) also have a ritual character. They are among the oldest and most widespread dances in Spain, where their practice has been documented since the 15th century; variants of these dances are found all over the world. They are often performed by eight men accompanied by a *dulzaina* or *gaita* (shawm) and a *tambor* or



7. Baile de Ibio (stick dance) in Ibio village, Cantabria, Old Castile, with drum and conch-shell accompaniment

tabalet (drum), and a characteristic figure of some variants can be seen in the *Danza guerrera* of Todolella (Castellón province) when the symbolic beheading (*degollada*) of the main dancer is followed by his being lifted on the shoulders of the other dancers (Covarrubias Orozco, B(i)1611). In Aragon, sword and stick dances and the *villano* are often integrated into religious representations called *dances*, some of which were performed in church. In León the *baile de la rosca* is danced on solemn occasions; a *rosca* (curled loaf of bread) and wine are present on a table, giving the dance liturgical, even eucharistic overtones. The Maragatos, an isolated mountain community, preserve many old customs and ceremonial dances such as the *peregrina*, a wedding dance in which each man takes two partners. In Morella (Castellón), another isolated mountain community, ritual dances such as *Els torners* and *Els llauradors* are performed every six years in honour of the Virgin María of Vallivana. Catalonia possesses numerous ritual dances of interest: on Maundy Thursday, a *Dansa de la mort* is still performed at Verges (Gerona), and the *moixiganga*, associated particularly with Sitges (Barcelona), is an acrobatic dance with elements of pantomine which stops periodically in a number of tableaux symbolizing scenes of the Passion. In Tarragona the *jota foguejada* ('fiery jota') is a seemingly non-ritual dance which has acquired ritual connotations; fireworks are thrown by the male dancers who are expected to perform energetic feats. The dance takes place around a tree, real or artificial, to which phallic significance may be attributed.

Courtship dances are rarer and may involve a greater number of women than men. The men are expected to perform energetic and acrobatic feats. Examples of such dances are the *pericote* and *corri-corri* of Asturias. The *pericote* is performed by four men and eight women; in the *corri-corri* a single man performing agile feats courts six to eight women who carry olive branches (a symbol of fertility); the dance ends when he chooses one of them. Another example of courtship dance is the *zángano*; in its Andalusian variant as a fandango, a man is supposed to keep dancing in front of two women who try to turn their back to him (Berlanga, A1997). Sometimes courtship dances appear curiously mingled with devotional elements, as is the case of *damas y galanes* (ladies and courtiers); when danced at the village of Santa Cristina de Lavadores (Galicia) it involves four women and eight men who, after Mass on the feast of the Assumption, walk backwards out of the church to perform their dance.

Non-ritual dances are generally known over a wide area and, having no symbolic meaning, are danced on any festive occasion. Non-ritual dances are for participation rather than spectacle; their steps are simple and repetitive and can be danced by untrained performers. In contrast to the usually complicated choreography of ritual dances, the non-ritual present a repeated series of relatively simple steps. Circle-, line- and couple-dances are the most common. Circle-dances (*rueda* or *corro*) are widespread and vary greatly, from those performed with solemn regard for the correct execution of the steps (e.g. the Catalan *sardana*) to others which are freer (the *resbalosa* and other Castilian forms). Children's games are usually based on a circle-dance, as are a number of balancing-dances for drinkers (*mampullé*, *escoba*, *gayata*). Line-dances, performed by two parallel rows (sometimes one of men, the other of women) may be regarded as a variant of circle-dances; among them the VILLANO, mentioned in literary sources of the 16th and 17th centuries, may still be seen in some villages. Important also are the couple-dances. A form which fits none of these categories is the amusing *jerigonza* (or *jeringonza*, *jeringosa*), which goes back to the 16th century (Fuenllana, B(i)1554); with many local variants, it used to be very popular throughout Spain and in Latin America at family and public festivities until the 1970s (Gil García, A1958). The *jerigonza* is performed to a song which alludes to a friar's exploits; the text is delivered at a fast patter to a repetitive melody

in major tonality and ternary rhythm; meanwhile, members of the company are brought in turn into the dance (or perhaps rather the game), each at first following the one before, then dancing alone, then leading a successor.

The jota, fandango and *seguidillas* are all widely known and transcend regional classification. All are dance-songs (see §3); dancers are grouped in pairs, though sometimes in competition and festival performance elements of formation dancing are introduced. These dances are usually accompanied by guitars, *bandurrias*, *laúdes* (lutes), castanets, *panderetas* and, sometimes, violins.

The jota, regarded as primarily Aragonese, is nevertheless common in Navarre, Old and New Castile, Murcia and in Valencia (where the local variant is sufficiently differentiated to merit the name *jota valenciana*); it also occurs in local versions in most of the other Spanish regions (Manzano, A1995). The jota is invariably in rapid triple time, with four-bar phrases. Its core section called *copla*, whose text is an octosyllabic quatrain; this is accommodated to the seven musical phrases of the *copla* by singing the lines in the order *babcdda* (*see* COPLA). Only two chords are used in the accompaniment: the even-numbered phrases have tonic harmony cadencing on the dominant, and the odd-numbered phrases have dominant harmony cadencing on the tonic. The *copla* is preceded by an instrumental introduction in which this harmonic pattern is reversed. Several *coplas* are generally performed in succession, and the last may be a *despedida* (farewell) with a suitable closing text, sometimes involving a pious dedication. The jota may also include other sections among which the *coplas* may be interspersed: these are *estribillos*, which are musically and sometimes textually distinct, and instrumental interludes known as *variaciones*. Where *coplas* are outnumbered by such additions, the *estribillos* and *variaciones* may be danced even if the *coplas* are not, and this may be an older manner of performance.

The fandango, performed in Andalusia, the Balearic Islands, the Canary Islands and adjacent regions, is known from the beginning of the 18th century. In its basic form it is similar to the jota; the essential difference lies in the length of the text, the number of musical phrases in the *copla*, and the fandango's special modal characteristics and greater harmonic diversity. After the fandango's instrumental introduction comes the *copla*, whose text is mostly four (usually five in the *fandango flamenco*) octosyllabic lines, sung to six musical phrases in the order *abcdea* or *babcde*. The fandango follows a rigid harmonic pattern: the introduction cadences in the E mode (an expansion of the formula given in ex.3*e* above), after which the first phrase of the *copla* cadences on a major chord a major 3rd lower than the final chord of the E mode. This new chord is the harmonic centre for the duration of the *copla*; within this new harmonic centre the second phrase cadences on the fourth degree, the third on the harmonic centre, the fourth on the fifth degree, the fifth again on the harmonic centre; the sixth phrase leads back to the original E mode, where the *copla* ends. The fandango incorporates some of the same modifications that affect the jota, in particular the insertion between *coplas* of instrumental passages, which in the *fandango flamenco* are called *falsetas*. As with the jota and *seguidilla*, the fandango has different names depending on the places in which it is practised: these include the *rondeña* (from Ronda), *malagueña* (Málaga), *granadina* (Granada), *fandangos alosneros* (after the small town of Alosno) and the *fandangos de verdiales* (typical of the hills of Málaga; Berlanga, A1997).

The dance-song *seguidillas* (always plural in this sense) is typical of New Castile where it occurs notably as *seguidillas manchegas* (from La Mancha); it also occurs in other regional variants such as *seguidillas murcianas* (Murcia) and *sevillanas* (Seville) (*see* FLAMENCO). (For the *seguiriya gitana*, 'gypsy *seguidillas*', *see* FLAMENCO, Table 1.) The literary metric form *seguidilla* (7–5a–7–5a), used in the homonymous dance-song, occurs also in many other popular songs (*nanas*, harvesting songs, *estribillos* etc.). *Seguidillas* are in moderately fast triple time and tonality is usually major. Typical features are four introductory strummed chords, melodic phrases beginning on the second or fourth quaver of a 3/4 bar and melismas often sung to a weak syllable at the ends of phrases. An initial section (not repeated during the performance) consists of a brief instrumental introduction followed by the *salida*, a 'false' entry for the vocalist, who sings a short portion of the text. The main section (repeated ad libitum) consists of a further brief instrumental passage (called *falseta*, *estribillo* or *interludio*) followed by the *copla*, the vocal section proper. Each *copla* normally accommodates five lines of the text, which consists of a series of *seguidilla* quatrains and sometimes tercets (see §3). The deployment of the text may follow many patterns, but constant features are the frequent repetition of lines and inversion of their order, and transition from one stanza to the next in the middle of a musical *copla*. In performance a second singer may 'jump in' with a new stanza in the middle of a *copla* section, thus obliging a further repetition of the whole main section to accommodate the text. A stricter variety of *seguidillas* (seen chiefly in the *sevillanas*) permits only three repetitions of the main section; the text in this case is a *seguidilla* quatrain (*abcd*) followed by a tercet (*efg*, sometimes referred to as the *estribillo*); *a*, *c* and *f* are long lines. A typical deployment of the text in *sevillanas* is as follows: *bb* (*salida*); *babab* (first *copla*); *bcdce* (second *copla*); *efefg* (third *copla*). After fandango, *seguidilla* and jota, the bolero deserves special mention. Already known in the 18th century, it is still present in folk music, although sometimes under other names, particularly in the Levante and in the south. Besides these song-dances, there are numerous regional and local non-ritual dances whose use is often associated with the construction and celebration of collective identities.

Galician dances are characterized by a lively 6/8 rhythm (at times 2/4 with the occasional triplet), a persistent and unvaried rhythmic support on a percussion instrument, and regular phrase lengths with repetition of at least the first pair of phrases. The most popular dance is the *muiñeira* (from *muiño*: 'mill'); sometimes accompanied by a *gaita gallega* (Galician bagpipe) and *tambor*, sometimes by songs (which may also be performed without dancing) whose text is an unusual decasyllabic quatrain with an anapaestic rhythm, referred to as *ritmo de gaita gallega* (Galician bagpipe rhythm). Another popular song-dance is the *Pandeirada*, in which a solo voice alternates with a choir of women playing the *pandero* (tambourine). Among Galician dances which have crossed regional borders the *Farruca* is the best-known (Crivillé, 1983, pp.226–8). Purely instrumental pieces for *sanfona*, *pito y tambor* (short vertical flute,

flute and drum), *chirimía* and *gaita* include the *alborada* (dawn song) and preludes to dances and processional marches.

Popular in Asturias is the *giraldilla* (from *girar*: 'to turn round'), which means to turn around rhythmically; it is also known in neighbouring León; the *danza prima* is a communal circle-dance whose origins may be Celtic; it alternates verses of a *romance* (ballad) with religious exclamations such as '¡Viva la Virgen del Carmen!' (Crivillé, A1983, pp.229–31).

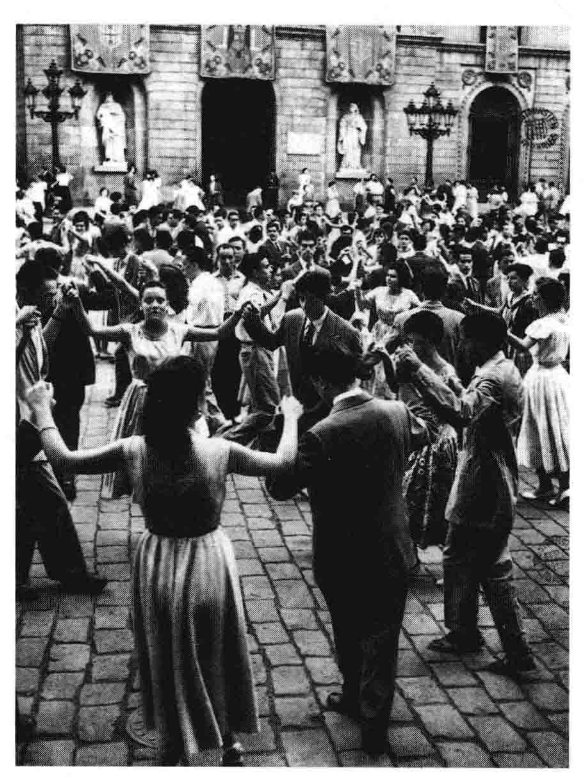
Non-ritual dances of Castile and León include the fandango, the jota and the formerly more popular bolero, as well as those referred to simply as *a lo llano* or *asentao*. The *charrada*, associated particularly with Salamanca, is one of the most rhythmically interesting of all Spanish dances. The first form of the dance, transcribed by early collectors (Ledesma, Sánchez Fraile) in 6/8, 9/8 or 3/4 time, has been shown (García Matos, E1960–61) to be in compound quintuple time (some typical rhythms are shown in ex.2*a* above). Quintuple metre in forms related to the *charrada* is found in neighbouring areas of Extremadura and Old Castile. The second form of *charrada* is in 2/4 time, but has a polyrhythmic percussion accompaniment (played on the *tambor*): while the melody (played on the shawm) keeps regular 2/4 time, the percussion pattern is 3 + 2 + 3 quavers (which also defied early collectors). The combination of this rhythm with a melodic pattern in 2/4 time is shown in ex.2*b*. Very popular in the Castilian region of La Mancha is the *bolero manchego*, an art of *seguidilla manchega* which is usually danced at slower pace by eight couples, accompanied by a *rondalla* (ensemble of plucked instruments).

Extremadura shares the musical characteristics of its neighbours (León and Castile in the north and Andalusia in the south). Here the jota is the most widespread dance; the so-called fandango, performed in some areas of Extremadura, is really a jota; typical dances are the *son* or *son brincao* (leaping dance), and the *quita y pon* ('take and put'), both sung and danced at a lively pace. Some ceremonial dances are performed by men with blackened faces wearing white smocks.

The repertory of Navarre, situated between Aragon and Basque country, reflects its geographical situation. In the mountainous areas folksong is musically and linguistically Basque. The lower regions show affinity with Aragon; for instance, the popular Navarrese jota differs from the Aragonese only in its greater use of melisma and instrumental virtuosity (*see* BASQUE MUSIC for a discussion of dances in Navarre).

In Aragon, the jota is the most important and widely used form. In spite of its simple structure, it is an adaptable form which can suit moods, and with simple harmonies lends itself to improvisation. Although there are many minor local variants, a broad division may be made between the jota of upper Aragon which is more lively, the dancers touching the ground only with the toes, and that of lower Aragon which is slower and has fewer leaps. The jota sometimes invades the domain of other genres (e.g. agricultural work songs). Ceremonial dances include the *señoríos y reiñados* (lordships and those who reign) and the *contradanza*, noted for its complexity. In the province of Teruel the *baile de las gitanillas* ('ball of the Gypsies'), performed by women holding ribbons around a pole carried by a man, is popular. In the province of Huesca, the *dance* is a favourite sword dance which may also include dialogue and theatrical representations through stereotypical figures (Christian and Moorish generals, the *mayoral*, the *gracioso*, four flying children, etc.). Huesca has musical affinities with Catalonia, as does Teruel with neighbouring Valencia.

The cultural separateness of Catalonia is based mainly on language; the Catalan language is closer to Provençal than to Castilian and for many centuries Catalan culture was influenced from the north rather than from the south. The *ball pla* is popular in Catalonia and in the Valencian province of Castellón. Although it is performed on ceremonial occasions, it is an open dance in which everybody can participate. Guitars, lutes, *bandurrias* and castanets provide the accompaniment. It has three parts: an 'invitation to the ball', in which the dancers walk to the rhythm of a jota or a *pasodoble*, the jota with at least three different figures, and the bolero danced in a circle with joined hands. This last figure is similar to the basic *sardana*, the national dance of the Catalans (Crivillé, A1983; Martí, E1994 and A1995). It is a circle-dance for alternate men and women holding hands (fig.8). Although not an ancient form (the modern *sardana* owes much to the 19th-century enthusiast Pep Ventura), it derives from the medieval *ball rodó* (round dance). Despite the strictness with which the steps are executed, few Catalans do not dance it and in city and village alike the *sardana* has become the symbol of Catalan identity. The dance is accompanied by the *cobla*, usually with 11 musicians (see fig.14 below). The opening 'introit' on the *flabiol* serves to announce that the dance is about to begin. The *curts* (short steps), each four beats long, occupy the first section, followed by the *llargs* (long steps), each eight beats long; meanwhile, the music becomes louder and more energetic until the final section in which the *llargs* are adorned *amb*



8. Dancing the sardana (circle-dance) in Barcelona

salts (with leaps). Popular at feasts in various villages and cities of Catalonia is the acrobatic building of a human tower or pyramid some six ranks high; although it is a game rather than a dance, its construction is accompanied by a *toc* (toccata) played on the *gralles* (shawms).

Some of the dances of the Balearic Islands are evidently importations, such as the jota and, particularly in Mallorca, the bolero; more typical are two dances called *sa mateixa* and *copeo*. The *mateixa* (meaning 'same' for no obvious reason) is similar to the jota but has the gentler style of Mallorca; the *copeo* is another couple-dance, in which the woman dictates the movements (which are very fast) and the man imitates them to the best of his ability (fig.9). An old wedding custom in Mallorca was the auctioning of dances with the bride, the object being to raise funds to pay for the feast; it was, of course, arranged for the groom to win the first bid. The chief dances of Ibiza are *sa llarga* and *sa curta* (the long and the short), which differ only in speed; particularly large castanets are used, and while the woman dances coyly, the man leaps about and demonstrates his agility, never turning his back on his partner.

Valencia possesses a great richness of local dance traditions which include ritual (like those performed around a fire on St Anthony's day), processional and pantomimic dances representing different occupations etc. Particularly important are the local variants of the fandango and the jota. The Valencian jota accompaniment has the structure and harmonic simplicity of the Aragonese jota, but its melodic characteristics are often surprisingly free. Tending towards syncopation and ornament, its tonality is frequently ambiguous, so that if the melody were sung alone it would scarcely suggest the well-defined harmonic pattern typical of the jota. Other dances of the region include *el u i el dos* (the one and the two) and *el u i el dotze* (the one and the twelve), a double circle-dance with the men forming the inner circle. Popular in the eastern regions of Valencia, as well as in Catalonia, is the *ball pla*: an open dance with a variable number of participants and performed on the *plaça* (square) of the village during its main festivities. In some villages of Castellón the *ball rodat* (round dance) is still performed; it consists of a 'walking dance' through the festive space until the dancers find a broad space in which they can dance a jota in a double circle. Castellón is also known by the relative frequence of *aksak* (or asymmetric) rhythms in its dances and songs, although this trait can also be found in other regions of Spain (León, Catalonia, Basque country).



9. *Copeo dancer in Majorca, with castañuelas (castanets) and guitar accompaniment*

Murcia has lively and fast dances similar to those of Andalusia. Most popular are the fandango, known usually as the *malagueña*, the jota, danced at a lively pace, and the *seguidillas* in its local variant forms of *parrandas*, *gandulas* or *paradicas*.

Andalusia has the richest treasury of folk dances in Spain. Its chief dances are fandangos and *sevillanas* (usually composed in the metric form of the *seguidillas*) and variants. The fandangos in particular appear in many variants according to local traditions. One of these variants is the *verdiales* of the Montes de Málaga, which are danced by the *pandas* (bands); these dancers are called *tontos* (fools) and collect money for the celebration of religious feasts. They wear hats decorated with ribbons and pieces of mirror and are accompanied by violin, tambourine and miniature cymbals (*see* VERDIALES). The style of the *fandangos verdiales* is seen along the Mediterranean coast from Tarifa to Valencia (Berlanga, A1997). *Sevillanas* are the *seguidillas* of Seville; whether they speak of love or extol the beauty of Seville they are often praised for their high literary merit. Some examples, bearing a 17th-century imprint and locally called *antiguas* (old) or *bíblicas* (biblical), take their subjects from history, mythology or the Bible. *Sevillanas* are not fossilized: new ones began to be recorded in the 1960s and are still composed in abundance for fiestas and *romerías* (pilgrimages undertaken in a spirit of profane festivity). Purely popular dances are sometimes put to functional use: the *jotilla* (little jota) is danced in the province of Córdoba to celebrate the end of the olive harvest, just as the *fandangos verdiales* are used in eastern Andalusia after grapes have been harvested. Collection for the All Souls is made using *verdiales* by groups from Málaga to Murcia; in Andalusia they may dance as well as sing.

A common dance on the larger of the Canary Islands is the *isa*; musically it is similar to the Aragonese jota, to which it is probably related (although the name *isa* and the steps of the dance are probably of the pre-Spanish *guanche* origin). The folía is a very important sung dance, a curious mixture of the idyllic and the passionate, accompanied by a group resembling the *rondalla*. The *tango*, performed on the island of Hierro, is a ritual dance whose limited melodic range and often forced underlay of Spanish texts suggest non-peninsular origin. *Seguidillas* and *malagueñas*, and also polkas and mazurkas, are popular too. Two instruments deserve special mention:

the *timple*, a small guitar used in the folía, and the transverse flute used in the *tango*.

Dances are the best-kept domain of Spanish traditional music. From the 1980s, their practice has been promoted by autonomous administrations who saw in the support of dance a way of strengthening regional cultural identity.

See also FANDANGO and SEGUIDILLA.

5. ORGANOLOGY. Foremost among struck idiophones are castanets (*castañuelas*, see fig.9 above; also *palillos*, *postizas*), the most common being those with both parts tied to the thumb. A very small type, *pulgaretas* (from *pulgar*: 'thumb'), is found in Aragon. A large type, fastened to the wrist, is found in Jaca (province of Huesca), Ibiza and in Gomera (Canary Islands) where they are called *chácaras*. *Platillos* are cymbals, of which a miniature type, *chinchines*, is found in Málaga and Almería, and parts of Andalusia and New Castile. Other struck idiophones include the *hierrillo* ('little iron' or triangle) and *campanas* (bells) of various sizes, sometimes mounted on frames of different designs (a wheel, a cross) for use in religious contexts; *cencerros* (animal bells), known sometimes as *esquilas*, are also common.

Shaken idiophones include *cascabeles* (small spherical bells, worn by dancers or tied to the end of a stick which is shaken); the *carraca* (cog rattle or 'corncrake'); the *matraca* (various types of clapper or castanet on a handle) and other types of *sonajero* (rattle); and the *aro de sonajas* (like a tambourine with jingles, but without a membrane; it may be beaten or shaken). Finally, scraped idiophones include the *carrañaca* or *raspadero* (a notched piece of wood rubbed with a stick; there are also some hollowed-out, gourd-like varieties called *güiro*, of Cuban provenance) and *conchas* or *conchas de peregrino* (pilgrim shells), used in Galicia, the knurled surfaces of two shells being rubbed together.

Besides these instruments, percussion is frequently improvised on household objects; a mortar (*almírez*) may serve as a bell; a frying pan (*sartén*), spoons (*cucharas*, usually wooden), a grater (*rallador*) or a key and a bottle may be used to keep rhythm. Other percussion instruments may be tools, such as a hammer and anvil, yoke, or *tejoleta* (piece of tile, which may also be used as a tradesman's or other signal); even the rhythmic creaking of a farm cart may be used to mark time.

The most important membranophone is the *pandereta* (tambourine with jingles; fig.10). A larger tambourine, the *pandero* (usually without jingles), has a square variety sometimes called *adufe* or *alduf*, among other names; both are often used by women in dances. The nomenclature of drums is complicated, since different sizes are known by the same names. The generic term is *tambor*, with large types known as *tamboril* (about 50 cm in both height and diameter) and *caja* (larger in diameter but not as deep), both built like side drums. Smaller instruments may also be referred to as *tamboril*; a very small drum, called *tamboret* in Catalan, is used in the *cobla*. Ritual processions sometimes demand the use of *timbales* (kettledrums). The *zambomba*, used above all in Christmas festivities, is a friction drum, the membrane being pierced with a stick which the player rubs up and down. The groups of drummers have become emblematic of lower Aragon. One of the most important celebrations is the *tamborinada*, during which a multitude of drums are played continuously.



10. Basque musicians with alboka (double-reed hornpipe) and pandereta (tambourine with jingles)

The guitar, commonly called *guitarra*, is the most important chordophone and is popular in all regions. In ensembles smaller varieties are used, including the *requinto* and *tiple* or *timple*, which have fewer strings and are only strummed. The *guitarro* is a type with 12 strings. Two instruments are used with a plectrum (*púa*) to pick out a melody: the *laúd* (lute) and *bandurria* (a large instrument of the mandolin family). The bowed violin appears sometimes (mainly in Valencia and Murcia); the *rabel*, a rebec with only one string, is rarer. The *sanfona* (hurdy-gurdy; also *chanfona*, *zanfona* among other names) is used in Galicia. The *salterio* is beaten like a drum: a type of dulcimer consisting of a number of thick strings stretched over a box resonator; it is used in ritual dances in some localities in the Huesca province (Aragon).

A common name among aerophones is 'gaita', which is used for a confusing array of instruments. Although the name usually means bagpipe (fig.11), in some areas of the country the *gaita* is a conical wind instrument with a double reed, known also by the names of *dolçaina* or *gralla*. The most important pipe is the one with three holes and given various names: *chiflo* in Aragon, *pito* in Castile, *txistu* in Basque country, where it has become an emblem of Basque nationalism. In Basque country a bass flute, *silbote*, is also used (in Basque, *txistu aundi*). Catalonia has the *flabiol*, a small seven-hole flute, and in the Canary Islands a transverse flute is used. A double-reed instrument, called variously *gaita*, *dulzaina* or *chirimía* (shawm) is played in most areas of Spain; *gralla* is the Catalan name, and in this region two varieties, *tenora* and *tiple* (tenor and treble shawm), are used in the *cobla*. The *xeremía* and *gaita* (or *gaita serrana*) are pastoral instruments from Ibiza and Castile respectively,



11. Galician ensemble with two gaiteros (bagpipe players) and two drummers

though both are now rare; the former is a double clarinet made from a single piece of wood, and is sometimes pentatonic; the latter is a capped single-reed hornpipe (*see* WIND-CAP INSTRUMENTS), with an animal-horn bell. The large class of instruments made by children includes some similar ones such as the double-reed Basque *alboka* (Sp. *albogue*, fig.12; see also fig.10 above). In most of Spain, *gaita* or *gaita de fuelle* are generally understood to mean an instrument of the bagpipe family found in Asturias, León, Aragon, Catalonia (where it goes by the name *sac de gemecs*: 'bag of groans'), Mallorca (*xeremies*) and

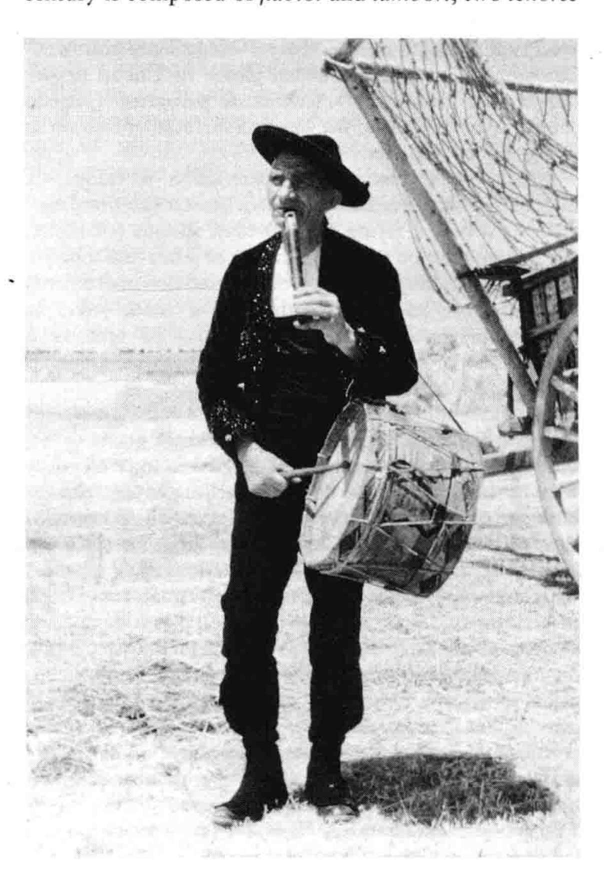


12. Alboka (double-reed hornpipe) (Horniman Museum, London)

particularly in Galicia, where it is now considered a symbol of regional identity.

The *flauta de Pan* (panpipes) is used to warn of the approach of tradesmen such as knife grinders and pig gelders (hence the instrument's vulgar name of *castrapuercas*). Various types of shell or horn, all with extremely narrow range, are also used for giving warning signals. Among the brass instruments traditionally used are the *corneta* and *trompeta*, used to attract attention particularly by *pregoneros* (town criers). Brass instruments of several sizes are used in the modern *cobla* in Catalonia. The *guimbarda* or *birimbao* (jew's harp) is a shepherd's instrument.

The most usual combinations of instruments are flute and drum, played by the same player (fig.13), and *gaita* (either bagpipes or shawm) with drum or tambourine(s), played by different players. Such groups commonly accompany dancing. The *rondalla* is a street band which performs for the *ronda* (see §3), comprising some or all of the following: guitars of various sizes, *laúd*, *bandurria*, triangle, tambourine or *aro de sonajas*, and perhaps a *cántaro* (a large jug which may be either struck or rhythmically blown into). Similar to the *rondalla*, the *banda* is a group composed of various combinations of aerophones. These groups are very popular throughout the country particularly in the area of Valencia. In Catalonia an ensemble comprising three *gralles* and drum is no longer found, but the *cobla* persists. The standard instrumentation dating from the beginning of the 20th century is composed of *flabiol* and *tambori*, two *tenores*



13. Pito y tambor (three-hole flute and drum) player, Salamanca, León

and two *tiples* (instruments derived from the old *tarota*), two cornets (now replaced by trumpets), a trombone, two fisicornos (flugelhorns) and one *berra* (a three-string double bass; fig.14).

6. CONTEMPORARY DEVELOPMENTS. Despite the fact that in many parts of Europe traditional folk music began rapidly disappearing at the end of the 19th century, giving way to a new model of society marked by urban culture, in Spain awareness of the progressive disappearance of traditional culture, coupled with the importance people have placed on the maintenance of a collective identity, particularly as a result of the development of autonomous regions, has produced a generalized interest in folklore – hence the discovery, preservation and popularization of traditional music, often through its involvement with political and economic objectives. In this way, many of the diverse manifestations of traditional culture, originally an integral part of a concrete way of life, has become part of urban society. As people have assigned it aesthetic, commercial and ideological value, folklore has become folklorism.

At the end of the 19th century and beginning of the 20th, folklorism attained certain social relevance within Spanish society. Interest in what was then a fading tradition was not confined to those intellectuals who had begun collecting some decades earlier, but included people from diverse sections of society. Traditional song repertories had been embraced by choral societies by the end of the 19th century, with the first choreographic groups for traditional dances, such as the Esbart de Dansaires de Vic in Catalonia, appearing in 1902. All such groups were engaged in the task of recuperating and disseminating the traditional dances of the country.

By the beginning of the 20th century a well-configured series of narratives could be found around particular musical and choreographic genres, which through folklorism became markers of regional identity: the jota for Aragon, the *zortziko* for Basque country, the *muiñeira* for Galicia, the *sardana* for Catalonia, etc. Each of these dances contributed to the emergence of similar mythologies, which by emphasizing their rural origin and claiming ancient precedence (often back to unprovable Greek or Roman times) aim to establish them as quintessentially ethnic.

The Franco dictatorship, in common with other European totalitarian political regimes, found the exploitation



14. Cobla band in Catalonia, with (front row, left to right) flabiol and tamboret (flute, and small drum attached to player's arm), two tiples (treble shawms), two tenores (tenor shawms) and (back row, left to right) two trumpets, trombó de vares (trombone), two fisicornos (flugelhorns) and double bass

of folklore one way of promoting state nationalism. For ideological reasons the women's section of the Falange party assumed the task of collecting and disseminating folk music and dance throughout Spain. As a result, during the dictatorship such folklorism became (because of its opportunistic use by the government) socially discredited, particularly among sectors of the population most opposed to the political regime. However with the restoration of democracy folklorism regained its value. Spain became a state constituted by autonomous communities, many of them with strong regionalist traditions, others with artificial ones, but each with a need to recover or invent regional identities. Flags and official anthems appeared, and people sought in folklore, especially in music, ethnic justification for the newly shaped administrative boundaries. In contrast with the period of Franco's dictatorship, new democracy led to a revaluation of folklore not only by the public administration but also by the broadest sectors of society. The result has been not only the proliferation of festivals and competitions for folk music and dance throughout the country but also the creation of numerous groups and associations with the objective of recovering and popularizing local traditional music and dance. At the end of the 20th century, expressions of local folklore, rare in previous decades, were seldom missing from festivities of big cities such as Madrid and Barcelona to Zaragoza and Valencia. In urban areas, the associations called the *casas regionales*, important focal points for immigrants from many Spanish provinces, maintain the ties of immigrants with their home region, thus acting as an important focus for musical folklorism.

The presence of folklorism on Spanish streets has never been as strong as it is at the beginning of the 21st century. But this should be understood as much for political reasons as for the positive values tradition implies for society. The importance of tourism for Spain fosters such music not only in areas of touristic affluence such as the east and south coasts but also in the interior regions of Spain, which appreciate cultural tourism as an important economical resource. Typical festivities associated with the colourful processions of Holy Week, particularly in south and central Spain in cities such as Seville, Toledo or Zamora, have been strongly revitalized despite the steady decrease in religious feelings throughout Spanish society; in addition new festivities have been fashioned from the re-elaboration of traditional elements, as in the case of the *ruta del tambor y bombo* (route of drum and bass drum) in lower Aragon, an economically depressed zone which has made Holy Week its main festivity and an important tourist attraction. Another reason for the significance of folklorism in Spain is the relative delay in the incorporation of many Spanish regions into post-industrial society, which has ensured the greater survival of cultural elements of a pre-industrial nature. Many folkloric events have not lost the thread of history, as with many ceremonial dances seen at local festivities. At the same time these dances have become objects of folklorism experiencing important modifications, particularly in both semantics and function. In earlier periods it was not necessary to stress any ethnic connotations or to appeal to a sense of local heritage, but at the end of the 20th century such dances were being performed outside traditional spatial and temporal frames, although their forms have remained more or less constant because of a modern, aesthetic stress on purism and ethnic fidelity. As a result people have recuperated archaic rhythms such as those of *aksak* type, which had been replaced by more regular rhythms; band instruments have been supplanted by more traditional instruments such as bagpipes or *dulzainas* (shawms); and dancers often use regional dress belonging to the 19th century.

The reiteration of particular versions by the mass media, coupled with the social prestige implied by commercial diffusion, has influenced bearers of traditional culture to alter what they have learnt through oral transmission. This is easy to observe in balladry and traditional children's repertory. Although these songs have been passed down from one generation to another, modern modification is influenced by particular variants which circulate in the mass media. In this way traditional repertories, apart from the problems they have to overcome to survive in the modern world, undeniably undergo a process of qualitative and quantitative impoverishment because of restrictive and selective modifications by their interpreters. Thus a tourist flamenco has emerged, modifying the traditional relationship between song and dance, with more importance given to dance for reasons of spectacle. The flourishing situation of the Catalan *havanera*, including the encouragement of new compositions according to traditional patterns, has led to a much broader diffusion than was enjoyed in earlier decades of the 20th century.

At the end of the 20th century a preoccupation with *ripproposta* became evident, in which different levels are distinguished. One level implies the simple task of restoration with absolute fidelity to tradition; another considers the traditional as raw material or a source of inspiration for musical creation. Besides numerous groups playing traditional music, modern bands consciously incorporate elements of tradition, most of all melodic and timbric features, creating music known as *etno-pop*, *jazz-folk*, *folk-rock* and *folk eléctrico*.

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Spalato (It.). *See* Split.

Spalding, Albert (*b* Chicago, 15 Aug 1888; *d* New York, 26 May 1953). American violinist and composer. He studied the violin with Ulpiano Chiti in Florence and Juan Buitrago in New York, and at 14 entered the Bologna Conservatory; later he studied the violin for two years with Augustin Lefort at the Paris Conservatoire and composition with Antonio Scontrino in Florence. He made his début in Paris in 1905, and soon after played privately for Saint-Saëns, who recommended him to Hans Richter and Walter Damrosch; he made his New York début on 8 November 1908 with Damrosch conducting. Between 1910 and 1917 he toured Russia, Sweden, Norway, Egypt and the USA, then served in the Army Aviation Corps during World War I. In 1920 he performed with the New York SO on the first European tour ever made by an American orchestra; in 1922 he was the first American violinist to play at the concerts of the Société des Concerts du Conservatoire in Paris. He performed extensively until his final New York concert in 1950 and gave the American premières of many works, including the violin concertos of Dohnányi, Elgar and Barber. Spalding was one of the first American violinists to gain international prominence; rejecting virtuoso showmanship, he concentrated on a refined and sensitive musical interpretation, to which his many recordings bear witness. He also composed over 120 works, including two unpublished violin concertos, a violin sonata and several short violin pieces, a string quartet and an orchestral suite, and made numerous transcriptions. A two-volume set of his recordings ('Albert Spalding Centennial Historic Recordings') was released in 1988. He wrote an autobiography, *Rise to Follow* (New York, 1943/*R*), and a biographical novel about Tartini, *A Fiddler, a Sword and a Lady* (New York, 1953).

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BEN ARNOLD

Spalenza, Hortensio. Italian composer, possibly related to PIETR'ANTONIO SPALENZA.

Spalenza, Pietr'Antonio (*b* Brescia, *c*1545; *d* Treviso, before 27 May 1577). Italian composer. He was *maestro di cappella* at Treviso Cathedral from 24 April 1573 until his death. An episode in his career at Treviso casts an interesting light on contemporary performing practice: on 6 May 1576 he directed a choral mass, with instrumental accompaniment including trumpets, trombones and cornetts, in the church of the Augustinian nuns at Treviso; he was reprimanded for this because the organ was the only instrument allowed in closed convents. A document dated 26 November 1576 records a payment made to Spalenza for a polyphonic Mass for the Dead. On 27 May 1577 his heirs petitioned the chapter for financial assistance. His four-voice *Primo libro di madrigali* (Venice, 1574[9]; one ed. in Balsano) contains 25 compositions including two each by Adam Barbet and Giovanni Francesco Maffon; a number of sacred works for four to 12 voices and *falsi bordoni* for four voices survive in manuscript (in *I-Bc*, *TVd*). There is no evidence to suggest that he was related to Hortensio Spalenza, known only as the composer of three three-voice *canzoni spirituali* (in RISM 1599[6]).

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PIER PAOLO SCATTOLIN

SPAM. *See* SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC.

Spangenberg. German family of music theorists.

(1) **Johann Spangenberg** (*b* Hardegsen, Hanover, 29 March 1484; *d* Eisleben, 13 June 1550). German Lutheran theologian and composer as well as theorist. After studies in philosophy, theology and music in Göttingen (1501) and Einbeck (1502) he matriculated at the University of Erfurt in 1508. There he became a member of Eobanus Hessius's circle of humanists and received the bachelor and master's degrees. In 1521 he became the first evangelical pastor in his native town, but he moved in 1524 to Nordhausen, where he remained for 22 years. He established a new Lateinschule there and as its first rector brought courses in music into the curriculum. Spangenberg was a devoted follower of Luther, and on the latter's recommendation he was made pastor of Eisleben in 1546 and superintendent for the duchy of Mansfeld.

In addition to numerous theological tracts, Spangenberg published a highly important liturgical songbook, *Cantiones ecclesiasticae* (Magdeburg, 1545). Part i contains Latin plainsong compositions (facs. of p.1 in *BlumeEK*, plate III); part ii is devoted to German religious songs. The work is the most complete collection of religious music in use in the Lutheran liturgy at that time. Its twofold division made it a practical and useful book for German cathedrals and larger churches as well as for services in smaller towns and villages. The *Quaestiones musicae* (Nuremberg, 1536) is a compendium devoted to the elements of music and plainsong (polyphony was excluded). Its conciseness and clarity made it a favourite textbook: it had 25 editions, the last in 1592. The edition of 1563 contained a section on the art of singing (*De arte canendi*) by Girolamo Cardano, the noted mathematician and philosopher, taken from his *De subtilitate*, one of the most popular Renaissance books on science and philosophy. For the instruction of his young students at Nordhausen, Spangenberg wrote the *Prosodia* (Wittenberg, 1533), in which he gave rules of prosody and illustrated them with four-voice songs. His humanistic bent is shown in the *Grammaticae latinae partes* (Nuremberg, 1546), which contains four-voice compositions in the more common poetic metres.

(2) **Cyriac** [Cyriacus] **Spangenberg** (*b* Nordhausen, 7 June 1528; *d* Strasbourg, 7 Feb 1604). German Lutheran theologian, historian and hymnodist, son of (1) Johann Spangenberg. Because of his excellent primary education at the Lateinschule in Nordhausen, where his father was rector, he was able to enter the University of Wittenberg at the age of 16. There he studied theology, philosophy and history, attending lectures by Melanchthon and Luther, and living in Luther's home until 1546. In that year he was given a teaching position in the Lateinschule of Eisleben, where his father had become pastor. He was awarded the master's degree from Wittenberg in 1550. In 1559 he became dean of the duchy of Mansfeld, but theological controversies forced him to leave in 1574, and after holding posts in Sangerhausen and Schlitz he finally settled in Strasbourg in 1595.

Spangenberg continued the work of his father. In 1568 he published the *Christliches Gesangbüchlein*, which contained music for the principal feasts of the church year. Of its 130 hymns six were by him and 18 by his father. The *Cithera Lutheri* (Erfurt, 1569) was a collection of 76 sermons which interpreted the texts of Lutheran songbooks. *Der gantze Psalter Davids* (Frankfurt, 1582) contained his own psalm arrangements as well as the melodies of other composers. His *Von der edlen und hochberühmbten Kunst der Musica* (1598; burnt in 1870 but see von Keller) was a significant historical source for the Meistersinger movement.

(3) **Wolfhart Spangenberg.** *See* ANDROPEDIACUS, LYCOSTHENES PSELLIONOROS.

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CLEMENT A. MILLER/CLYTUS GOTTWALD

Spangler. Austrian family of musicians.

(1) **Johann Michael Spangler** (*b* c1721; *d* Vienna, 4 June 1794). Tenor and *regens chori*. About 1749 he was a tenor and *Choralist* at the Michaelerkirche, Vienna. Ignace Pleyel reported that Spangler offered lodging to the young Haydn after his expulsion from the cathedral choir school. In 1764 he also became a choir member at the court theatre, and in 1775 *regens chori* at the Michaelerkirche; in the same year he was made an *Assessor* in the Tonkünstler-Sozietät, to which he had belonged since 1771, and from 1783 he served the society as its auditor. By virtue of his office at the Michaelerkirche he must have composed as well, but no works ascribed to him have been discovered.

(2) **Maria Magdalena (Rosalie) Spangler** (*b* Vienna, 4 Sept 1750; *d* Vienna, 29 Aug 1794). Soprano, daughter of (1) Johann Michael Spangler. Like her father she was a member of the choir at the court theatre from 1764. In 1768 Haydn engaged her as third soprano at Eszterháza, where she took part in the first performances of many of his operas. In 1769 she married the Eszterháza tenor CARL FRIBERTH in Weigelsdorf. As the marriage took place without the previous consent of the prince, both were threatened with dismissal, but, probably as a result of Haydn's intercession, they remained in service until 1776, when they moved to Vienna.

(3) **Johann Georg (Joseph) Spangler** (*b* Vienna, 22 March 1752; *d* Vienna, 2 Nov 1802). Tenor and composer, son of (1) Johann Michael Spangler. He began his career as a tenor and *Choralist* at the Michaelerkirche. By 1783 he had become tenor at three Viennese churches – the chapels at the Kölner Hof (where Carl Friberth was *regens chori*), the Savoy Ritterakademie and the Minoritenkirche (in that year, by command of Joseph II, the music programmes of the first two were discontinued and their personnel released). The next year he became an *Assessor* in the Tonkünstler-Sozietät, to which he had belonged since 1777, and in 1784–5 he was accepted into the masonic lodge 'Zur wahren Eintracht', of which Haydn was also a member. From 1793 he was a tenor in the Hofkapelle, and the following year he succeeded his father as *regens chori* at the Michaelerkirche. He was made archivist of the Hofkapelle in 1796, and at that time provided instruction and board to eight of the court's choirboys. In 1798, still retaining his post as *regens chori*, he was appointed titular substitute Kapellmeister.

Spangler was a productive composer of church music (including at least one mass, a requiem and some dozen shorter works in *A-Wn*, *Wgm* and *D-Bsb*, some of these in autograph copies), and must be regarded as one of the more important Viennese church musicians of his time. His works, which have yet to be studied and catalogued, were performed as late as the mid-19th century, and contemporary manuscript copies circulated to monasteries and parish churches throughout Austria, Bohemia, Moravia and Hungary (some of them, however, may be his father's). They are in the high Classical style, but fall short of the invention of his apparent model, Haydn. No secular music by him is known.

A Barbara Spangler, perhaps Johann Georg Spangler's wife, was a soprano active at the Minoritenkirche and the chapel at the Kölner Hof in 1783.

(4) **Ignaz Spangler** (*b* Vienna, 31 Oct 1757; *d* Vienna, 7 Dec 1811). Tenor and composer, son of (1) Johann Michael Spangler. He was a tenor with the Hofkapelle from 21 December 1781 until his death, and in 1783 also sang in the music ensembles of the Universitätskirche, the Maria Schnee chapel of the Minoritenkirche, the chapels at the Trattnerhof and Kölner Hof, and St Ivo Church (he was released from the last four in this year when their music programmes were discontinued). In 1793 he joined the Tonkünstler-Sozietät. Some sacred works by him are in the archives of the Schottenkirche, Vienna.

The Spangler family was related (by an as yet unclear connection) to the Viennese musical family Flamm: Franz Xaver, the organist and composer, and Margarethe and Antonie, both singers.

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OTTO BIBA

Spani, Hina [Tuñón, Higinia] (*b* Puán, Buenos Aires, 15 Feb 1896; *d* Buenos Aires, 11 July 1969). Argentine soprano. She studied in Buenos Aires and in Italy, where in 1915 she made her début at La Scala as Anna in Catalani's *Loreley*. Returning to Argentina, she performed at the Teatro Colón, notably as Nedda (*Pagliacci*) with Caruso and Ruffo. After World War I she gained prominence among the lyric sopranos in Italy, while adding to her repertory Wagner's Elsa, Elisabeth and Sieglinde and such dramatic roles in Verdi as Aida and Amelia (*Ballo in maschera*). She reappeared at La Scala as Margherita in *Mefistofele* (1924), sang in France and Spain and toured Australia with Melba and the J.C. Williamson company (1928). In the 1930s she performed in Monteverdi's *L'incoronazione di Poppea* and *Orfeo*, Rameau's *Castor et Pollux* and (at the Colón) Verdi's *Oberto*.

Spani was also a distinguished concert artist and recitalist, with a large and wide-ranging repertory of songs. Her voice had a finely concentrated dramatic power with an exquisite pianissimo, and she was among the most stylish singers of her time.

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J.B. STEANE

Spanish pavan. *See* PAVANIGLIA.

Spanke, Hans (*b* Meschede, 13 May 1884; *d* Duisburg, 30 Nov 1944). German philologist. After receiving the doctorate in Romance languages at the University of Strasbourg in 1907 and the teaching certificate for French, Latin and Greek in 1908, Spanke served as a schoolteacher in Rietburg and from 1911 in Duisburg until his death; at the same time he published numerous studies concerning medieval monophonic song. His primary interest seems to have been in searching for the origins of medieval lyric poetry in general and of certain poetic genres in particular. Although his theories in this specific area became somewhat outdated even during his lifetime, his contribution to present knowledge of medieval poetry and its sources is considerable. Probably more than anybody else he clarified in his studies on contrafacta the interdependence of lyric poetry in various western European languages. His greatest and probably longest-lasting legacy, however, is his revision of Gaston Raynaud's bibliography of Old French songs, published posthumously by Heinrich Husmann.

Spanke's research concerning other aspects of medieval song was somewhat hampered by his almost unquestioning acceptance of certain theories developed by scholars of a previous generation such as Gustav Gröber, Gaston Paris and Alfred Jeanroy, theories which were rejected or modified by many of his contemporaries. Similarly, Spanke's observations concerning the meter of the songs, both text and melody, are limited in value because of his conviction that practically all melodies of medieval monophonic song were originally performed in modal rhythm.

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HENDRIK VAN DER WERF

Spano, Donato Antonio (*b* ?Naples, ?*c*1585–90; *d* after 1609). Italian composer. He was a pupil of Macque in Naples. On 5 May 1607 he dedicated his *Primo libro di madrigaletti ariosi & villanelle a quattro voci* to Federico Metio, Bishop of Termoli. The book differs from Macque's similarly titled works in that Spano clearly distinguished between the two kinds of pieces: the strophic villanellas have two sections, each repeated, and the *madrigaletti* are non-strophic and generally repeat only the last two or three phrases of text. On 1 September 1608 in Naples Spano dedicated his *Primo libro de madrigali a cinque voci* to G.B. Coppola, who had been his patron for some time. These works are conservative in style, showing square rhythmic declamation and little chromaticism. One further piece was printed in an anthology (RISM 1609[16]).

KEITH A. LARSON

Spañon, Alonso (*fl* late 15th century and early 16th). Spanish, possibly Andalusian, theorist. His *Introducción muy útil e breve de canto llano* (Seville, 1504/*R*) is a brief, practical training manual for singers, although there is some theoretical speculation based closely on Pythagorean principles, with a more personal interpretation of the genera of scales available. It contains an effective study of solmization and is a useful source for the explanation of the various forms of notes and ligatures found in plainsong of the period, as well as of notation on a one-line staff.

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F.J. LEÓN TELLO

Sparacciari, Giovanni Giorgio (*b* Macerata, early 17th century; *d* in or after 1630). Italian composer. In 1625 he was organist and singing teacher at S Nicola, Ravenna. In 1628 and 1630 he was organist at S Eufemia, Verona. His extant works consist of two books of psalms, *Davidici concentus*, for five voices and continuo (Venice, 1625), and *Lyra sacrorum Davidis concentuum*, for three voices and continuo, op.2 (Venice, 1628), and a book of motets, *Breve corso di concetti musicali*, for one to four voices and organ, op.3 (Venice, 1630). They are good examples

of the monodic and concertato styles, and have copious markings indicating dynamics and tempo, which suggest a lively performance style.

□

Spark, William (*b* Exeter, 28 Oct 1823; *d* Leeds, 16 June 1897). English organist and writer. His father William Spark (1797–1865) was a lay vicar of Exeter Cathedral; two brothers were also musicians. He was a chorister at Exeter Cathedral and was articled to S.S. Wesley for five years in 1840. When Wesley moved to Leeds parish church in 1842, Spark went with him, and was soon appointed organist successively at Chapeltown and St Paul's, Leeds. Appointments at Tiverton, Daventry, and St George's, Leeds (1850), followed. From his return to Leeds he was extremely active in local music, founding the Leeds Madrigal and Motet Society, the People's Concerts, and other organizations. With Henry Smart he designed the large organ for the new town hall, opened in 1858, and was elected borough organist, a post which he held until his death. His views on organ building, tending to promote the French school, were influential. He played an organ sonata at the first Leeds Festival (1858) and played the organ at every festival from 1874 to 1886. In 1880, by way of experiment, he was asked to give two afternoon recitals during the festival. He also gave regular recitals in the town hall, with eclectic programmes. Spark took the degree of DMus at Dublin in 1861.

Spark's compositions are numerous but unimportant; his oratorio *Immanuel* was performed at the Leeds Festival on 17 May 1887. Of greater value today are his many writings, on a wide variety of musical topics, which give an amusing but largely accurate picture of the musical life of his time. Of special value are *A Lecture on Church Music* (Leeds and London, 1851), a detailed description of and apologia for the choral parish-church service of the type established at Leeds parish church in 1841; *Choirs and Organs* (London, 1852); *A Few Words to Musical Conductors* (London, 1853); *Life of Henry Smart* (London, 1881); *Musical Memories* (London, 1888), with anecdotal portraits of leading musicians; and *Musical Reminiscences* (London, 1892). He founded and edited the *Organists' Quarterly Journal* in 1869, and contributed articles to the *Yorkshire Post* and many other newspapers.

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NICHOLAS TEMPERLEY

Sparks. American rock group. Formed in 1972 by brothers Ron Mael (*b* Culver City, CA, 1948; keyboard) and Russell Mael (*b* Santa Monica, CA, 1953; vocals), the band broke into the pop mainstream with their single *This town ain't big enough for the both of us*, which reached number two in the UK charts in 1974. Musically, Sparks were one of the most distinctive bands of the day, with lead singer Russell delivering his near-soprano vocals against a driving rock guitar beat and Ron's quirky keyboard runs. Albums such as *Kimono My House* (Island, 1974) and *Propoganda* (Island, 1975) were UK top ten hits, and a string of successful singles included the sublime *Amateur Hour* and *Never turn your back on Mother Earth*. In the late 1970s they dropped their traditional rock backing and recorded the disco-influenced *Number 1 Song in Heaven* with producer Giorgio Moroder. More success followed with the Euro-disco of the French number one, *When I'm With You* (1980). Since the mid-1980s Sparks have been a cult attraction, particularly lauded in the UK. The mid-90s saw a minor commercial revival with the success in Germany of their single *When do I get to sing my way*.

Quirky, eccentric and camp, Sparks have proved to be one of the longest-lasting bands to emerge from glam rock. Although the line-up of the band has varied, the Mael brothers have remained at its core, pioneering synthesizer pop in the 1970s. A largely unacknowledged influence on many British pop acts, Sparks opened up the way for commercially more successful artists such as the Pet Shop Boys, Erasure, Eurythmics and Soft Cell.

DAVID BUCKLEY

Sparks, Edgar H(erndon) (*b* Lincoln, CA, 12 Dec 1908; *d* Berkeley, CA, 1 Dec 1996). American musicologist. He studied and later taught piano and theory (1932–50) at the San Francisco Conservatory of Music. Meanwhile he pursued academic studies at the University of California, Berkeley (AB 1939) and Harvard (MA 1942), returning to Berkeley to complete the doctorate with a dissertation on cantus-firmus treatment in 15th-century music under Bukofzer in 1950. From 1949 until his retirement in 1974 he taught at Berkeley (full professor 1960), concentrating on 19th-century music as well as that of the 15th and 16th centuries on which he wrote so perceptively. His main contributions to scholarship were his dissertation, published in much expanded form in 1963, and his book on Bauldeweyn. In this, and in an important paper delivered to the 1971 Josquin Festival Conference, he argued authoritatively on questions of authenticity in the Josquin canon.

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PHILIP BRETT

Sparry, Franz (*b* Graz, 28 April 1715; *d* Kremsmünster, 7 April 1767). Austrian composer. After serving as a choirboy at the monastery of Admont, he studied philosophy at Salzburg University. He entered the Benedictine house of Kremsmünster in 1735, but later returned to Salzburg to study theology. While there he met and may have studied with J.E. Eberlin, the court organist, and his first compositions date from his second period there, in 1736. He finally left Salzburg in 1739 and returned to the monastery, but in 1740 the abbot, who wished to encourage his musical talent, allowed him to go to Italy to study. He went first to Naples, where he was a pupil of Leo, and heard and copied much music by other leading Neapolitans, such as Jommelli and Alessandro Scarlatti. In 1741 he left for Rome to study the *a cappella* style with Chiti. In 1742 he returned to Kremsmünster, after a disastrous journey complicated by the War of Austrian Succession (northern Italy was overrun with Spanish troops), during which he lost most

of his transcriptions of Italian music in a violent storm in the Adriatic. He spent the rest of his life in the monastery, where he was director of music from 1747 until his death.

The bulk of Sparry's output consists of Latin oratorios and incidental music for the annual school plays at Kremsmünster and Lambach, but he also wrote many German sacred arias and a good deal of liturgical music (now in *A-KR*, *LA*). His attempts to imitate the current Italian style in his Latin oratorios are rather colourless, for he lacked the appropriate melodic gift. But his Italian training stood him in good stead in German arias, of which he wrote about 50; they often have a lyrical quality, rhythmic flexibility and harmonic variety not to be found in similar works by his more thoroughly Teutonic contemporaries. (A. Kellner: *Musikgeschichte des Stiftes Kremsmünster*, Kassel, 1956)

ELIZABETH ROCHE

Spasm band. An ensemble similar to a WASHBOARD BAND, formed by African Americans around New Orleans in the early 20th century. Its music was a model for jug bands and skiffle bands during the folksong revival in the 1950s and 60s.

Spasov, Bozhidar [Bojidar] (*b* Sofia, 13 Aug 1949). Bulgarian composer and musicologist. At the Moscow Conservatory, from 1970 to 1976, he studied with Sidel'nikov (composition), Denisov (orchestration) and Kholopov (musicology). Thereafter he taught at the Sofia Academy of Music and at the Institute for Music Education in Plovdiv, while also holding a research post at the Institute of Musicology in Sofia. In 1990 he moved to Germany, where he has since worked as a freelance composer and as a lecturer at the Folkwang Hochschule in Essen. His works have been performed at numerous European festivals, including the Dresden and Penderecki festivals, the Wittener Tage für neue Kammermusik, the 1995 ISCM World Music Days in Essen and at the Darmstadt summer school. He won third prize in the Concours international de musique sacrée in Fribourg in 1987, and the Rome Valentino Bucchi prize (for the Violin Concerto) in 1988.

At the centre of his output are instrumental and vocal-instrumental works which emphasize solo performance. The music is characterized by unusual sound-combinations and playing techniques, producing a fine texture of varied melodic lines which become intertwined. His works of the 1970s are serially organized, while his composition from the 1980s bears a modal stamp. During the 1990s Spasov developed a mobile, flowing manner of structural organization, which rests on the simultaneity of different rhythmic layers. This received wider expression in the electronic compositions of the late 1990s.

WORKS
(*selective list*)

Stage: Omagyosaniyat [The Bewitched] (chbr op, 1, Spasov, after *Malleus maleficarum*, *Carmina burana*, *Des Knaben Wunderhorn* and S. Brant: *Das Narren Schyff*), 1975, Moscow Conservatory, June 1975; Printsesata i svinaryat [The Princess and the Swineherd] (chbr op, Spasov, after H.C. Andersen), 1980, unperf.

Inst: Conc., fl, cel, 13 str, 1976; Sinfonie, large orch, 1978; 3 x 3, vc, perc, pf, hpd, org, 1980; Konzertmusik, wind, 2 pf, perc, 1982; Weite (Dialog I), 2 inst ens, 1983; Choralfantasie über Herzlich tut mich verlangen, org, 1986; De profundis (Dialog II), chbr ens, 1988; Vn Conc., 1988; 3 Stücke, org, 1991; Wasserfälle, pf, 1991; Parabel 12, chbr ens, 1992; Kreisel-Lauf I and II, perc, org, 1993; Parabel 8, chbr ens, 1993; Ob Conc. 'Feux follets', ob, chbr ens, 1994–5

Vocal: Romantični pesni, S, pf, 1981; Glagolicheski [Romantic songs] kontsert [Glagolitic Conc.] (13th century), Mez, hpd, 13 str, 1984; The Beginning, Mez, chbr ens, 1987; J.D. Songs, Mez, vc, 1989; Calliope, Mez, chit, 1995; Otletela peperuda [The Flight of the Butterfly], Mez, fl, hpd, 1997

El-ac: Sandglass II–XX, trbn, kbd, live elecs, 1995–6; Asylphonia II, ein Spiel für Computerklänge und -bilder, 1994–5

Principal publishers: Peters, Tonus, Dohr

Principal recording companies: Aulos, Signum, Gega New

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MARIYA KOSTAKEVA

Spasov, Ivan (*b* Sofia, 17 Jan 1934; *d* Plovdiv, 22 Dec 1996). Bulgarian composer and conductor. He was born into a family of professional musicians. After graduating from the composition and conducting classes of Pancho Vladigerov at the Bulgarian State Music Academy, Spasov continued his studies in Warsaw as a student of Kazimierz Sikorski and Stanisław Wisłocki. At the end of his studies Spasov conducted the Warsaw National PO in the premières of his own works.

On his return to Bulgaria in 1962 Spasov was appointed conductor of the Plovdiv State PO and began actively to promote modern music. He occupied this position for six seasons before being dismissed for introducing modernist ideas and for 'not acknowledging the authority of the Party'. In 1964 he founded the Plovdivska Musikalna Mladezh ('Plodiv musical youth') society, at whose concerts the works of Lutosławski, Penderecki, Baird, Milhaud and others were performed in Bulgaria for the first time. In the same year he became a member of the Union of Bulgarian Composers and was appointed professor of conducting and score reading at the National Academy for Music and Dance, Plovdiv. From 1970 to 1991 Spasov conducted the symphony orchestra in the neighbouring town of Pazardzhik. From November 1989 until his untimely death he was director of the Plovdiv Academy.

In 1964 Spasov composed music for the film *Kasche nebe za trima* ('Morsel of the Sky for Three'). This film score was the first experiment in aleatory music in Bulgaria and the first to employ graphic notation; it formed the basis of his *Epizodi za chetiri grupi tembri* ('Episodes for Four Timbral Groups'), which was heard in the West for the first time at Darmstadt in 1968. Spasov also experimented with instrumental theatre. *Dvizheniya* ('Movements', 1967) for 12 string instruments was the first experiment with musical theatre in Bulgaria. In the last episode, for example, the performers leave the stage one by one, as in Haydn's 'Farewell' Symphony.

At a time when most European composers were following other trends in music, Spasov turned to folk music. His professed aim was to unite folk elements with the modern idiom, believing that aleatory techniques found their ideal counterpart in the Bulgarian *bezmenzurni* or unmeasured folksongs. This experimentation began with *Dvizheniya*, where in the third episode 'Improvisation' each performer improvises on a given

model, one of which is an asymmetrical rhythm derived from traditional folk dance.

In the early 1970s Spasov emerged as Bulgaria's foremost composer of choral music. (He considered the human voice the ultimate instrument for musical expression.) The term neo-folk was coined to describe his choral style which incorporated folk elements such as the use of *ison*, bourdon (a feature that became the hallmark of his style), diaphonia, tremolo effects, measureless musical phrasing and other types of vocal ornamentation. His development and application of folk techniques was not limited to choral music; his Cello Concerto (1974), for example, calls upon the soloist and orchestra to imitate a folk-derived vocal style. Simultaneously, Spasov developed a parallel line of compositional thought, one of deep spiritual and transcendental reflection in which folk elements are conspicuously absent, as evidenced in *Canti lamentosi* (1979), *Canti dei morti* (1983), *Pieta* for 12 cellos (1991), *Pesni na edna dusha, otlitashta kam Raia* ('Songs of a Soul Flying to Paradise', 1991) and the Mass of 1993. This aspect of his musical personality was further heightened by the personal tragedy of the death of his only daughter in 1991.

WORKS
(*selective list*)

Orch: Sym no.1, 1962; Epizodi za 4 grupi tembri [Episodes for 4 Timbral Groups], 1965; Sabor [Gathering], 22 wind, 1969; Vc Conc. no.1, 1974; Sym. no.2, 1975; Pf Conc., 1976; Sym. no.3, 1978; Vn Conc., 1980; Vc Conc. no.2, 1984; Adagietto, 1989; Conc. for Orch 'In memory of Konstantin Iliev', 1989; Osveshtavane ha nebesniya dom [Dedication of the Heavenly House], chbr orch, 1994

Choral: Chovechestvoto-20 vek [20th Century Mankind] (orat, G. Apollinaire, I. Galchinsky, P. Neruda, C. Sandburg, G. Strumsky), S, B, chorus, orch, 1987; Balgarski Pasion, S, Bar, evangelist, chorus, orch, 1990; Sveta balgarska liturgiya [Bulgarian Divine Liturgy], female chorus, 1991; Mass, chorus, 1993; Velikdenska muzika za stradaniyata, smartta i vazkresenieto na Isus [Paschal Music for the Passion, Death and Resurrection of Jesus], S, Bar, evangelist, female chorus, org, 1994; Miserere, solo vv, female chorus, orch, 1994; Otche Nash [Our Father], chorus, orch, 1995

Other vocal: Mekhmtiu, female vv, 1972; Monolozi za edna samotna zhena [Monologues for a Lonely Woman] (G. Mistral), S, 12 female vv, tape, chbr orch, 1975; Rado, biala Rado [Rado, White Rado], female vv, 1977; Zhena razdel nitsa [The Dividing Woman], female vv, 1977; Canti lamentosi (O. Khayyam), 2S, chbr orch, 1979; Sym. no.4 (I. Pejcev), Bar, orch, 1981; Canti dei morti (ancient Egyptian funeral texts), S, orch, 1983; 23 strofi po Emili Dikinsan, S, chbr ens, 1989; Pesni na edna dusha, otlitashta kam Raia [Songs of a Soul Flying to Paradise] (E. Dickinson), S, tape, orch, 1991

Chbr: Sonata, cl, pf, 1959; Sonata, va, pf, 1960; Dvizheniya [Movements], 12 str, 1967; Music for Friends, str qt, jazz qt, 1967; Str Qt, 1972; Ww Qnt no.1, 1977; Koordinati na zvuka i dvizhenieto [Coordinates of Sound and Motion], perc, 1978; Sonata quazi variazione, vc, pf, 1979; Pf Trio, 1981; Pieta, 12 vc, 1991; Fragmenti, fl, gui, vc, 1995–6; Malka piesa vav folkloren stil [Little Pieces in Folk Style], 1995–6; Boris i Klod [Boris and Claude], sentimental games, ob, pf, 1997

Kbd: Izkustvoto na seriyata [The Art of Series], 3 vols., pf/2 pf, 1970; Pf Sonata no.1, 1985; Pf Sonata no.2, 1987; Pf Sonata no.3, 1987; 24 Studies, pf, 1990–91; Satvorenie, smart i premirenie versia [Creation, Death and Resignation], 2 pf/2 org, 1992; 24 Bagatelles, pf, 1995; 6 Portreta na edin obraz [6 Portraits of 1 Image], org/pf, 1995

Principal publisher: Muzika

WRITINGS

Nebesnosinyo utro, pladne i pat sled pladne [Sky blue morning, noon and the path after noon] (Sofia, 1989)

Zhivotat mi: opit za rekonstuktsiya na edna pazpilyana mozayka [My life: an attempt at a reconstruction of a scattered mosaic] (Plovdiv, 1993)

Simfoniite na Konstantin Iliev [The symphonies of Iliev] (Sofia, 1995)

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A. Angelov: *Ivan Spasov: 60 stapki po patia kam khrama* [Spasov: 60 steps on the way to the temple] (Plovdiv, 1994)

ANNA LEVY, GREGORY MYERS

Spătărelu, Vasile (*b* Tâmna, Mehedinţi district, 21 April 1938). Romanian composer. After attending the Music Lyceum in Timişoara (1955–7) he studied composition with Vieru at the Bucharest Academy, graduating in 1963. In 1964 he became a teacher at the Academy of Arts in Iaşi. Changes in stylistic fashion have not greatly affected Spătărelu's compositional style. His music, often polyphonic and with a basis in modality, makes restrained use of the forms of Romanian popular song. Though instrumental music is his preferred genre, his vocal music is notable for its wide expressive range.

WORKS
(*selective list*)

Op: Preţioasele ridicole (Les Précieuses ridicles) (1, after J.B.P. Molière), 1984

Inst: Sonată-Baladă, pf, 1960; Simfonieta, orch, 1963; Sonata, vn, 1963; 4 contraste, vn, pf, 1969; Dumbrava minunată [The Enchanted Forest], 7 scenes, orch, 1973; Str Qt no.2, 1974; Meditaţii la Enescu, pf, 1981; Str Qt no.3, 1982; Sonanţe, cl, chbr orch, 1984; Sonanţe, 3 pieces, cl, 1984

Vocal: Inscripţie (T. Arghezi), Mez, female chorus, hp, 4 trbn, 1969; Românie, ţară de vis [Romania, Land of Dreams] (cant.), Bar, chorus, orch, 1974; Jertfa [The Sacrifice] (cant., C. Sturzu), 1983; 3 lieduri (M. Dragomir, Arghezi, A. Blandiana), 1987; Poema finală (G. Bacovia), 1992

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V. Cosma: *Muzicieni români* (Bucharest, 1970)
G.W. Berger: *Muzica simfonică contemporană*, v (Bucharest, 1977)

OCTAVIAN COSMA

Spataro [Spadario], **Giovanni** [Spatarius, Joannes] (*b* Bologna, ?26 Oct 1458; *d* Bologna, 17 Jan 1541). Italian theorist, composer and choirmaster. His name comes from his family's occupation: his grandfather was a merchant who dealt in swords. He mentions his age in two letters, which yield a birth year of 1458 or 1459; since he is not listed in the baptismal records, which go back to 1 January 1459, the year is probably 1458, and the day possibly 26 October, the date of two of his wills. Spataro never attended university and did not take holy orders; he may have continued his family's profession until late in his life (he bequeathed a forge to his 'compare').

During the 1490s Spataro was on friendly terms with younger members of the Bentivoglio family: Antongaleazzo received the dedication of his *Honesta defensio*, one of his lost treatises was written for Hermes, as well as two masses on pears (a pear appears on Hermes's arms). Only in 1505 did Spataro become a singer at S Petronio, where he served sporadically until appointed 'maestro de canto' in 1512, a post he retained until his death. He was buried in a side chapel, but his tomb (designed by himself) no longer survives.

Spataro owes his musical formation to his revered teacher Bartolomeus Ramis de Pareia, whose disciple he became in the 1470s, continuing to 1484, when Ramis left Bologna. He carried on not only his master's teachings but his pugnacious attitude, crossing figurative swords in print with Nicolò Burzio and Franchinus Gaffurius for their criticism of Ramis. Though Gaffurius called Spataro 'illiterate' since he did not write in Latin, he conceded that his musical understanding was acute.

With the exception of the treatise on sesquialtera, published with Pietro Aaron's help, Spataro went into print only when responding to published works: Nicolò Burzio's *Musices opusculum* (1487) attacking Ramis, Gaffurius's *Apologia ... adversus Joannem Spatarium* (1520), *Epistula prima in solutiones obiectorum Io. Vaginarii Bononien.* (1521) and *Epistula secunda apologetica* (1521). Spataro and Gaffurius also corresponded privately over a period of at least 26 years; all these letters (including 18 criticizing Gaffurius's *De harmonia musicorum instrumentorum opus* of 1518) are lost, but were partially incorporated in the *Dilucide et probatissime demonstratione* and *Errori de Franchino Gafurio*. Also lost are a treatise responding to Gaffurius's annotations of Ramis's *Musica practica*, treatises on mensural music, proportions, counterpoint and a 200-page critique of Aaron's treatise on modes, which Spataro deemed 'without order and truth'. 53 letters, mainly to Aaron and Giovanni Del Lago, survive (ed. in Blackburn, Lowinsky and Miller).

Spataro valued reason above authority in support of his new ideas. He distinguished sharply between rules for beginners and theory for learned and speculative musicians; he claimed that while the rules of composition could be taught, gifted musicians were born, not made. His investigations of the tonal system led him to contemplate notes such as E♯ and B♯ and his discussion of Adrian Willaert's famous 'duo' is our main source of knowledge of contemporary thought about this enigmatic composition. Although recognizing that Willaert intended Aristoxenean temperament, Spataro criticized it in Pythagorean terms. These and similar musical problems were avidly discussed by Spataro's group of 'musici bolognesi' and their opinions are reported in various letters.

Spataro also had a keen interest in puzzles of mensural notation, obscure canons and chromatic music. One complete composition and fragments of others survive in his correspondence, but many others, referred to in his letters, are lost. Some motets (identified through his letters) are preserved in the choirbooks belonging to S Petronio, partly copied by him; an unknown number of the anonymous compositions are probably his as well. Except for certain experimental pieces, his music is competent but not very interesting; some of the more adventurous passages were eliminated when he copied the pieces into his choirbooks. He and Aaron frequently exchanged compositions, which they criticized in detail. Aaron found fault with Spataro's dissonance treatment, which allowed augmented octaves and diminished 5ths; Spataro appealed to the judgment of the ear, claiming that the 'silence' between beats (i.e. suspensions) mitigated the dissonance. Another idiosyncratic theory was his insistence that notes under sesquialtera are perfect, without regard to the underlying mensuration. His *Tractato di musica* expounds this theory at length but suffers from repetition and lack of focus. A related theory, accepted by a small number of theorists, is that breves are equal in perfect and imperfect time; mensuration signs can therefore be used to indicate proportions.

Spataro used a 'cartella' as an aid to composition; he described two sizes but not the material, nor how he wrote the music down; he may have used score format, but it is more likely that the voices were approximately aligned or even in separate fields. When he criticized Aaron's compositions for their contrapuntal infelicities (such as parallel 5ths), he did not score them but compared pairs of voices; the faults were noted without regard to the contrapuntal context, and thus were more stringently censured than warranted.

Spataro's sometimes irascible temperament led to breaks in relations with his correspondents, but he was always ready to resume discussion for the sake of furthering 'our delectable harmonic science ... first to learn, second to teach, and third to correct my faults, if I have erred in any way in my works' (letter to Aaron, 1532). The questions he raised and his probing answers reveal him to be one of the most interesting figures in Italian theory of the 16th century.

WORKS

Ave gratia plena, 4vv, *I-Rvat*, ed. Blackburn, Lowinsky and Miller; *Bsp*
Gaude Maria virgo, 4vv, *Bsp* A.45
Hec virgo est preclarum vas, 4vv and 5vv, *Bsp*, ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962)
In illo tempore missus est angelus Gabriel, 4vv, *Md* (2266), ed. in AMI, i (1897)
Nativitas tua, 5vv and 6vv, *Bsp* A.45
Tenebre facte sunt, 1508[3], ed. Jeppesen 1935
Virgo prudentissima, 4vv, *Bsp*, ed. K. Jeppesen, *Italia sacra musica* (Copenhagen, 1962)

Lost: Ave Maria, 6vv; Cardinei cetus (for Leo X, probably composed 1515), Deprecor te; Magnificats (one sent to Ercole d'Este in 1482); Missa Da pacem; Missa de la pera (for Hermes Bentivoglio); Missa de la tradictora; Missa O salutaris hostia (composed 1533); Missa Pera pera (for Hermes Bentivoglio); Missa de Sancta Maria Magdalena; Missa Tue voluntatis; Nativitas gloriose; Pater noster, 5vv (composed 1529); Salve regina (composed *c*1493); Ubi opus est facto

MSS copied by Spataro: *I-Bsp* A.XXIX; A.XXXI; A.XXXVIII; A.LXV; A.LXVI; portions of *Bc* Q18

WRITINGS

Honesta defensio in Nicolai Burtii parmensis opusculum (Bologna, 1491/*R*1967 in AntMI, *Monumenta bononiensia*, ii/1)
Utile e breve regule di canto (Cod. Lond., British Museum, Add.4920), MS dated 1510/*R*1962 in AntMI, *Monumenta bononiensia*, ii/2; also ed. G. Vecchi, *Quadrivium*, v (1962)
Dilucide et probatissime demonstratione de Maestro Zoanne Spatario musico bolognese, contra certe frivole et vane excusatione, da Franchino Gafurio (maestro de li errori) in luce aducte (Bologna, 1521/*R*1925 with Ger. trans.)
Errori de Franchino Gafurio da Lodi, da Maestro Ioanne Spatario, musico bolognese, in sua deffensione, et del suo preceptore maestro Bartolomeo Ramis hispano subtilemente demonstrati (Bologna, 1521)
Tractato di musica di Gioanni Spataro musico bolognese nel quale si tracta de la perfectione da la sesqualtera producta in la musica mensurata exercitate (Venice, 1531/*R*1970 in BMB, section 2, xiv)
53 letters in *A-Wn* S.m.4380; *F-Pn* Ital.1110, *I-Bc* Lettere di Spataro, *Rvat* Vat.Lat.5318 (ed. in Blackburn, Lowinsky and Miller)

LOST WRITINGS

Appostille (response to Gaffurius's criticisms of Ramis)
Epistole (correspondence with Gaffurius)
Tractato de canto mensurato
Tractato de contrapuncto
Tractato delle proportioni
200-page critique of Aaron's *Trattato della natura et cognitione di tutti gli tuoni*

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K. Jeppesen: Introductionto *Die mehrstimmige italienische Laude um 1500* (Copenhagen and Leipzig, 1935/*R*)
K. Jeppesen: 'Eine musiktheoretische Korrespondenz des früheren Cinquecento', *AcM*, xiii (1941), 3–39

E.E. Lowinsky: 'Adrian Willaert's Chromatic "Duo" Re-Examined', *TVNM*, xviii (1956–9), 1–36; repr. in *Music in the Culture of the Renaissance*, ed. B.J. Blackburn (Chicago, 1989), 541–64
G. Vecchi: 'Le *Utile e brevi regule di canto* di Giovanni Spataro', *Quadrivium*, v (1962), 5–68
O. Mischiati: 'Un'inedita testimonianza su Bartolomeo Ramis de Pareia', *FAM*, xiii (1966), 64–6
G. Gaspari: *Musica e musicisti a Bologna* (Bologna, 1969) [repr. of collected writings]
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F. Tirro: 'La stesura del testo nei manoscritti di Giovanni Spataro', *RIM*, xv (1980), 31–70
C.V. Palisca: *Humanism in Italian Renaissance Musical Thought* (New Haven, CT, 1985), esp. 232–5
F. Tirro: *Renaissance Musical Sources in the Archive of San Petronio in Bologna*, i: *Giovanni Spataro's Choirbooks* (Neuhausen, 1986)
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B.J. Blackburn, E.E. Lowinsky and C.A. Miller, eds.: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
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J.A. Owens: *Composers at Work: The Craft of Musical Composition, 1450–1600* (New York, 1996)

BONNIE J. BLACKBURN

Späth. *See* FREIBURGER ORGELBAU.

Späth, Franz Jakob (*b* Regensburg, 1714; *d* Regensburg, 23 July 1786). German organ builder and piano manufacturer. He was the son of the Regensburg organ builder Johann Jakob Späth (1672–1760), who in 1727 provided an organ for the new parish church there. Franz Jakob Späth built an organ in 1750 for the Oswaldkirche, Regensburg, and one in 1758 for the Dreieinigheitskirche; but he became best known as an outstanding piano manufacturer (being referred to as such by Mozart in 1777, by J.N. Forkel in 1782, and by C.F.D. Schubart in 1784). He was particularly well known for his invention of the TANGENT PIANO, although all surviving signed and dated Tangent pianos seem to have been built after Späth's death by his son-in-law, C.F. Schmahl. One instrument, in the Shrine to Music Museum, Vermillion, South Dakota, bears the inscription 'Späth und Schmahl, Regensburg 178[4]'. In partnership with Schmahl, Späth had a firm with a considerable reputation.

For a list of surviving instruments, see SCHMAHL.

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BoalchM; ClinkscaleMP; MGG1 ('Späth und Schmahl', A. Scharnagl; also 'Schubart', R. Hammerstein)
H. Herrmann: *Die Regensburger Klavierbauer Späth und Schmahl und ihr Tangentenflügel* (Erlangen, 1928)

HANS KLOTZ/SABINE K. KLAUS

Spazier, Johann Gottlieb Karl (*b* Berlin, 20 April 1761; *d* Leipzig, 19 Jan 1805). German writer and composer. As a boy soprano in Berlin he appeared frequently as a soloist in churches and concerts, although he had no formal music training. Later he spent one season as singer and accompanist at the French opera house of Prince Heinrich of Prussia in Rheinsberg, where he composed his first lied collection (1781). He entered Halle University, where he studied philosophy and theology, before teaching briefly in Dessau. Accompanying a nobleman pupil he went to Göttingen (1785) and again Halle (1786) before taking up a position in the philosophy faculty of Giessen University. Ideological conflicts with his colleagues soon compelled his resignation, however, and he shortly thereafter became court councillor and professor in Neuwied am Rhein (about 1790). By 1792 he had returned to Berlin, where he contributed articles to music periodicals and edited the short-lived *Berlinische musikalische Zeitung* (1793–4). In 1796 he returned to Dessau to teach, but moved to Leipzig in 1800 and devoted himself to writing. In 1801 he founded the cultural journal *Zeitung für die elegante Welt* in which he championed the cause of the lied (considered by many of his contemporaries to be a musical genre of little value).

In music Spazier is probably more important as a writer than as a composer, although his lieder seem to have been quite popular during his lifetime. His first collection was in a style similar to that of J.A.P. Schulz, with whom he came in contact in Rheinsberg; the *galant* melodies were praised by Friedlaender for their expressive powers. Several other lied collections and a cantata by him are extant. He edited Dittersdorf's autobiography and wrote commentaries on the music of Gluck and Grétry.

WORKS

Collections: Lieder und Gesänge am Klavier (Halle, 1781); 20 vierstimmige Chöre im philanthropinischen Betsale gesungen (Leipzig, 1785) [no.20 by Gluck]; Lieder einsamer und gesellschaftlicher Freude (Vienna, 1786); Einfacher Clavierlieder, i–ii (Berlin, 1790–94); Lieder und andere Gesänge für Freunde einfacher Natur (Neuwied and Leipzig, 1792, 2/1797); Lieder am Klavier (Leipzig, 1799); Lieder und Oden von Voss (Düsseldorf, 1851)
Other works: Rosaliens Klagen (cant.) (Hamburg and Leipzig, 1785); Melodien zu Hartungs Liedersammlung, ed. Spazier (Berlin, 1794), ?lost [incl. 47 by Spazier]; many lieder and pf pieces in contemporary anthologies and periodicals
Lost works incl. cants. stage music and pf sonatas listed in *GerberNL*

WRITINGS

Freymüthige Gedanken über die Gottesverehrung der Protestanten (Gotha, 1788)
Einige Gedanken, Wünsche und Vorschläge zur Einführung eines musikalischen Gesangbuches (Neuwied, 1790)
Carl Pilger's Roman seines Lebens von ihm selbst geschrieben: ein Beitrag zur Erziehung und Kultur des Menschen (Berlin, 1792–6)
Etwas über Gluckische Musik und die Oper Iphigenia in Tauris auf dem Berlinischen Nationaltheater (Berlin, 1795)
Abhandlung über die Wasserorgeln der Alten (Berlin, 1795) [trans. of A.L.F. Meister's unpubd Latin diss., *c*1750–80]
Gretry's Versuche über die Musik: im Auszuge und mit kritischen und historischen Zusätzen (Leipzig, 1800) [trans. of A.-E.-M. Grétry: *Mémoires, ou Essais sur la musique*, Paris, 1789, 2/1797/*R*]
ed.: *Karl von Dittersdorfs Lebensbeschreibung, seinem Sohne in die Feder diktirt* (Leipzig, 1801)
Articles and reviews in *Deutsches Museum, Musikalisches Wochenblatt, Berlinische musikalische Zeitung, AMZ*

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GerberL; GerberNL
C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
E. Wege: 'Der Liederkomponist und Musikschriftsteller Johann Gottlieb Karl Spazier', *BMw*, v (1963), 113–17

RAYMOND A. BARR

Speach, Bernadette (*b* Syracuse, NY, 1 Jan 1948). American composer. She was a nun of the sisters of St Joseph of Corondelet from 1966 to 1977. After graduating from the College of St Rose, she taught music at parochial schools. She later studied at Columbia University with Roussakis and in Siena with Donatoni (1976). After leaving holy orders she studied with Morton Feldman and Lejaren Hiller at SUNY, Buffalo (DMA 1983). In 1984 she married Jeffrey Schanzer, a composer and jazz musician, and moved to New York. She has served as an

arts administrator at both the Composers Forum (director, 1988–90; president of the board, 1990–94) and the Kitchen (director, 1995–).

Speach's music can be described as a smooth fusion of two disparate influences, Feldman and jazz. From the former she inherited a tendency towards sensitively balanced, non-contrasting sonorities; from the latter she took a frequent use of improvisation, often limited to specific pitch fields and quietly hidden, but sometimes overt and based in the vernacular. *Telepathy Suite* (1988) and *Baobab 4* (1994) are grounded in a subdued but rhythmic jazz idiom. Her string quartet, *Les ondes pour quatre* (1988), relies on musical images that recur without literal repetition. Two of Speach's finest works are the piano concertos *Within* (1990) and *Parallel Windows – Unframed* (1995).

WORKS

Vocal († - collab. T. Davis): Telepathy Suite, spkr, chbr ens, 1988†; A Set of Five, chbr ens, 1989†; It Came to me in a Dream (T.S. Eliot: *Ash Wednesday*), Bar, 2 fl, gui, pf, 1990; Baobab 4, spkr, 3 female vv, fl, cl, a sax, trbn, balafon, 2 pf, gui, elec gui, db, 1994†; Woman Without Adornment, spkr, pf, 1994†, rev. chbr ens, 1995

Improvisations (pf, gui): Two in the Morning, 1986; Phill's Phault, 1988; Blue, 1989; 3 1/2, 1990; It's Your Turn, 1990; Sound Crowds, 1990; at the same time, 1993

Other inst: Shattered Glass, perc, 1986; Spero, gui, 1986; Les ondes pour quatre, str qt, 1988; Boppin' Again, chbr jazz ens, 1989, rev. 1991; Bone, Burned, Abandon/Creak (dance score), gui, pf, 1990; Within, pf, orch, 1990; Almost Tadzio/Overbite Alarm (dance score), gui, pf, 1991; Chosen Voices, prep gui, toy pf, 1991; Trio des trois: I, vn, perc, pf, 1991; II, fl, va, hp, 1991; III, va, vc, pf, 1992; Avanzando, b cl, mar, vib, glock, pf, 1993; Complaints, spkr, fl, db, vib, perc, 1993; Walking Again, fl, db, perc, pf, 1993; Parallel Windows – Unframed, pf, orch, 1995

Pf: Inside Out, 1987; a page upon which . . . , 1989; and so it is . . . 1990; Resoundings, 4 hands, 1990; Walking Again, 1992; Angels in the Snow, 1993; When it Rains, Llueve, 1995

El-ac: 9/8/89, digital sampler, tape, 1990

KYLE GANN

Speaker key [register key]. A key controlling a very small hole in the tube wall of a woodwind instrument which, when opened, assists the player to sound the second and higher registers. In a reed-energized instrument under satisfactory playing conditions there exists a state of vibrational cooperation between the reed and the resonating air column. The air flow through the vibrating reed contains a set of harmonically related frequency components, and normally several of these are close in frequency to the natural vibration modes of the air column. When the performer plays in the first register, the reed vibration frequency is near that of the first air column mode. Opening a speaker key inhibits this regime of cooperation by changing the frequency of the first mode and reducing its strength; it is then more favourable for the reed to vibrate at a frequency close to that of the second mode. In the oboe and saxophone two, sometimes three, 'speakers' are provided, each used with a particular group of tone holes; since the second mode frequency of these conical-bore instruments is twice the first mode frequency, the second register notes are an otave above those obtained in the first register with the same fingering. The 'half-hole' mechanism of the oboe may also be regarded as a 'speaker'. In the clarinet a single register key is usually found sufficient; in this case, the second mode of the cylindrical air column has a frequency three times that of the first and the fingering repeats at the interval of a 12th.

See also OVERBLOWING.

PHILIP BATE/MURRAY CAMPBELL

Speaking length. The nominal length of the resonating AIR COLUMN in a wind instrument. In the case of an open organ flue pipe, the speaking length is commonly taken to be the distance between the centre of the mouth and the upper open end. In the simplest acoustical view of such a pipe, each of these points is taken to be a pressure node; if this were indeed the case, the speaking length would be equal to half the wavelength of the sounded note. In reality, the sounded note has a lower pitch and a longer wavelength than predicted by this simplified model. The 'effective length' of the pipe is defined as half the wavelength of the sound actually generated in the pipe, and is thus greater than the speaking length.

Similar considerations apply to the flute, and to conical-bore instruments such as the oboe; in these cases, the speaking length is taken from the centre of the embouchure hole or the reed tip to the centre of the highest open finger-hole. For stopped organ flue pipes, and for the clarinet and other cylindrical reed instruments, the simplified theory predicts that the speaking length of the tube should equal a quarter of the wavelength of the note sounded without overblowing, so the effective length is defined as a quarter of the wavelength of the note actually sounded. In all cases the effective length is longer than the speaking length.

The discrepancy between speaking and effective lengths in the relatively simple case of the organ flue pipe can be explained in terms of an END CORRECTION at each open end. In the more complex cases of woodwind instruments many other factors influence the effective length, including the size and positioning of open and closed finger-holes, irregularities in the bore, the mechanical properties of reeds, and the degree of lip cover in flutes. Some authors define speaking length to include end corrections; it is then synonymous with effective length.

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MURRAY CAMPBELL

Speaking stop. In conventional modern organ terminology (since at least Audsley's *The Art of Organ Building*, 1905), speaking stops are those that produce a musical sound when operated, as opposed to the stop-knobs, levers, pedals etc. which operate couplers (*see* COUPLER), wind-valves, ventils, registration aids, tremulants or semi-musical effects ('toy stops') such as bells (*Zimbelsternen*), imitations of birdsong (*Vogelgesang*) or drum effects (*see* ORGAN STOP). The term 'speaking pipes' was used in 1728 in an advertisement for the organ at St Mary Redcliffe, Bristol; early 19th-century English sources are careful to account for all the speaking pipes in an organ, and they ignore non-speaking 'dummy' pipes in case fronts. Hopkins and Rimbault (*The Organ*, 1855) distinguished between 'sounding stops' and 'accessory stops'.

PETER WILLIAMS, MARTIN RENSHAW

Speaks, Oley (*b* Canal Winchester, nr Columbus, OH, 28 June 1874; *d* New York, 27 Aug 1948). American composer and baritone. His father died when Speaks was ten, and the family moved shortly afterwards to Columbus. Speaks learnt piano as a boy, and as early as 1891 his fine baritone singing attracted attention in the Columbus *Dispatch*. During the 1890s he held positions as soloist at various churches, and also began writing

songs, which were soon published. In 1898 he moved to New York and became a soloist first at the Universalist Church of the Divine Paternity and then at St Thomas's Episcopal Church. In 1906 he returned to Columbus, but his growing success as a songwriter enabled him to return after several years to New York. His songs (of which 119 were published by G. Schirmer and 31 by the John Church Company, Cincinnati) are almost all settings for voice and piano of sacred or sentimental texts. Well crafted for the voice, melodious, rhythmically uncomplicated and simply harmonized, they continue the tradition of the 19th-century parlour ballad. Intended for amateurs, their audience was chiefly among the middle-class population of small towns. Speaks achieved enormous success with his songs, of which the most famous was *On the Road to Mandalay* (1907); several sold well over a million copies.

WORKS

Over 250 songs, incl. On the Road to Mandalay (R. Kipling) (1907); Morning (F.L. Stanton) (1910); To you (M.B. Gannon) (1910); When the Boys Come Home (J. Hay) (1911); Sylvia (C. Scollard) (1914); Hark, Hark, my Soul (F.W. Faber) (1923); The Prayer Perfect (J.W. Riley) (1930); partsongs and anthems

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PAUL C. ECHOLS

Spech, János (*b* Pozsony [now Bratislava], 18 Dec 1767; *d* Oberlimbach, 24 Nov 1836). Hungarian composer. He studied first in Pozsony, a lively centre of music, where operas were staged at a theatre which opened in 1776; weekly performances were given by Count Erdödy's company from 1787 – including works by Haydn, Mozart and Paisiello. These surroundings must have encouraged Spech's musical development, although in 1792 he became a clerk in Buda. He continued his music studies, however, completing them with Haydn in Vienna in 1800. After leaving Vienna (1804) he was a piano teacher in Buda and from 1809 a composer to Baron Podmaniczky. He was conductor at the German Town Theatre of Pest from 1812 to 1815 and during that period his first opera, *Ines és Pedro* (2, after S. Kisfaludy: *Tátika*; MS score in *A-Wgm*), was performed there as *Ines und Pedro, oder Die Johannisnacht* (30 March 1814). From 1816 to 1818 he lived in Paris, and his style must have been influenced by the French and Italian music there. He returned to Pest, where his light opera *Der Vogel des Bruder Philipp* was performed in the Town Theatre (11 June 1821). His other works for the theatre were the 'romantic fairytale' *Felizie* and an overture to Schink's *Der verlorene Sohn*. From 1824 he lived in Vienna.

Some of Spech's early works were published in Vienna (1799–1803) and he wrote many Hungarian songs which were published in Pest (1805–23). His other works remained in manuscript, including an oratorio, *Die Befreiung von Jerusalem*, seven cantatas, a mass, nine string quartets and six sonatas. Spech's musical style is essentially Germanic, and his melodic writing owes much to late Mozart and to Schubert. These influences, as well as French and Italian elements, are combined with rhythmic features of Hungarian music.

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I. Bartalus: *Magyar Orpheus* (Pest, 1869)

DEZSÖ LEGÁNY

Specht, Richard (*b* Vienna, 7 Dec 1870; *d* Vienna, 18 March 1932). Austrian writer on music and music critic. After studying architecture for a short time he turned to music, studying the piano with Ignaz Brüll and theory with Zemlinsky and Schreker. He became the music critic of various daily newspapers (*Arbeiterzeitung*, *Die Zeit*, *Illustriertes Wiener Extrablatt*) and a correspondent for foreign periodicals (*Die Musik* of Berlin). In 1909 he founded the periodical *Der Merker*, which he directed until 1919. He wrote many introductions to operas and symphonic works (including most of Mahler's symphonies) which he usually provided with thematic charts; he also wrote a large number of books, principally concerned with aesthetic assessment, some of which went into many editions. His chief work was the *Bildnis Beethovens*. Specht also had an active career as a lecturer, mainly in Germany. Apart from his musical writings, he wrote monographs on Arthur Schnitzler and Franz Werfel.

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Gustav Mahler (Berlin, 1913)
Das Wiener Operntheater (Vienna, 1919)
Julius Bittner (Munich, 1921)
Richard Strauss und sein Werk (Leipzig, 1921)
Wilhelm Furtwängler (Vienna, 1922)
Emil Nikolaus von Reznicek (Leipzig, 1923)
Johannes Brahms (Hellerau, 1928; Eng. trans., 1930)
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RUDOLF KLEIN

Spechtshart, Hugo [Hugo of Reutlingen] (*b* Reutlingen, *c*1285; *d* 1359 or 1360). German theorist. He apparently served as a parish priest and schoolmaster in Reutlingen besides holding a chaplaincy at the Marienkirche. He is named as a priest in 1329. Two years later he purchased a patronage in Unterhausen. In 1338, as a result of the strife between Ludwig of Bavaria and the pope, he was banned from celebrating Mass for ten years. In May 1359 he made a grant for the support of the St Nikolaus-Kapelle in Reutlingen. His death must have occurred sometime during the next year, for in April 1360 his nephew sold his patronage.

Spechtshart is best known for the pedagogical work *Flores musicae omnis cantus Gregoriani*, which he wrote in 1332. Of lasting influence, it was revised in 1342, and published for the first time in 1488. The treatise, partly in verse, is divided into four large chapters covering solmization, the monochord, intervals and the ecclesiastical modes; the division of the monochord is the first complete determination of the chromatic scale on that instrument.

A second musical work, the *Chronicon Hugonis sacerdotis de Rutelinga ad annum MCCCXLIX*, is the chief source of music and information of the mid-14th-century German flagellants (*see* GEISSLER LIEDER). The melodies included by Spechtshart are typical of earlier pilgrim songs, and, although they show influences of the verse forms of the Italian *laude*, their litany-based

structure is rather primitive when compared with the varied forms of their Italian counterparts. In addition, he wrote two non-musical works: the *Forma discendi*, an introduction to logic and dialectic, and the *Speculum grammaticae*.

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CECIL ADKINS

Specials [Special AKA], **the.** English pop group. Formed in Coventry in 1978 as the Special AKA, its original members were Terry Hall (*b* Coventry, 15 March 1959; lead vocals), Neville Staples (vocals and percussion), Lynvall Goulding (*b* Coventry, 24 July 1951; electric guitar and vocals), John Bradbury (drums), Jerry Dammers (Gerald Dankin; *b* India, 22 May 1954; keyboards), Roddy Radiation (Rodney Byers; electric guitar) and Horace Gentleman (Horace Panter; bass guitar). They became the Specials in 1979. In the late 1970s post-punk diaspora, the Specials were pivotal in developing a miscegenation of musical styles, begun by such groups as the Clash and the Slits, in which punk and reggae had effected an alliance.

Along with groups such as the Beat and Selecter, the Specials were signed to Dammers's multi-racial label 2-Tone Records. Their 'Coventry sound' was a speeded-up version of late 1960s ska imbued with a punky freneticism, a heavier, less subtle, more insistent rhythm section, and a more declamatory tone to the vocals. The social-realist politics of much of the new wave also made its mark on 2-Tone, and the Specials were an eloquent example of this new spirit of reportage. Their first UK number one, *Too Much, Too Young*, a good-time ska song with a precautionary lyric about the hazards of teenage pregnancy, brought sexual politics on to the agenda, while their final hit, the chilling *Ghost Town*, which was released in the wake of the Bristol, Birmingham and Toxteth riots of 1981, eerily captured the prevalent sense of youth disillusionment. The Specials also successfully covered ska classics such as *Guns of Navarone* by the Skatelites and *The Liquidator* by Harry J. All Stars. Hall, Goulding and Staples left in 1981 to form the Fun Boy Three, but Dammers continued the band under the original name the Special AKA. *The Boiler*, recorded with Rhoda Daker, was one of the most harrowing singles ever released, detailing the horrors of rape, while the rousing anti-apartheid single, *Nelson Mandela*, became an anthem of hope for many. The Special AKA broke up in late 1984. For further information see D. Hebdige: *Cut 'n' Mix: Culture, Identity and Caribbean Music* (London, 1987).

DAVID BUCKLEY

Specialty. American record company. During the 1950s it was a leading company in the fields of gospel, rhythm and blues and rock and roll music. The company was founded by Art Rupe (Arthur Goldberg) in Los Angeles in 1946. Rupe's label (originally Juke Box) had sought to create 'a big band sound, expressed in a churchy way', and had its first successes with Roy Milton and his Solid Senders. Joe Liggins and Percy Mayfield provided further rhythm and blues hits. Rupe next expanded into the gospel field. Among the gospel groups recorded by Bumps Blackwell, the company's musical director, were the Soul Stirrers, featuring the young Sam Cooke. In 1952 Rupe went to New Orleans where he discovered Lloyd Price (*Lawdy Miss Clawdy*, 1952) and Guitar Slim (*The Things I used to Do*, 1954). But the company's most important signing proved to be Little Richard; produced by Blackwell, he had several international hits including *Tutti Frutti*, *Long Tall Sally* and *Good Golly Miss Molly*. In the late 1950s Little Richard underwent a religious conversion and temporarily left the music industry. At the same time, Blackwell left Specialty when Rupe refused to jeopardize his gospel audiences by permitting Sam Cooke to record secular music. Harold Battiste in New Orleans and Sonny Bono in Los Angeles were the new musical directors. The label continued to issue rock and roll records by Larry Williams, Don & Dewey and Jerry Byrne. Although Williams made several hit records, Rupe began to phase out the label in 1959. However, from the late 1960s he inaugurated a programme of reissues of the gospel and rock and roll material.

DAVE LAING

Species counterpoint. An approach to STRICT COUNTERPOINT that proceeds methodically from note-against-note settings of the cantus firmus to more complex combinations of parts. The five commonly distinguished 'species', or types of settings, were formulated by Fux in the *Gradus ad Parnassum* (1725). They are: (1) note against note; (2) two notes against each note in the cantus firmus (in triple time, three against one); (3) four notes against each note in the cantus firmus; (4) equal-length notes consistently syncopated; and (5) a florid line against the cantus firmus, consisting of a combination of the other species with occasional use of notes of smaller value. It is possible to apply different species vertically; in ex.1 a

Ex.1



second-species counterpoint above the cantus firmus is combined with a third-species counterpoint below.

The division of counterpoint into species goes back at least to Lanfranco's *Scintille di musica* of 1532, and is one of the principles underlying Zarlino's discussion of counterpoint in *Le istitutioni harmoniche* (1558). The second volume of Zacconi's *Prattica di musica* (1619)

includes a discussion of the five species, but then goes on to define fugato, INVERTIBLE COUNTERPOINT and other contrapuntal designs also as 'species'; the term has since lost this extended meaning.

See COUNTERPOINT.

□

Specification. Term currently used by organ theorists to denote a list of the speaking stops, accessories and compass of an organ. To a builder, however, 'specification' would include technical information on the bellows, action, pressure, chests, case, façade, placement etc., as well as the pipes and stops. The term was used by Hopkins (Hopkins and Rimbault, *The Organ*, 1855) as an occasional alternative to such phrases as 'a list of the contents' or 'the distribution of stops'. Previous English writers used only such phrases as 'list of stops' (J.A. Hamilton: *Catechism of the Organ*, London, 1842), 'Catalogue of the Stops' (Burney), 'Schedule' (Father Smith at the Temple Church, 1688), and 'The Name and number of the stoppes' (Dallam's contract at York, 1632).

The term 'disposition' (*see* DISPOSITION (i)), which is sometimes used synonymously with 'specification', properly refers to the arrangement of different stops among the keyboards or divisions of a harpsichord or organ, whereas REGISTRATION is the art of combining stops. Stop-lists are often displayed in 'specification tables'; for examples of these, *see* ORGAN.

PETER WILLIAMS/MARTIN RENSHAW

Spector, Phil(ip Harvey) (*b* Bronx, NY, 26 Dec 1940). American record producer and songwriter. He became involved in music at the age of 13 when his family moved to Los Angeles. He sang in a trio, the Teddy Bears, whose *To know him is to love him* (Dore, 1958) was both his first recording and first hit record. Subsequent releases were less successful, but by this time he had been commended to Leiber and Stoller; with Leiber he co-wrote *Spanish Harlem*, a hit for Ben E. King. His early record production for the Dune label was uneven and undistinguished, and it was not until he controlled his own label that his distinctive sound appeared, alongside the characteristic girl groups. Although preoccupied with singles, his 1963 concept album *A Christmas Gift to You* (Philles, 1963), on which various of his regular artists covered old and new festive songs, has become a classic.

The most autocratic of producers, he took personal charge of all aspects of his records; the results were released on his own Philles Records and, in an era when major record companies would release dozens of recordings each month in the hope of one hit, Spector released records one at a time, intending that each should succeed. The combination of a large rhythm section, large studio orchestra, multi-tracking and echo created his 'wall of sound'. He described his records as 'symphonies for the kids' and, between 1961 and 1967, many such recordings became classics: *Then he kissed me* (recorded by the Crystals, 1963), *Be my baby* (the Ronettes, 1963), *You've lost that lovin' feelin'* (the Righteous Brothers, 1965), and most famously *River Deep, Mountain High* (Ike and Tina Turner, 1966).

When *River Deep, Mountain High* failed to enjoy the success that Spector felt it deserved, his behaviour, always unconventional, became increasingly erratic, more so following the break up of his marriage to Ronnie Spector, and the Philles label was closed down. His projects since have been sporadic and controversial; his production work on the Beatles' *Let it be* (Apple, 1969) infuriated McCartney. Spector remained, however, at the Apple label, working on albums with Harrison and Lennon, finally breaking with the latter during their fourth collaboration, *Rock 'n' Roll* (1974). Increasingly reclusive, Spector re-emerged to produce Leonard Cohen's *Death of a Ladies' Man* (Col., 1977), and also worked with the Ramones and Yoko Ono.

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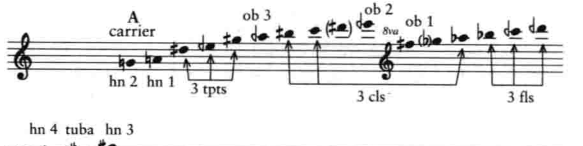
R. Spector with V. Waldron: *Be My Baby* (New York, 1990)

LIZ THOMSON

Spectral music (Fr.: *musique spectrale*). A term referring to music composed mainly in Europe since the 1970s which uses the acoustic properties of sound itself (or sound spectra) as the basis of its compositional material. It has come to be associated particularly with the composers of the French Groupe de l'Itinéraire (especially Grisey and Murail), and the German Feedback group, with its principal members Fritsch, Maiguashca, Eötvös, Vivier and Barlow. The term 'spectral music', coined by Dufourt in an article of 1979, emphasizes the importance of the sound spectra themselves to the music and its techniques. However, the tendency has also had important ramifications in the fields of form and musical time.

Among the most influential techniques of spectral music has been what Grisey termed 'instrumental synthesis'. In Grisey's *Périodes* (1974) for seven instruments the final chord is derived from a sonogram analysis of the spectrum of a trombone's low E, so that the timbre of the trombone is artificially re-synthesized by the rest of the ensemble. Another technique, used by Grisey in *Partiels* and Murail in *Gondwana*, involves the instrumental simulation of ring modulation techniques to modulate the music away from and back to pure harmonic spectra. This involves taking pairs of frequencies, calculating their summation and difference tones (as well as the sums and differences of their harmonics, etc.) and using the resultant complex of pitches for the instrumental harmony. The more consonant the relationship between the two generating frequencies (and hence the simpler the numerical relationship of their frequencies) the more consonant and harmonious will be the resultant complex. Ex.1 shows the first frequency modulation complex together with its orchestration at the start of *Gondwana*. There are two

Ex.1 Opening spectral of Murail's *Gondwana* (1980)



Notes in brackets are not played here (A + B = 599.65 Hz [tpt 3] A - B = 184.35 Hz [hn] A + 2B = 807.3 Hz [tpt 1] A - 2B = 23.3 Hz [not played] A + 3B = 1014.95 Hz [cl 3] A - 3B = 230.95 HzA - B = 184.35 Hz [hn] [hn 3] etc)

generative frequencies, called carrier and modulator respectively, marked *A* and *B* in the example; their respective frequencies are shown in the list below, together with a list of their sum and difference tones which generate all the other pitches in the example. (The microtones used approximate these resultant frequencies to the nearest quarter of a tone.) The refinement and sophistication of the orchestration ensures that this large complex blends into a single, unified timbre of great complexity, and as the relationship between the two generative frequencies is highly dissonant, the resultant complex is correspondingly inharmonic. Over the first part of this piece, the ratio between the pairs of generative frequencies is gradually made more consonant and the resultant spectra modulate towards the stability of the harmonic series. These constant swings between harmonicity and inharmonicity are often mirrored by movements between moments of maximum rhythmic regularity (or 'periodicity') and maximum irregularity (or 'aperiodicity'). Indeed, the first major theoretical article on spectral music, Grisey's *Tempus ex machina* was a treatise not on spectra themselves, but rather on musical time and its compositional deployment.

The work of the Feedback group, made up largely of ex-students of Stockhausen, shares with that of Grisey and Murail a concern for the reassessment of consonance and the exploration, within an instrumental context, of techniques derived from the analogue electronic studio, notably that of ring modulation. Unlike in the earlier work of Grisey and Murail, however, the result is often strikingly melodic and linear as well as harmonic in content. Typical examples of this style include *FMelodies* (1981) and *Monodias e interludios* (1984) by Maiguashca, whose melodic and harmonic material is entirely derived from a large collection of spectra whose frequencies are related to each other by sum and difference, ranging from the extremely dissonant and enharmonic to the entirely consonant and harmonic. Similar procedures are used to generate the pitch material for Eötvös's *A Chinese Opera* (1986), while Vivier's *Lonely Child* (1980), *Bouchara* (1981) and *Prologue pour un Marco Polo* (1981), combine a melodic style of disarming, even childlike simplicity, with non-tempered spectra (modelled on ring modulation) of extraordinary richness and complexity.

In parallel with the two main schools of spectral thought, analogous techniques and aesthetics have appeared elsewhere. An independent type of spectral composition sprang up in Romania in the 1970s, both in the work of Niculescu and Ioachimescu, in which spectral concerns are linked to diatonicism and folk-influenced modality, and in the work of more experimental composers such as Dumitrescu and Radulescu. Radulescu's personal theory of composition, evolved in the early 1970s, focusses on the status of 'sound plasmas' – frequency complexes generated either from ring modulation or from large pitch collections which are harmonics of some very low theoretical fundamental sound. Aspects of this theory have touched such younger European composers as Dillon and Tanguy.

A number of composers have been influenced by the techniques and aesthetics of spectral music without being drawn to them exclusively: these include Saariaho, Jonathan Harvey and pupils of Grisey and Murail, such as Lindberg, Dalbavie and Hurel. Other members of L'Itinéraire, such as Dufourt and Levinas, have shown greater freedom in their interpretation of the aesthetic; Dufourt has even attempted a highly personal fusion of serial and spectral techniques, with questions of harmony determined by the former techniques and questions of spacing, orchestration and pacing more determined by the latter. Indeed, beginning in the late 1980s, many of the originators of spectral music began to move away from the strictest application of its techniques, evolving more ambiguous musical syntaxes as a result. Grisey and Murail especially, in their works of the late 1980s and early 90s, avoided the smooth processes characteristic of their earliest mature work, focussing instead on discontinuity and unpredictable forms, with a new emphasis on linear, polyphonic writing. It is perhaps no coincidence that both turned during this period to writing for the voice, Murail in *Les sept paroles du Christ en croix* (1989) and Grisey's in his *Quatre chants pour franchir le seuil* (1998).

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JULIAN ANDERSON

Speculum Musicae. American chamber ensemble. Founded in 1971 by the percussionist Richard Fitz, pianist Ursula Oppens and cellist Fred Sherry, the group took its name from a treatise by the medieval music theorist Jacques de Liège. The title – 'a mirror of music' – reveals the group's intent to mirror the composer's wishes. Speculum Musicae has given frequent performances of music by Schoenberg, Stravinsky and Wolpe as well as of established East Coast composers including Babbitt, Chou Wen-chung, Carter, Davidovsky, Martino and Wuorinen; it also performs music by newer composers such as Jon Deak, Lee Hyla, James Primosch, David Rakowski and David Sanford. The group has commissioned over 45 works, nearly all of them from Americans. The titles of two of these allude to the name of the ensemble: Wuorinen's *Speculum speculi* (1972) and Carter's *A Mirror on which to Dwell* (1975). The ensemble has always maintained a nucleus of from seven to ten players who choose and conduct their own programmes. Former members include Paul Dunkel, Gerard Schwarz and Robert Black. Its most recent personnel consists of Eric Bartlett, cello, Allen Blustine, clarinet, David Druckman, percussion, Maureen Gallagher, viola, Aleck Karis, piano, Curtis Macomber, violin, Donald MacCourt, bassoon, Susan Palma Nidel, flute, Donald Palma, double bass, William Purvis, horn, David Starobin, guitar, and Stephen Taylor, oboe. In 1982 the group took up residence at the School of the Arts, Columbia University, New York.

SEVERINE NEFF

Spee, Friedrich [Fridericus] **von (Langenfeld)** [Incertus Theologus Orthodoxus, Incertus Theologus Romanus] (*b* Kaiserswerth, nr Düsseldorf, 25 Feb 1591; *d* Trier, 7 Aug 1635). German poet and priest. He was educated at the Jesuit Dreikönigs-Gymnasium in Cologne, entered the Jesuit order in 1610 and was ordained in 1622. It seems likely that even before 1620 he began to write lieder and catechetical and religious texts which were later

incorporated into his *Güldenes Tugend-Buch* (Cologne, 1649, 7/1709). He served the order enthusiastically in the Counter-Reformation, first in Paderborn, and then in Peine, where an assassin nearly ended his life on 19 April 1629. It is believed that during the long weeks of convalescence in Falkenhagen, near Corvey, Spee wrote many of the lieder which later formed the core of his collection of mystical lyrics, *Trutznachtigall* (Cologne, 1649/*R*1981). In 1630 he resumed work in Paderborn until the Jesuit college there had to be moved to Cologne before the advance of Swedish troops. During this time Spee's *Cautio criminalis* (1631), a treatise condemning witch trials, appeared anonymously at Rinteln. Spee died of the plague in Trier, where he had completed a final manuscript version of *Trutznachtigall* in 1633.

Spee modelled the title of his *Trutznachtigall* on one of Conrad Vetter's hymnals. Spee's collection, published 14 years after his death, consists of 52 songs, 24 of them from his earlier *Güldenes Tugend-Buch*. Individual songs first appeared in the *Geistlicher Psalter* (Cologne, 1638). The musical settings for the *Trutznachtigall*, for solo voice and figured bass, have been attributed to Jacob Grippenbusch. Several manuscripts of Spee's work were in circulation, the two most important to survive being the so-called Paris and Strasbourg (1634) manuscripts. Spee has rightly been criticized for not always observing the poetic reforms of Martin Opitz, but he usually strove for a congruence of natural word accent and metrical stress which resulted in a smooth, natural flow in his lyrics. His nature imagery, the emotions of rapture and longing which suffuse his songs and their combination of the spiritual pastoral with the religious symbolism of the nightingale all influenced poets of the German Baroque and Romantic eras (e.g. Friedrich Schlegel and Clemens Brentano, who published editions of his lyrics in 1806 and 1817 respectively). Spee was the author of about 60 hymns, which he probably wrote between 1616 and 1623 and which appeared in collections published in Cologne and Würzburg. Modern editions of the *Trutznachtigall* have been published (ed. G.O. Arlt, Halle, 1936/*R*; ed. T.G.M. van Oorschot, Berne, 1985); some early poems are in M. Harting and T.G.M. van Oorschot: *Friedrich von Spee: die anonymen geistlichen Lieder vor 1623* (Berlin, 1979).

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E. Grunewald and N. Gussone, eds.: *Von Spee zu Eichendorff: zur Wirkungsgeschichte eines rhenischen Barockdichters* (Berlin, 1991)
T.G.M. van Oorschot, ed.: *Friedrich von Spee (1591–1635): Düsseldorfer Symposium zum 400. Geburtstag* (Bielefeld, 1993)

MARA R. WADE

Speed metal. *See* THRASH METAL.

Speer, Daniel (*b* Breslau [now Wrocław], 2 July 1636; *d* Göppingen, 5 Oct 1707). German composer and music theorist. He entered the Maria-Magdalenen-Gymnasium, Breslau, in 1644, only a few months before his parents died. No further official record of him exists until about 1664, but his three autobiographical novels, published anonymously, describe his wandering life in south-east Europe, in the course of which he accumulated much practical musical experience. His own writings and the Stuttgart records establish that he was a town and church musician there between 1664 and 1666; he then moved to Tübingen for a year before taking up an appointment at Göppingen. The coincidence between this chronology and that of another Stuttgart town musician, Daniel Rutge, led Burckhardt (1974) to suggest that Rutge was a pseudonym used by Speer at this period. At the end of November 1667 Speer was appointed a schoolteacher and church musician at Göppingen; if he held these posts at all it was for only a short time, since in August 1668 Duke Eberhard III refused to ratify his appointment, and Speer moved to Gross Bottwar (where he married in 1669) and then to Leonberg, near Stuttgart. During his period at Leonberg he prepared his first musical works for publication, and the *Musicalisches ABC* was published at Schwäbisch Hall in 1671. In 1673 he returned to Göppingen to take up the post he had lost in 1668 as a teacher at the Lateinschule.

During the 1680s Speer enjoyed a period of great musical and literary activity: between 1681 and 1689 he published 14 works – church music, quodlibet collections, novels, political commentaries and the first version of his *Grund-richtiger . . . Unterricht der musicalischen Kunst*. He took a keen interest in local politics, and a pamphlet he published in 1689, criticizing the inactivity of the Württemberg authorities in the face of a French invasion in 1688, led to his arrest and imprisonment in the fortress of Hohenneuffen. A testimonial from the council and people of Göppingen secured his release, and he was sent to Waiblingen, near Stuttgart. In 1694 he returned to Göppingen to fill the post of Kollaborator and later Kantor at the Lateinschule. In the early 1700s his hearing and sight began to fail; early in 1707 a stroke incapacitated him, and he died later that year.

Speer's most important work is his textbook on practical music, *Grund-richtiger . . . Unterricht der musicalischen Kunst*. In addition to the text, it contains a considerable amount of instrumental music by way of exercises and examples for keyboard, wind and string instruments; according to Aschmann the two capriccios for three violins are the earliest known examples of their type. The treatise is based on Speer's wide practical experience of music and provides a valuable source of information concerning contemporary musical conditions and practices. It includes an interesting proposal for the subsidized instrumental tuition of talented children. He evidently lacked a sound grounding in music theory, since his discussion of theoretical matters is either closely derived from other authors or unreliable. The treatise is in four sections: advice to Kantors on the direction of church music (including an interesting reference to the role of the conductor, altering the tempo according to the emotion to be expressed), a keyboard tutor, a section on other instruments and a tutor for the composition of vocal and instrumental music. The last is based substantially on J.A. Herbst's *Musica poetica* (1643) and *Arte prattica & poetica* (1653) but with the discussion of the modes updated to cover major and minor tonality. The longest section of the *Vierfaches musicalisches Kleeblatt* is the keyboard tutor, expanded from ten pages in the first edition to over 150 pages. The text is fragmentary, and most of the chapter is devoted to exercises – dances, preludes, toccatas and fugues – composed in a recurring sequence of 13 major and minor keys. The section on

keyboard playing ends with instructions to the continuo player; here Speer followed the Viennese tradition of Alessandro Poglietti, Wolfgang Ebner and J.J. Prinner, but he made an important distinction between the old and new practices as exemplified in the realization of unfigured and figured basses. In the first edition of the treatise the keyboard tutor has an appendix entitled 'Leichte Information des Claviers vor das Frauen-Zimmer', which is one of the earliest systematic teaching plans for amateur musicians learning to play for their own pleasure. After a short discussion of string instruments the greater part of the third chapter is devoted to wind instruments, reflecting Speer's experience as a town musician; in the 1697 edition he replaced the original verbal description of fingerings with charts, and increased the number of music examples.

In his sacred music Speer led a trend towards simpler and more practicable works; this is particularly evident in his book of chorales arranged for two voices and continuo, which was the first of its kind. His quodlibet collections are both important in the development of the type and informative concerning instrumental practice of the late 17th century.

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SACRED VOCAL

Musicalisches ABC, oder Auserlesene Sprüche der Heiligen Schrift (Schwäbisch Hall, 1671), lost (cited in Frankfurt book fair catalogue, New Year 1671)

Evangelische Seelengedanken . . . [erster Theil], 7vv, bc (Stuttgart, 1681)

Evangelische Seelengedanken . . . [ander Theil], 7vv, bc (Ulm, 1682)

Philomela angelica cantionum sacrarum, 5vv, bc (?Venice, 1688) [pubd under pseud. Res Plena Dei; probably not pubd in Venice]

Süsse Jesus-Freud, oder Jubilum S Bernhardi (Stuttgart, ?1688), lost (cited in Frankfurt book fair catalogue, New Year 1688, also announced in *Vierfaches musicalisches Kleeblatt*, 1697)

Neuvermehrtes Würtembergisches Gesangbuch (Stuttgart, 1691)

Choral Gesang-Buch auff das Clavir oder Orgel, 2vv, kbd (Stuttgart, 1692)

Jubilum coeleste, oder Himmlischer Jubel-Schall . . . in lateinischen und teutschen Texten, 6vv, bc (Stuttgart, 1692)

Echo coelestis; Die ersten 50 Psalmen; Geistreiche Lehr-, Buss- und Danklieder; Aeternum Allelujah; Aeternum Amen; Musikalisches dreifaches Kleeblatt zu Freud-, Zeit- und Leidbegebnissen; masses, Vespers, Passion: announced as ready for publication in *Vierfaches musicalisches Kleeblatt* but possibly never published

QUODLIBETS

Recens Fabricatus Labor, oder Neu-gebachene Taffel-Schnitz, a 7 (n.p., 1685) [pubd under pseud. Asne de Rilpe]; 1 ed. in Moser (1933); 7 ed. in EDM, 1st ser., xiv (1941); ed. K. Brown (New York, 1966, rev. 1983); 1 ed. G.P. Smith (London, 1979); 3 ed. G. Balassa (Monteux, 1981)

Musicalischer Leuthe-Spiegel, a 6 (n.p., 1687) [pubd under pseud. Deutscher Spaniol in Griechenland]

Musicalisch Türckischer Eulen-Spiegel, a 6 (n.p., 1688) [pubd under pseud. Dacianischer Simplicissimus zu Güntz]; some ed. in Eitner; ed. J. Albrecht and L. Ballova (Bratislava, 1971–80); ed. G. Balassa (Monteux, 1981); ed. M. Harras (Zürich, 1982)

For lost works see Moser (1960)

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Grunde-richtiger . . . Unterricht der musicalischen Kunst, oder Vierfaches musicalisches Kleblatt (Ulm, 1697, extensively altered and expanded version of 1687 edn; Eng. trans. in Howey) [incl. vocal and inst works; 4 ed. J. Albrecht (Bratislava, 1982); 2 ed. R.P. Block and H. Howey (London, 1983)]; facs. (Leipzig, 1974) [incl. afterword by I. Ahlgrimm and biographical notes and worklist by F. Burckhardt]

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J. Butt: *Music Education and the Art of Performance in the German Baroque* (Cambridge, 1994)

ROSEMARY ROBERTS/JOHN BUTT

Spehr, Johann Peter (*b* c1770; *d* after 1859). German music publisher. He was the proprietor of the Musik- und Kunsthandlung auf der Höhe (from 1794, Musikalisches Magazin auf der Höhe), which he founded at Brunswick in 1791. Through trading contacts with London, France, the Netherlands and elsewhere, the firm expanded until by 1816 it could announce a catalogue containing 1500 works. Among its most enterprising early publications was *Collection complette de tous les oeuvres pour le fortepiano de Mozart*, which was offered for subscription 'up to Easter 1797' and appeared in six parts (five numbers in each) early in 1798; their contents are listed in the sixth edition of Köchel's catalogue. No complete copy is known (an imperfect one is in *GB-Lbl*). This collection seems to have caused Breitkopf & Härtel to hasten their own plans for the much larger, complete edition of Mozart which was brought out from 1798. Besides editions of the classics, Spehr published mainly popular music, fashionable dances, operatic extracts and educational works. In 1860 he sold the business to the Brunswick music publisher Carl Weinholz, whose business was taken over in 1872 by Julius Bauer and Julius Pahlmann. From 1873, under Bauer's name alone, the firm continued until the destruction of its premises in 1944.

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ALEC HYATT KING

Speier, Wilhelm. *See* SPEYER, WILHELM.

Speight, John A(nthony) (*b* Plymouth, 27 Feb 1945). Icelandic composer and singer of British birth. He studied

singing and composition (with Buxton Orr) at the GSM in London (1964–72) and at the same time privately with Richard Rodney Bennett. In 1972 he moved to Iceland, where he has been active as a teacher, singer and composer. His organizational roles include the presidencies of the Icelandic Composers' Society from 1992 to 1995, and the Nordic Composers' Council from 1994 to 1995. Between 1994 and 1996 he was president of the Icelandic Music Council.

His early works composed show the influence of serialism, but since the early 1990s his music has become more focussed around tonal centres. A strong, individual temperament is apparent in his music, though the influences of Lutosławski and Messiaen can also be heard. He has used his music as an emotional outlet for his feelings about both war (Symphony no.2) and death (*Sam's Mass*).

WORKS
(*selective list*)

Op: Abraham and Isaac (chbr op), 1990;
Orch: Concertino, pf, orch, 1977; Cl Conc., 1980; Sym. no.1, 1984; Melodius Birds Sing Madrigals, cl, orch; Gui Conc., 1988; The Emperor and the Nightingale, chbr orch, 1988; Sym. no.2 (J. Milton: *Paradise Lost*), S, orch, 1991; Sym. no.3, 1997
Choral: Missa brevis, 1975; Locus iste, 1985; Ave Maria, 1985; I had hope (J. Milton), 1986; Ave verum corpus, 1994; Sam's Mass (W. Blake), S, ob, SATB, 1997
Chbr and solo inst: Str Qt no.1, 1969; Str Qt no.2, 1974; 2 hommages, pf, 1978; Aubade, cl, 1982; Echoes of Orpheus, gui, 1986; Proud Music of the Storm, fl, cl, str qt, 1994; Manhattan Moments, pf, 1997; Pf Sonata, 1998
Solo vocal: The Jasper Terrace (Jap. haiku), 1v, pf, 1970; 3 Shakespeare Songs, Ct, hpd, 1991; The Lady in White (E. Dickinson), 1v, pf, 1997; Haustmyndir [Autumn Pictures] (S. Hjartarson), 1v, pf, 1998

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M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

ÁRNI HEIMIR INGÓLFSSON

Spelman, Timothy (Mather) (*b* Brooklyn, NY, 21 Jan 1891; *d* Florence, 21 Aug 1970). American composer. He studied with Shelley in New York (1908), with Spalding and Hill at Harvard University (1909–13) and with Courvoisier at the Munich Conservatory (1913–15). On his return to the USA in 1915 he became assistant director of band musicians' training in the War Department. In 1918 he went back to Europe with his wife, the poet Leolyn Louise Everett, and settled in Florence, where he remained for the rest of his life, with the exception of the period 1935–47, which he spent in New York. Spelman's music, most of it programmatic, blends elements of Italian Romanticism and French Impressionism. In 1920 he wrote his first opera, *La magnifica*. Set to a libretto by his wife, it is a tale of intrigue set in South America. The Spelmans collaborated on many songs and at least two other dramatic works: *The Sea Rovers*, a three-act opera strikingly reminiscent of the Boito-Verdi *Otello*, and *Babakan*, a one-act lyric comedy with an Arabian setting. Among his most significant works are *Pervigilium veneris* and the tone poem *Assisi: the Great Pardon of St Francis* from *Saints' Days*.

WORKS
(*selective list*)

Stage: Snowdrop (pantomime, 4), 1911; The Romance of the Rose (wordless fantasy), 1913, rev., 1915; La magnifica (music drama, 1, L.L. Everett), 1920; The Sea Rovers (op, 3, Everett), 1924; Lizzie Hexam (op, 4, Spelman), 1927–9; The Sunken City (op, 3, Spelman), 1930; Babakan (fantastic comedy, 1, Everett), 1933; The Courtship of Miles Standish (op, 3, after H.W. Longfellow), 1941; Jamboree (pocket ballet), 1945
Vocal: Litany of the Middle Ages, S, female vv, orch, 1928; Pervigilium veneris, S, Bar, chorus, orch, 1929; I Love the Jocund Dance (W. Blake), female vv, pf, 1938; songs, choruses
Orch: Christ and the Blind Man, sym. poem, 1918; Barbaresques, suite, 1923; Saints' Days, suite, 4 movts incl. Assisi, the Great Pardon of St Francis, 1925; The Outcasts of Poker Flat, sym. poem after B. Hart, 1928; Sym., g, 1935; Dawn in the Woods, vn, orch, 1937; Homesick Yankee in North Africa, rhapsody, 1944; Sunday Paper, suite, 1946; Ob Conc., 1954; In the Princess's Garden, str
Chbr: 5 Whimsical Serenades, str qt, 1924; Le pavillon sur l'eau, fl, hp, str trio, 1925; Eclogue, 10 insts, 1926; Str Qt, 1953
Pf: Barbaresques, 1922; Sonata, d, 1929

MSS in *US-BApi*

Principal publisher: Chester

PEGGY GLANVILLE-HICKS/HARRY HASKELL

Spencer, Robert (*b* Ilford, 9 May 1932; *d* Woodford Green, London, 8 Aug 1997). English lutenist, guitarist and singer. One of the most influential figures in the modern lute revival, he began his lute studies in 1955 with Walter Gerwig and Julian Bream, studied singing with Fabian Smith, and attended Dartington School of Music from 1957 to 1960. He joined the Julian Bream Consort at its inception in 1961, and the Deller Consort in 1974. In the late 1960s and early 1970s he was also a member of David Munrow's Early Music Consort. An indefatigable teacher, he was professor of lute at the RAM from 1974, and taught at the RCM and many other conservatories and summer schools. He was a founder member of the Lute Society, and succeeded Diana Poulton as president of the society in 1997.

Although Spencer's knowledge of the lute repertory was encyclopedic, his speciality was the English lute-song; he sang to his own accompaniment on many Apollo Society LP recordings, as well as working with such distinguished singers as Alfred Deller and James Bowman. With his wife, the actress and singer Jill Nott-Bower, he devised and performed programmes which combined readings and music. Alan Ridout's *As Large as Alone* (four songs with guitar, 1969) and *Lute Suite* (1970) are dedicated to him. His library, acquired by the RAM in 1998, contains some of the most important English lute manuscripts and original editions of many of Dowland's books; the RAM also has his instrument collection, which includes a Venere lute of 1584 and a guitar which is believed to be one of the earliest extant. Spencer attached great importance to the study of original sources, and arranged for several of his manuscripts to be published in facsimile. He wrote introductions and concordances to these and other facsimile editions.

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'Lute and Guitar', *How Music Works*, ed. K. Spence and others (London, 1981), 79–91
'Performance Style of the English Lute Ayre *c*.1600', *LSJ*, xxiv (1984), 55–68
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STEPHEN HAYNES

Spendiaryan [Spendiarov], **Aleksandr Afanasy** (*b* Kakhovka, Crimea, 1 Nov 1871; *d* Yerevan, 7 May 1928). Armenian composer and conductor. Together with Komitas he was one of the founders of the 20th-century Armenian national school; like The Five, and in particular Rimsky-Korsakov, he drew on a wide range of east European and Near Eastern folk music. His early years were spent in the Crimea, first at Kakhovka, then at Simferopol′ (1882–90), where he studied at the Gymnasium. In 1895 he graduated from the law faculty of Moscow University; there he had played the violin in the student orchestra conducted by Klenovsky, who recommended him to move to St Petersburg to study with Rimsky-Korsakov (1896–1900). Spendiaryan returned to the Crimea and carried out important work in developing music education. From 1908 he directed the Society of Amateurs of Music and Dramatic Art, and he was involved in the management of the Yalta section of the Russian Music Society (RMO); he also conducted in Moscow, St Petersburg, various south Russian towns and abroad. In 1916 he met Hovhannes T'umanyan in Tbilisi, and it was on T'umanyan's poem *T'mkabert'i aṙumē* ('The capture of T'mkabert') that he wrote the opera *Almast*, which was performed first in Moscow (1930), then in Odessa and Tbilisi; in 1933 the Yerevan State Opera Theatre opened with it. Spendiaryan lived in Yerevan from 1924 until his death. In 1925 he was made a People's Artist of the Armenian SSR, in 1939 the Opera Theatre was named after him, and in 1967 his house became a museum.

Spendiaryan's music shows a considerable evolution which bore fruit in *Almast*, a work for which his important orchestral works prepared the way. In form, orchestration, variation structure and programmatic nature, these remained close to the principles of the Russian national school. The symphonic picture *Tri pal'mï* ('Three Palm Trees') after Lermontov is characteristic; Shahverdyan compared its orientalism with that of Rimsky-Korsakov's *Antar* and Balakirev's *Tamara*. The work was staged as *Sem′ docherey korolya dzhinov* ('The Seven Daughters of the King of the Djinns') at the Kroll Theatre, Berlin, in 1913, with choreography by Fokine and with Pavlova in the principal role. In the two series of *Krïmskiye ėskizï* Spendiaryan used Crimean Tatar and Ukrainian melodies, retaining their rhythms and ornamentation, and scoring them richly for an orchestra with a large percussion section. The *Etyud na yevreyskiye temï* ('Study on Jewish Themes') and the *Yerivanskiye ėtyudï* continued the direction of the *Krïmskiye ėskizï*, with a particular abundance of polyphonic, harmonic and orchestral detail in the *Yerivanskiye ėtyudï*. *Enzeli*, the first of these studies, uses the song *Dun en glkhen* by the *ashugh* (folk minstrel) Sayat'-Nova.

If in these works Spendiaryan laid the foundations for Armenian orchestral music, his *Almast* signalled a development in national opera. The work takes certain features from the Russian operatic tradition, but the musical material (Armenian and Persian folk music), the nature of the plot (the struggle of the Armenians against the Persians in the 18th century) and the psychological treatment, centring on the character of Almast, set it apart. Conflict is the basis of the construction, for which the use of a complex system of leitmotifs creates a definite symphonic style. Spendiaryan took Armenian folksongs and dances and Persian *mugamat* from the collections of Nikoghayos Tigranyan, and he attempted to reconstruct the timbres of folk instruments, introducing some oriental percussion (*dayra*, *dhol* and *dimplipito*) into the orchestra. Various thematic sources come to bear on the style of *Almast*, and each of these receives its own individual form of dramatic development. The role of Almast, like her famous dance in act 3, is the epicentre of the conflict.

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(*selective list*)

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Opera: Almast (S. Parnok, after T'umanyan; rev. T. Akhumyan), *c*1918–28, Bol′shoy, Moscow, 1930

Orch: Krïmskiye ėskizï, 2 series, 1903, 1912; Tri pal′mï [3 Palm Trees], 1905; Kontsertnïy val′s [Concert Valse], 1907; Traurnaya melodiya [Funeral Melody], 1908 [in memory of Rimsky-Korsakov]; Etyud na yevreyskiye temï [Etude on Jewish Themes], 1921; 2 suites from Almast, 1923, 1924; Yerivanskiye ėtyudï [Yerevan Etudes], 1925

Vocal: Neszhataya polosa [Unreaping belt] (N. Nekrasov), chorus, orch., 1902; Rïbak i feya [The Fisherman and the Fairy] (M. Gor′ky), B, orch, 1902; Beda-propovednik [Beda-preacher] (Ya. Polonsky), A, orch, 1907; Mï otdokhnem [We are Resting] (A. Chekhov), spkr, orch, 1910; Edel′veys (Gor′ky), spkr, orch, 1911; Tuda, tuda, na pole chesti [There, There in the Field of Honour] (Abovyan), T, orch, 1914; K Armenii [To Armenia] (I. Ionnissyan), Bar, orch, 1915; Ukrainskaya syuita, chorus, orch, 1921; Gharib blbul [concert version of song by Sayat'-Nova], n.d.; other solo and choral folksong arrs.

Inst: Romans, vn, pf, 1892; Fantaisie espagnole, pf 4 hands, 1894; Kantsonetta, vn, pf, 1896; Pesnya, plyaska i Khaytarma, pf, 1917; Krïmskiy ėtyud, pf, 1917

Incidental music: Tantsovshchitsa i soldatik [The Dancer and the Soldier], children's piece, 1919; Otello (W. Shakespeare), 1925

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SVETLANA SARKISYAN

Spener, Philipp Jakob (*b* Rappoltsweiler, Alsace, 13 Jan 1635; *d* Berlin, 5 Feb 1705). German theologian. His upbringing in a very religious legal family and his early extensive reading of puritanical and other devotional books, especially those of J. Arndt, the most significant pre-Pietist author, laid the groundwork for his later development as a religious reformer. He studied theology at the University of Strasbourg (1651–9) and then undertook an academic journey through southern Germany and Switzerland (1659–62) where he experienced

the worship and psalmody of Calvinism. On his return he became a deputy clergyman at Strasbourg Cathedral and received the doctorate in 1664. Trained for an academic career, he nevertheless accepted the call to be Superintendent and senior pastor in Frankfurt, where he remained from 1666 to 1686. In 1686 he was appointed senior Saxon court chaplain in Dresden, the most important and influential position in Lutheran Germany at that time. He left five years later because of personal differences and became senior pastor at the Nicolaikirche in Berlin, where he stayed until his death.

In close collaboration with his clerical colleagues at Frankfurt, Spener wrote the *Pia desideria*, published in 1675 (ed. K. Aland (Berlin, 1964); Eng. trans., T.G. Tappert (Philadelphia, 1964)). In it he called for spiritual reform and advocated private devotional meetings (*collegia pietatis*) for prayer and bible study, a greater rôle for the laity in the life of the church, the elimination of religious polemics, and sermons that were primarily edifying rather than overtly scholarly. Spener's book became the theological and practical manifesto of Lutheran Pietism that developed during the final quarter of the 17th century. Although Spener provided the foundation for the movement, he was not its leader or oganizer. These functions were assumed, in Halle, by the younger A.H. Francke, who went further than his mentor in calling for a completion of the Reformation that Luther had begun. Although Pietism stressed spiritual rebirth and an individualistic piety, it developed an ecclesiological agenda that included the reform of worship. Church music should be confined almost exclusively to simple hymns, so elaborate forms and the use of a wide range of instruments were to be eliminated.

Spener, through his prolific writings, correspondence and many disciples, exerted an enormous influence, particularly among the nobility. Not all his writings promoted Pietism; some were similar to the writings of Lutheran orthodoxy, such as his volumes of catechism and Reformation-day sermons. He was also less radical than his successors, though was frequently blamed for their excesses.

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TRAUTE MAASS MARSHALL/ROBIN A. LEAVER

Speranza, Alessandro (*b* Palma Campania, nr Nola, *c*1728; *d* Naples, 17 Nov 1797). Italian composer. According to Villarosa and Florimo he attended the conservatory of S Maria di Loreto in Naples, and according to Fétis that of S Onofrio. Speranza was a favourite pupil of Francesco Durante, who read and corrected his *Principi di contrappunto* and *Studii*, both written during this period. He became a priest and developed a good reputation as a teacher of singing and counterpoint; Selvaggi and Zingarelli were among his many pupils. According to Carpani, Speranza required his students to compose in quick succession 30 settings of a single aria text, varying key and tempo with each setting but without departing from the character of the text; this manner of training gave his pupils, particularly Zingarelli, a notable facility. Speranza also served as *maestro di cappella* at several Neapolitan churches, particularly that of the Franciscans of S Luigi di Palazzo. Speranza left a small amount of church music and several keyboard pieces of which Dagnino singled out a toccata and fugue as being 'of greater than usual value, gracious in design, sound in form, bursting with originality'.

WORKS

4 masses, 2–3vv (1 with insts), *I-Mc*; Credo, 2vv, *MC*; Benedictus, *Nc, Nf* (2 versions); Christe eleison, Recordare, 4vv, insts, *Mc*; Litany, 3vv, insts, *Mc*
Lamentations for Holy Thursday and Holy Saturday, S, org, *Mc, Nc, Nf*; Lamentations, Oratio Jeremiae prophetae, S, org, *Mc*; turbe for Palm Sunday and Good Friday, 3vv, org, *Mc, Nc*; St Matthew Passion, *Mc, Nc*
3 Christus–Miserere, *Mc, MC, Nc*; Miserere, 2 choruses, org, vc, *Mc, MC, Nc, Nf*; Miserere, *MC*; Christus, S, chorus, str, *Mc*; Regina caeli, 3vv, *Mc*; Salve regina, inc., *Nc*; Tenebrae antiphons, 2vv, *Nf*
Secular: Care puer, aria, S, org, *Mc*; In quegli occhi o bricconcella, duet, from I due Figaro, *Mc*; S'adori il sol nascente, duet, *MC*; Solfeggi, S, bc, *Nc*
Kbd: 6 divertimentos, hpd, *MC*; Sonata con pastorale, *MC*; Toccata e fuga, org, *MC*

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E. Dagnino: 'L'archivio musicale di Montecassino', *Casinensia*, i, (1929), 273–96

SIEGFRIED GMEINWIESER

Speranza, Giovanni Antonio (*b* Mantua, 1811; *d* Milan, 1850). Italian composer. He studied at the Naples Conservatory with Zingarelli, and his first operas were produced there. Speranza composed with considerable regularity but, with the exception of the widely produced *I due Figaro* (1839), success eluded him. He belongs to a large group of his generation who retained the conventions of Rossini's time without succeeding in revitalizing them. He led a rather disorderly life and died insane.

WORKS
(*selective list*)

OPERAS

La tragedia buffa (dg, 2, G.F. Schmidt), Naples, Nuovo, aut. 1833
Gianni di Parigi (dg, 2, F. Romani), Naples, Nuovo, spr. 1836
I due Figaro, ossia Il soggetto d'una commedia (melodramma giocoso, 2, Romani), Turin, Carignano, 30 Oct 1839
Egli è di moda ovvero I begli usi di città (ob, 2, A. Anelli), Lucca, Pantera, carn. 1840
L'Aretino (melodramma giocoso, 2, G. Giachetti), Turin, Carignano, 17 Oct 1840
Il postiglione di Longjumeau (melodramma, 3, A. P.), Lucca, Pantera, 26 Dec 1841
Saul (tragedia lirica biblica, 2, Romani), Florence, Pergola, 8 April 1844
Il mantello, ovvero Lo sposo statua (ob, 2, F. Rubino), Turin, Sutera, carn. 1845

Amore a suon di tamburo (ob, Rubino), Naples, Nuovo, sum. 1845
Scherzo melodrammatico (ob), Florence, Feb 1847
Yava [Java] (commedia, 2, G. di Giurdignano), Naples, Fondo, 2 April 1847
La figlia di Domenico, ossia Quattro prove per una recita (farsa, 1), Florence, Pergola, carn. 1848; rev. as Il padre dell'esordiente, Livorno, Rossini, Jan 1848
L'alloggio militare (ob, Torrignini), unperf.

WILLIAM ASHBROOK

Speratus [Spreth], **Paul** (*b* Rötlen bei Ellwangen, 13 Dec 1484; *d* Marienwerder [now Kwidzyn], 12 Aug 1551). German hymnographer and theologian. He studied philosophy, law and theology in Vienna, Paris and Italy, and was ordained priest after earning his doctorate. In 1516 he was elected preacher at Salzburg Cathedral and obtained the same position at Würzburg Cathedral in 1519. Owing to his support of Luther, he was dismissed the following year, excommunicated by the theological faculty of Vienna in 1522, summoned to Olmütz (now Olomouc) and imprisoned without trial in 1523 and sentenced to burn. He was released through the intervention of Bohemian nobility and took refuge with the Bohemian Brethren. In October 1523 he went with Michael Weisse to Wittenberg, where he translated into German many of Luther's Latin writings, including the *Formula missae* (Wittenberg, 1523; trans. 1524). Upon Luther's recommendation, he became court preacher for Prince Albrecht of Prussia and moved to Königsberg (now Kaliningrad) in 1524. In Prussia he was instrumental in establishing the liturgy of the newly founded Protestant church; in 1530 he became Lutheran Bishop of Pomerania in Marienwerder.

For Speratus, hymns were of great importance to the church service, and he encouraged their development both through his own compositions and his editions of new collections. His first hymn, *Es ist das Heil*, composed in prison in 1523, was included in Luther's *Achtliederbuch* (1524/*R*). Once settled in Königsberg, Speratus introduced the *Geystliches Gesangk Buchleyn* of Johann Walther (i) to the court in 1524 and edited two collections, *Etlich gesang dadurch Got ... gelobt wirt* and *Etliche newe verdeutschte ... Hymnus vn. geseng* (both Königsberg, 1527, repr. in J. Müller-Blattau, ed., *Die zwei ältesten Königsberger Gesangbücher von 1527*, Kassel, 1933), which include his own texts and melodies. He also encouraged other composers to write hymns and helped compile Kugelmann's *Concentus novi* (Augsburg, 1540, ed. in EDM, *Sonderreihe*, ii, 1955). As a poet he was influenced by the Meistergesang, and of his 49 hymn texts, seven are set to hymn melodies that he composed.

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Sperger, Johannes (**?Matthias**) (*b* Feldsberg [now Valtice, Czech Republic], 23 March 1750; *d* Ludwigslust, 13 May 1812). German double bass player and composer. He apparently received his earliest musical training from the Feldsberg organist Franz Anton Becker. Several copies in Sperger's hand of theoretical works survive, and contrapuntal exercises in the Schwerin Wissenschaftliche Allgemeinbibliothek testify to his studies under Albrechtsberger in Vienna. He is said to have made his début as a composer there at the age of 18, and a symphony and a double bass concerto of his were performed by the Tonkünstler-Societät in 1778.

As one of the leading double bass players of the day, Sperger saw service in several important court musical establishments, first in that of Cardinal von Batthyani at Pressburg (1777–83), then (1783–6) with the Counts von Erdődy at Fidisch (near Ebebrau), Burgenland. A supposed period in the service of Prince Esterhazy under Haydn is not documented. Following the death of Count Ladislav Erdődy, Sperger returned to Vienna, but apparently without employment, and he had to make a living as a copyist. In the search for a position Sperger undertook several extended journeys (between December 1787 and June 1788 he went to Prague, Berlin, Ludwigslust, Ansbach and Passau, and from March to June 1789 to Parma, Trieste and Bologna). In July 1789 he took up an appointment to the Duke of Mecklenburg at Ludwigslust, where he remained for the rest of his life, though he made several journeys and guest appearances as a player and composer in Lübeck, Berlin, Leipzig and Vienna. An important biographical source is Sperger's *Catalog über verschückte Musicalien* (*D-SWl* Mus.3065), containing details of many of his major compositions – many of them sent to members of the nobility from whom he sought employment.

Sperger's reputation as a leading double bass player is generously acknowledged by critical writing of the time; his achievements as an executant were generally accorded more significance than his prolific output as a composer. The obituary notice in the *Allgemeine musikalische Zeitung* (xiv, 1812, col.432) is typical:

> The orchestra loses in him one of its most distinguished members in that he displayed a rare mastery and purpose on his instrument, knowing how to impart character to the performance as a whole. Apart from these distinctions as an outstanding ripienist, Sperger also performed concertos on the double bass, composed by himself, as well as a number of symphonies, all of which, being in an attractive style and imposing no burdens for their performance, should be suitable for amateur concerts.

The Schwerin manuscripts of Sperger's symphonies and parthias often reveal exceptional skill and delight in instrumentation, especially in the extensive use of obbligato and concertante soloists and of groups of wind instruments. In this respect several of the symphonies may be said to belong to the popular sinfonia concertante literature of the period. His concertos for double bass were both innovatory and technically demanding for the soloist. Sperger's authority was felt for several generations after his death, influencing particularly Capuzzi and Dragonetti.

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sonatas, va, db, *SWl*, incl. 1 ed. in Diletto musicale, no.272 (Vienna, 1967), 1 ed. D. Walter (Cincinnati, OH, 1981); 6 pf qts, *SWl*, *Dl*; Rondo, fl, 2 hn, vn, va, db, ed. in Diletto musicale (Vienna, 1971), no.371; 2 terzettos, fl, str (n.p., n.d.), 1 ed. R. Malarić (Vienna and Munich, 1988); 11 str trios, *SWl*, *SK-TR*, 6 ed. D. Múdra (Bratislava, 1982); other works

Kbd: Divertimento, 2 sonatas, transcriptions, pf, *D-SWl*; Praeambulas, Praeludien, org, *SWl*

Various festive cants., masonic music, other choral music, some doubtful

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Sperger-Kolloquium: Blankenburg, Harz, 1987

ANDREW D. McCREDIE

Sperling, Johann Peter Gabriel (*b* 1671; *d* Bautzen, nr Dresden, bur. 6 March 1720). German theorist and composer. In 1705 he was appointed choirmaster at the cathedral of St Peter in Bautzen, and in 1708 he became secretary to the cathedral as well. He was also secretary to the local magistrates.

Sperling's two theoretical works, *Principia musicae* and *Porta musica*, both set out to teach singers the basic principles of solmization and notation. *Principia* is one of the most comprehensive books of its kind, containing an unusually large number of musical examples in which difficult points are carefully explained. The material is presented with great clarity, using the question and answer method, and advancing in very easy stages. Frequent tests ensure that the pupil has a sure grasp of what he has learned. Sperling deals not only with solmization (which he bases on an old-fashioned six-line staff) but also with modern notation and with ornaments. These, he said, could greatly improve a melody, if used with knowledge and taste. He explained many foreign musical terms and gave singers instructions on breathing and on the correct declamation of words. Among the composers he quoted are J.J. Walther, J.H. Schmelzer and J.C.F. Fischer. The treatise also includes four psalm settings, for one voice and continuo, and six exercises for two violins, by Sperling himself. Sperling's other book, *Porta musica*, presents much the same material as *Principia*, but in a considerably compressed form.

Sperling's only extant composition, the *Concentus vespertinus seu psalmi minores per annum* (Bautzen, 1700), is typical of the small amount of church music published in south Germany in the first two decades of the 18th century, especially in its scoring, with two violins and continuo and with three violas or trombones doubling the three lower voices.

WRITINGS

Principia musicae, das ist: Gründliche Anweisung zur Music, wie ein Music-Scholar vom Anfang instruiret und nach der Ordnung zur Kunst oder Wissenschaft der Figurai-Music soll geführet … werden (Bautzen, 1705)

Porta musica, das ist: Eingang zur Music oder Nothwendigste Gründe, Welche einem Music-liebenden Discipul vor aller andern zur Music erfordeten Lehre beygebracht … werden müssen (Bautzen, 1708)

ELIZABETH ROCHE

Sperontes [Scholze, Johann Sigismund] (*b* Lobendau bei Liegnitz, Silesia, 20 March 1705; *d* Leipzig, 28 Sept 1750). German poet and musical anthologist. After receiving his schooling in Liegnitz, Sperontes apparently settled in Leipzig some time during the mid-1720s to take up the study of law. There is, however, no official record of his matriculation at the University of Leipzig. His career as a poet and amateur musician had its roots in his association with university student groups and later with a number of Leipzig's musical and literary 'societies'. Sperontes, in fact, may well have written his Singspiel *Der Frühling* (1749, the music, now lost, by one Johann Gottlieb August Fritzsch) and perhaps also the anonymous *Der Winter* for one of the collegia musica of Leipzig. Similarly, his pastoral plays, *Das Kätzgen* (1746), *Die Kirms* (1746) and *Das Strumpfband* (1748), could have originated in the circle surrounding the leading Leipzig poet of the time, Johann Christoph Gottsched, to which Sperontes evidently belonged.

Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the 'newest and best music compositions' (see illustration). The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each (ii, 1742; iii, 1743; iv, 1745; ed. in DDT, xxxv–xxxvi, 1909/*R*). Since a number of the items no doubt date from Sperontes's student days in the 1720s, while a complete edition of the four parts, presumably prepared under the poet's supervision, appeared in 1751 (shortly after his death), the *Singende Muse* represents a lifelong occupation. In its final form the collection contains 250 poems with 248 different musical settings. Individual songs from the *Singende Muse* also circulated in manuscripts and broadsides well into the second half of the 18th century throughout the German-speaking world as far as Vienna and even in Russia. Some assumed the status of folksongs.

The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea. In the third edition of part i (1747) Sperontes completely re-ordered the first 75 songs to form a continuous narrative, perhaps creating thereby the earliest secular song cycle. The naturalistic and personal tone of Sperontes's poetry reflects the influence of his compatriot Johann Christian Günther, 15 of whose poems were in fact included in the first edition of part i. Other verifiable poetic influences include German folksong and the works of C.F. Hunold ('Menantes'), Erdmann Neumeister, C.F. Henrici ('Picander'), S.G. Corvinus, Christian Hofmann von Hofmannswaldau and Weise.

The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses. The practice specifically of texting (or 'parodying') instrumental pieces originated in France in the late 17th century and had since been adopted in Germany, mainly by university



Title-page of Sperontes's 'Singende Muse an der Pleisse' (Leipzig, 1736); engraving by Christian Friedrich Boëtius

students whose efforts, surviving in several manuscript collections, served as direct models for Sperontes. For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources. Because the compositions were evidently modified or distorted considerably in their transmission – probably the work of local composers engaged by Sperontes – it has not been possible to identify more than a handful of pieces; this free treatment of borrowed material is reminiscent of Voigtländer's *Oden unnd Lieder* (1642). 18th-century documents ascribe two pieces to J.S. Bach: 'Ich bin nun, wie ich bin' and 'Dir zu Liebe, wertes Herze' (BWV Anh. 40 and 41). Basso continuo accompaniments dominate the early volumes, while later volumes contain many written-out accompaniments.

Sperontes preferred the latest instrumental forms: polonaises, minuets, murkies and marches, over such older types as the sarabande, bourrée and gavotte. With their emphasis on modern instrumental dance forms, the lieder of the *Singende Muse* manifest the direct rhythms, clear phrasing and sectionalism, simple textures and harmonies of the progressive *galant* style. And, by avoiding the ornate vocal writing of the Italian opera, Sperontes established a precedent for differentiating lied and aria styles. But the adaptation of instrumental music often resulted, particularly in the early volumes of the collection, in wide ranges and large leaps that were distinctly unvocal and in an unnatural declamation of the text. Such abuses, often called 'Sperontisms' at the time, prompted contemporary critics like J.A. Scheibe to reflect on the proper construction of a song. Thus the *Singende Muse* helped also to stimulate a theoretical foundation for the emerging lied.

The appearance in print of the first part of the *Singende Muse* marked the end of the so-called 'Liederlose Zeit' (songless era), the first three decades of the 18th century, during which the popularity of the imported Italian opera brought the cultivation and publication of German song to a virtual standstill; its direct predecessor, *Musicalische Rüstkammer* (Leipzig, 1719), also helped to stem the italianate tide. In addition, the remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics.

See LIED, §II, 3.

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ROBERT L. MARSHALL/DIANNE M. McMULLEN

Sperrventil (Ger.). The 'blocking valve' on an organ for preventing wind reaching a chest, saving it for other chests or keeping it from sounding a ciphering note. It is useful to the player as a registration aid, as it allows the fast addition of manual reeds or heavy pedal stops while playing. *See* ORGAN STOP.

Spervogel (Ger.: 'sparrow'). A name applied to three German poets of the 12th and 13th centuries. All three wrote *Sprüche* (*see* SPRUCH), and in the absence of documentary evidence it is difficult to attribute securely the poems ascribed to them in manuscripts that have ascriptions of dubious validity.

(1) Älterer Spervogel [Herger, Heriger, Kerling, Spervogel I, Spervogel Anonymus] (*fl c*1150–80). An itinerant poet of the Bavarian Danube region and the central Rhineland to whom an early collection of 28 formally identical *Sprüche* under the name 'Spervogel' has now been attributed. No music survives. In terms of his formal technique and his strong religious conviction he belongs among the early pioneers of *Spruch* poetry.

(2) Spervogel [Spervogel II] (*fl* before or ?shortly after 1200). He was perhaps a contemporary of Reinmar (der Alte) von Hagenau and Walther von der Vogelweide. 23 formally identical *Spruch* stanzas survive, one of them (*Swâ ein vriunt dem andern vriunde*) with a melody (in *D-Ju* El.f.101, f.29) which must serve for them all and which is apparently one of the few remaining examples of direct musical evidence from the era of classical Minnesang. His poems are somewhat similar to those of (1) Älterer Spervogel, but they lack the religious viewpoint.

(3) Der junge Spervogel (*fl* early or mid-13th century). There are ascriptions to him (perhaps erroneous) of five *Sprüche* in the Kleine Heidelberger Liederhandschrift and in the Manessesche Liederhandschrift in the so-called *Ton III*; two of these also appear among a group of 16 *Spruch* stanzas in the Colmar Liederhandschrift with an incomplete melody and an ascription to 'der junge Stolle' (who, Kohnle has suggested, might be identified with REINMAR VON ZWETER).

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BURKHARD KIPPENBERG/LORENZ WELKER

Speth, Johannes (*b* Speinshart, Upper Palatinate, 9 Nov 1664; *d* Augsburg, *c*1720). German organist and composer. He received his first musical education from Dominikus Lieblein, abbot of the Premonstratensian monastery at Speinshart. On 4 November 1692 he was appointed organist of Augsburg Cathedral; he resigned in 1694 but lived in Augsburg until his death.

The pieces in the three parts of Speth's *Ars magna* were intended primarily for the organ, although according to the preface they could be played on the clavichord. Walther (1732) said that Speth collected these pieces and was not their composer; this seems unlikely, although he may have composed some of the pieces as early as 1680.

WORKS

Ars magna Consoni et Dissoni in vireto hoc Organico-Instrumentali Musico, vere et practice ab Oculos posita. Das ist: Organisch-Instrumentalischer Kunst-, Zier- und Lust-Garten: in welchem Erstens: Zehen Lehren-reiche, ausserlesene Toccaten, oder Musicalische Blumen-Felder: Zweytens: 8 Magnificat, samt denen darzu gehörigen Praeambulis, Versen, Clausulen &c auf die acht Chor-oder Choral-Thon eingericht: und so dann Drittens: unterschiedliche Arien, mit vielen schönen Variationen, und anderen Galanterien vorgestellt werden (Augsburg, 1693); ed. T. Fedtke (Kassel, 1973)

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GWILYM BEECHEY

Spetrino, Francesco (*b* Palermo, 2 July 1857; *d* Rome, 27 July 1948). Italian conductor and composer. Schmidl gives his birthdate as 2 June 1857. While still a student of Pietro Platania at the Palermo Conservatory, he produced his first opera, *Filippo II* (1876). Most of his life was spent conducting theatre orchestras throughout Europe and in North America. From 1876 to 1892 he conducted in the major Italian theatres to great acclaim, and after that abroad: he went to Warsaw in 1894, where he conducted at the Wielki Theatre for five years. In 1901 in Lemberg he conducted Paderewski's opera *Manrù* with great success. From 1903 to 1908 he was conductor for the Italian repertory at the Hofoper in Vienna, under the direction of Mahler, giving the first *Madama Butterfly* outside Italy (1907). On Mahler's recommendation he conducted at the Metropolitan Opera in the 1908–9 season, but without success. During World War I he returned to Italy, but was forced to abandon his career for family reasons. Spetrino composed very little: two operas, two ballets, some songs and chamber pieces. He also translated *Parsifal* into Italian for the publisher Sonzogno.

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MARVIN TARTAK

Speuy, Henderick [Hendrick, Hendrik] **(Joostzoon)** [Joosten] (*b* Brielle, *c*1575; *d* Dordrecht, 1 Oct 1625). Dutch composer and organist. He became organist of the Grote Kerk and the Augustijnen Kerk, Dordrecht, in 1595. From 22 July of that year his annual salary was 150 pounds (his predecessor had received only 18), and the city paid him an additional 250 pounds a year. His duties were outlined by the church council in a document dated 1598: immediately after the sermon he was to begin playing five or six psalms one after the other and might then, if he wished, play other pieces, provided that they were 'grave [and] devotional' and that he avoided motets and frivolous pieces. He must have fulfilled these requirements well, for he kept his position as a highly respected organist until the end of his life. In 1621 the burgomaster was petitioned to allow him to play on Sunday afternoons in addition to the usual times before and after the morning sermon. Speuy must also have played the harpsichord, since in 1604 the civic authorities bought a harpsichord that was to be placed in the care of 'Master Hendrick' and used to the honour of the city. He published *De psalmen Davids, gestelt op het tabulatuer van het orghel ende clavecymmel met 2. partijen* (Dordrecht, 1610; ed. F. Noske, Amsterdam, 1962; Ps xlii wrongly attributed to Sweelinck and published in his *Werken voor orgel en clavecimbel*, i, Amsterdam, 1943, p.199). This volume of bicinia for organ or harpsichord is the only print of Dutch keyboard music before Anthoni van Noordt's *Tabulatuurboeck* of 1659 and the only extant contribution to this genre by a Dutch contemporary of Sweelinck. His music is similar in style to Sweelinck's but generally shows less imagination and unity, as can be seen from a comparison of their settings of Psalm cxvi. He often alternated the psalm melody between the upper and lower voices, while Sweelinck kept it in the same voice. Speuy also published *Certains pseaumes de David* (1621), but it is lost.

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ALAN CURTIS (with PIETER DIRKSEN)

Speyer, Eduard. German musician, son of WILHELM SPEYER.

Speyer [Speier], **Wilhelm** (*b* Offenbach, 21 June 1790; *d* Offenbach, 5 April 1878). German violinist and composer. He studied law at Heidelberg and the violin with Baillot in Paris (1811–13). In 1818 he went to Italy but on his father's death the next year took over the family banking business. Nevertheless, he remained musically active and, especially after 1830, became a prominent force in Frankfurt. Liszt, Mendelssohn and Spohr knew him. He composed a great deal and wrote criticism locally and for the *Allgemeine musikalische Zeitung*. In 1838 he helped establish the first German choral singing festival. His violin duets and songs, including *Der Trompeter* op.31, *Die drei Liebchen* op.33 and *Rheinsehnsucht* op.42, were particularly well known, though he also wrote choral and chamber pieces in a polished and attractive style.

Speyer's son Eduard (*b* Frankfurt, 14 May 1839; *d* Shenley, Herts., 8 Jan 1934) moved to England in 1859 and became successful in business. He organized concerts in London and was a founder and chairman of the Classical Concert Society. He owned a considerable collection of musical autographs and early editions. The soprano Antonia Kufferath became his second wife in 1885, and their many musical friends included Clara Schumann, Brahms and Elgar.

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DAVID CHARLTON

Sphärophon. The generic name for a group of monophonic electronic instruments developed primarily for use in microtonal music by JÖRG MAGER in Berlin between 1921 and 1928.

Spialek, Hans (*b* Vienna, 17 April 1894; *d* New York, 20 Nov 1983). American orchestrator, arranger and composer of Austrian birth. His early studies included composing and conducting at the Vienna Conservatory. Captured by the Russians during World War I, he led a prisoners' orchestra, later studying with Glier in Moscow. Spialek emigrated to New York in 1924 with his wife, the singer Dora Boshoer. Nearly three decades were spent at Chappell as arranger and copyist, including orchestrations for around 150 Broadway musicals. He shared an office with Robert Russell Bennett, with whom he collaborated on arrangements for dozens of shows. The period 1936–40 was his zenith in the theatre; he worked extensively with Porter (*You Never Know*, *Du Barry was a Lady*, *Panama Hattie*, *Something for the Boys*) and Rodgers and Hart (including *Babes in Arms*, *I Married an Angel*, and *The Boys from Syracuse*). His theatre orchestrations are distinguished by their wittiness, frequent text-painting and masterful use of minimum resources.

Many of his early compositions were published in Europe, while later ones often incorporated the rhythms and harmonies of American popular music. NBC commissioned *The Tall City* (1933), which was performed by several American orchestras, as were his Sinfonietta (1936) and *Demon Variations* (1939). *Manhattan Watercolors* (1937), with narration and ersatz commercial announcements, is among those works composed specifically for radio.

Less active in the theatre after 1940, Spialek wrote and conducted for radio, civic pageants and trade shows. He worked frequently for showman Billy Rose, including expositions in Cleveland and Fort Worth and the 1939–40 New York World's Fair. Occasional theatre assignments continued as late as 1967's *Mata Hari*. The early 1980s brought renewed interest in the restoration and recording of America's pre-war musicals, and Spialek earned the adulation of a new generation of theatre scholars and enthusiasts by reconstructing his 1930s scoring for Rodgers's *On Your Toes* and Porter's *Anything Goes*. The manuscripts of his papers and compositions are held in the Library of Congress.

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GEORGE J. FERENCZ

Spianato (It.: 'level', 'smooth', 'even'; past participle of *spianare*, 'to smooth out'). A word used by Chopin in the Andante that precedes the Polonaise in E♭ op.22 to denote a smooth, even style of performance with little dynamic variety.

FRANKLIN TAYLOR/R

Spiccato (It.). In modern string playing, a short, off-the-string bow stroke. The term is sometimes synonymous with the bouncing stroke SAUTILLÉ. Before 1750, however, 'spiccato' and 'staccato' were regarded as equivalent terms (in, for example, Brossard's *Dictionaire*, 1703, and Corrette's *L'École d'Orphée*, 1738) meaning simply detached or separated as opposed to legato.

See BOW, §II, 2(vii) and 3(viii).

DAVID D. BOYDEN/PETER WALLS

Spiegando (It.: 'spreading', 'unfolding'; gerund of *spiegare*). A direction occasionally used to indicate an increase, especially in volume. The past participle *spiegato* ('spread', 'unfolded') is also occasionally found.

Spiegel, Laurie (*b* Chicago, 20 Sept 1945). American composer. She studied classical guitar, theory and composition with John Duarte at Oxford University, and composition with Jacob Druckman at the Juilliard School (1969–72) and Brooklyn College, CUNY (MA 1975). She began to compose computer music at Bell Laboratories with Ghent and Mathews (1973–9, 1984). Her teaching appointments have included positions at New York University, where she founded the computer music studio (1982–3), the Aspen Music Festival (1971–3) and Cooper Union for the Advancement of Science and Art, New York (1980–81). She has also served as artist-in-residence at the WNET Experimental Television Laboratory (1976). Her honours include awards from the Institute for Studies in American Music (1973–4), Meet the Composer (1975–7, 1979–80) and the New York Foundation for the Arts (1991–2). Her numerous articles appear in such publications as *Computer Music Journal* and *Electronic Musician Magazine*.

As a software designer and computer programmer, Spiegel has worked as a consultant for firms involved in signal processing and information technology. She helped to design the AlphaSyntauri and McLeyvier synthesizers and is widely known for her interactive music programme *Music Mouse – An Intelligent Instrument* (1985). Written for Macintosh computers, the programme enhances a user's ability to automate selected aspects of composition, increasing the number of musical dimensions that can be controlled in real time and thus creating more spontaneous performances. Her works compiled as *Unseen Worlds* (1987–90) use this technology. Although her later compositions embody a complex intensity not present earlier, they often expose an understated sense of humour and an interest in a variety of American music traditions. Many of her works highlight the expressive capabilities of texture and timbre. Known primarily for her computer and electronic music, Spiegel has also written for acoustic instruments.

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(*selective list*)

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J. Bosse: 'Creating Options, Creating Music', *CMR*, xvi (1997), 81–7 [interview]

JOANNA BOSSE

Spiegler, Matthias (*b* Markdorf, Baden, *c*1595; *d* after 1631). German composer and organist. He was a priest and came from a middle-class family of good standing. It is not clear where he obtained his musical education, but it can be assumed that under the auspices of the Prince-Bishop of Konstanz, Jakob Fugger (1567–1626), he was a pupil of Hieronymus Bildstein both at Konstanz and at the episcopal residence at Meersburg on Lake Constance. In his *Sancta Maria cantiones* (Ravensburg, 1624) he is called 'Choro atque Organo Constantiae Praefectus'. After 1626 he succeeded Bildstein as head of the church and court music to the prince-bishop, and he still held the post in 1631. He presumably wrote his compositions for performance by the Konstanz and Meersburg musicians, and they are thus scored for a variety of forces. Two publications by him are known. The aforementioned *Sancta Maria cantiones* comprises 22 motets for three voices and continuo, the initial letters of whose titles form the acrostic 'Sancta Maria, ora pro nobis'. His other publication is *Olor Solymaeus nascenti Jesu* (Ravensburg, 1631). Of the 56 vocal pieces it contains, 11 are sacred concertos for solo voice and continuo, two of which have obbligato instrumental parts; the rest are motets for two to four voices with continuo. The volume also includes four instrumental pieces – a capriccio and three canzonas (two ed. in EDM, 1st ser., xiv, 1941).

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EBERHARD STIEFEL

Spielart (Ger.). *See* ACTION, (3).

Spieldose (Ger.). *See* MUSICAL BOX.

Spiele (Ger.). A term applied to free reeds, as in a HARMONIUM.

Spieloper (Ger.). A type of German 19th-century Comic opera with spoken dialogue between set musical numbers; there is no clear distinction between *Spielopera* and Singspiel (*see* SINGSPIEL, §2). Examples include Kreutzer's *Das Nachtlager von Granada* (1834), Lortzing's *Zar und Zimmermann* (1839) and *Der Wildschütz* (1842), Flotow's *Martha* (1847), Nicolai's *Die lustigen Weibern von Windsor* (1849) and Cornelius's *Der Barbier von Bagdad* (1858). It has also been used for non-German works such as Berlioz's *Béatrice et Bénédict* (1862) and Smetana's *The Bartered Bride* (1866).

The term has also been used for an all-sung opera as opposed to one with spoken dialogue (a *Sprechoper*).

Spies, Claudio (*b* Santiago, 26 March 1925). American composer of Chilean birth. He went to the USA in 1942 and studied at the New England Conservatory and with Boulanger; he also studied with Fine and Piston at Harvard University (BA 1950, MA 1954). He was instructor at Harvard (1953–7), lecturer at Vassar College (1957–8), and professor at Swarthmore College (1958–70) and at Princeton University (1970–95). In 1968 he directed a seminar in contemporary music at the Harvard summer school and conducted there the world première of the four preliminary versions of Stravinsky's *The Wedding*. He was a faculty member at the Salzburg Seminar in American Studies in 1976 and composer-in-residence at the University of Southern Florida in 1990. Among the honours he has received are the Lili Boulanger Memorial Award (1956), an award from the National Institute of Arts and Letters (1969) and an NEA fellowship grant (1975). He is the author of several essays on the music of Berg, Brahms, Mendelssohn, Schoenberg and Stravinsky.

His early compositions show affiliation with Stravinsky's pre-serial works. In 1959 Spies began to develop his own serial technique, which has imbued his music ever since. In his instrumental works he has often written for unusual combinations of instruments. Through his vocal writing he has explored the qualities of language and sought to create musical equivalents of the verbal and sonic relations contained in the text. Setting English, Spanish, German, Italian, Latin and Hebrew, he occasionally employs more than one language per work; *Seven Sonnets/Sieben Sonette*, in particular, combines Shakespeare's original with Paul Celan's German renderings of the same sonnets, and in one instance, in Sonnet 71, the two languages are set simultaneously. His musical style is characterized by a sense of economy; a terseness of expression yielding music of considerable intensity; rich and varied textures; detailed articulation and unceasing motion.

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S. Peles: 'A Conversation with Claudio Spies', *PNM*, xxxii/1 (1994), 292–325

ROBERT POLLOCK

Spies, Leo (*b* Moscow, 4 June 1899; *d* Ahrenshoop, Darss, 1 May 1965). German composer and conductor. He attended the German Gymnasium in Moscow and from the age of seven received instruction in composition, the piano and the violin. Private composition studies were continued with Oskar von Riesemann (1913–15) and Spies was deeply impressed by the works of Skryabin, Prokofiev and others that he heard in the Russian capital. He went to Dresden to study with Schreyer, whom he later acknowledged as his most influential teacher, and took further composition lessons with Kahn and Humperdinck at the Berlin Musikhochschule (1916–17). From 1920 he was active as a coach and Kapellmeister at various German theatres and with the Universum Film AG. After a period at the Rostock Stadttheater (1924–8) he was conductor and music director of the ballet at the Berlin Staatsoper (1928–35) and at the Deutsche Opernhaus, Berlin (1935–44). He took part in the reconstruction of the Städtische Oper, Berlin (1945–7), and was director of studies and conductor of modern music-theatre at the Komische Oper (1947–54). Thereafter he directed a masterclass in composition at the German Academy of Arts, East Berlin, where he was secretary of the music department (1953–65). He received the Berlin Goethe Prize (1954) and the National Prize of the GDR (1956).

In the 1920s he joined the circle around Eisler and was active as conductor and composer with the workers' choral movement; the first creative result of this association was the cantata *Turksib*. After 1945 he expanded this side of his work in a passionate involvement with music for young people. Spies's music has a fine, lyrical melodic foundation; it also has great energy and a cheerful spirit, present not only in the ballets but also in the concertante and chamber music. His conventionally formed symphonies and fastidious string quartets are cast in an accessible, romantic language. Throughout his work he shunned novelty, convinced that the tonal system was inexhaustible.

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(*selective list*)

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Orch: Saltabile, str, 1929; Vc Conc., 1940; Divertimento notturno, pf, orch, 1941; Fröhliche Ouvertüre, 1951; Trauermusik, 1951; Vn Conc., 1953; Orchesterfantasie 'Friedrich Engels', 1955; Sym., D, 1957; Sym., c, 1961; Va Conc., 1961; Musik für Schulorchester, 1963; Festmusik, 1964; more than 40 incid scores

Vocal: Turksib (cant., J.R. Becher), double chorus, 1932; 3 Chöre (F. Hölderlin), 1945; Die Sonette der Louise Labé, S, pf, 1946; 5 Lieder (W. Shakespeare), Bar, pf, 1952; Kinder der Welt (cant., E. Engel), 1954; Rosenberg-Kantate (H. Fast, P. Wiens), 1955; Der Rote Platz (cant., V.V. Mayakovsky), Bar, chorus, orch, 1957; Georgi Dimitroff (cant., H. Grabner), 4 solo vv, children's chorus, orch, 1962; other lieder, numerous children's and mass songs

Chbr: 2 str qts, 1939, 1963; Divertimento goldoniano, 9 insts, 1939; Serenade, 6 wind, hp, perc, db, 1946; 4 Präludien, str qt, 1953; Sonata, 3 vn, 1958; Trio, 2 vc, pf, 1959; 2 sonatas, wind qnt, 1959, 1963; Rustikale Fantasien, 9 insts, 1962

Pf: 3 sonatas, 1917, 1938, 1963; 3 Balladen, 1938; 5 Stücke, 1938; 2 suites, 1940, 1941; Das Köpenicker Klavierbuch, 1958; Sonatine, D, 1958; Capriccio Ulenspiegelei, 1960; Lieder des Waldes, 1961; 13 Bagatellen, 1962; 3 Charakterstücke, 1962

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ECKART SCHWINGER

Spiess, Lincoln Bunce (*b* Hartford, CT, 14 Nov 1913; *d* St Louis, 5 July 1997). American musicologist. He was educated at Harvard, receiving the BA in 1935, the MA in 1937 and the PhD in 1948 with a dissertation on early polyphony. He taught at UCLA (1947–8) and at Miami University, Ohio (1948–51). In 1951 he joined the music department of Washington University, St Louis, where he later became professor (1968–76). He specialized in the study of medieval music and the music of the Spanish colonial period in the western hemisphere, particularly Mexico and the American Southwest. His investigation of church archives in Mexico and New Mexico produced evidence of composers, repertory and performing practice there during the 17th century. Spiess was also the author of *Historical Musicology* (1963), a student guide to research techniques.

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PAULA MORGAN

Spiess, Meinrad [Matthäus] (*b* Honsolgen, Swabia, 24 Aug 1683; *d* Irsee, nr Kaufbeuren, 12 June 1761). German composer and theorist. He entered the Benedictine Abbey of Irsee in 1701 and was ordained priest in 1708. For the next four years he studied music with Giuseppe Antonio Bernabei in Munich. In 1712 he returned as music director to the abbey at Irsee, where he remained for the rest of his life. Although Spiess apparently had little personal contact with the cultural centres of Germany, he became (in 1743) the seventh member of Mizler's Societät der Musikalischen Wissenschaften in Leipzig, a corresponding society of music scholars and composers including J.S. Bach, Telemann, Carl Graun and Handel. Spiess wrote music almost solely for church services, and his output consists largely of masses, motets and other occasional sacred works. Much of it is lost.

Like several better known 18th-century writers on music, Spiess had an intimate knowledge of the extensive literature on the theory and aesthetics of music. In the foreword to his important *Tractatus musicus compositorio-practicus* (1745), he cited as sources of his ideas M. Vogt, J.G. Neidhardt, L. Euler, F.X. Murschhauser, J.H. Buttstedt, J.A. Scheibe, J.D. Heinichen, J.J. Fux, J. Mattheson, L. Mizler, G. Zarlino, A. Kircher, S. Calvisius, G.P. Telemann, G.P. Harsdörffer, G.M. Bononcini (i) and J.G. Walther. From this distinguished company of authors (especially Mattheson and Heinichen) Spiess drew large portions of his treatise; but the treatise contains much that is original. His main intention was to produce a guide for writing church music. Music to him was 'a sounding mathematics'. From a rather antiquated viewpoint, he insisted that church modes should be preferred to the major–minor keys. This old-fashioned concept seems to conflict with the considerable weight Spiess gave to music as an affective art, in keeping with the contemporary early 18th-century aesthetic doctrine. He derived the emotional and expressive qualities of music from rhetorical principles, such as the formal characteristics of spoken oration, exactly as proposed by Mattheson in his *Vollkommene Capellmeister*, and by Heinichen's well-known use of the rhetorical *loci topici*. Spiess also defined a number of musical-rhetorical figures. He was an advocate of a pseudo-Palestrina style of church music, and suggested that the so-called *a cappella* style could be retained with

a second or 'mixed' style of sacred music (in which the contrapuntal style was joined to concerted instrumental writing and more *arioso* melodic style), so that, however, 'one does not exceed the bounds or limits of sacred gravity and modesty'. The *Tractatus* immediately appeared in a second edition (1746) and had a wide circulation and important influence throughout the second half of the 18th century.

WORKS

op.

1 Antiphonarium marianum [26 Marian antiphons], S, A, org (Kempten, 1713), some with 2 vn, vc, org; 4 ed. A. Goldmann (Augsburg, 1950)

2 Cithara Davidis noviter animata, h.e. psalmi vespertini, 4vv, 2 vn, 2 va, vle, org (Constance, 1717)

3 Philomela ecclesiastici, h.e. Cantiones sacrae, 1v, 2 vn, org (Augsburg, 1718), lost

4 Cultus latreutico-musicus, h.e. 6 missae festiv. unà cum 2 misses de requiem, 4vv, 2 vn, 2 va, vle, org (Constance, 1719)

5 Laus Dei in sancti ejus, h.e. [20] Offertoria, 4vv, 2 vn, 2 va, vle, org (Mindelheim, 1723)

6 Hyperdulia musica, h.e. Lytaniae lauretanae de B.M.V., 4vv, 2 vn, 2 va, vle, org (Augsburg, 1726)

7 Sonaten XII, 2 vn, vc, org (Augsburg, 1734)

Fugue, 5 str insts, and Precatus est Moyses, offertory, 4vv: both in *Tractatus musicus compositorio-practicus* (Augsburg, 1745)

In *D-OB*: Missa quadragesimalis, e, SATB, hpd, vle, ed. A. Goldmann (Augsburg, 1953); Missa quadragesimalis 6ta, c, SATB, hpd, vle, ed. A. Goldmann (Münster, 1955); Beatus vir, S, A, T, vn, va, vc, vle, org, ?1749; Miserere mei Deus, cantata, S, A, T, B, 4vv, 2 vn, 2 va, vc, vle, bc, 1749

Concerto, vn, str, hpd, *S-Uu*

Doubtful works: 27 Responsorien für die Karwoche, 4vv, org, *D-Mbs*; Mass, C, 4vv, *CH-E*

Lost works: 8 masses, ?pubd; music to Das alte und neue Teutschland (Jesuit school play), Kaufbeuren, 1719

The Stabat mater, 1v, 4vv, 2 vn, 2 va, vc, vle, org, 1747, *D-OB*, often attrib. Spiess is probably by P. Raphael Weiss.

THEORETICAL WORKS

Tractatus musicus compositorio-practicus, das ist Musicalischer Tractat, in welchem alle gute und sichere Fundamenta zur musicalischen Composition aus denen alt- und neuesten besten Autoribus herausgezogen, zusammen getragen, gegen einander gehalten, erkläret, und mit untersetzten Exemplen dermassen klar und deutlich erläutert werden (Augsburg, 1745)

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GEORGE J. BUELOW

Spiessgeige (Ger.). *See* SPIKE FIDDLE.

Spighi, Bartolomeo (*b* Prato, nr Florence; *d* after 16 Nov 1641). Italian composer. In 1641 he was choirmaster to the Grand Duke of Tuscany at Livorno Cathedral. His sole surviving publication, *Musical concerto d'arie, e canzonette à una, dua, e tre voci per cantare nel gravicembalo, ò chitarrone* op.4 (Florence, 1641), consists mainly of strophic canzonettas and ariettas, though it also contains a sonnet setting in four sections, *Ardo, ma l'ardor mio*, for bass solo, and a ciaccona for two altos, *O piaggia felice*, which employs a descending tetrachord ostinato rather than the usual chaconne bass. The sensual bel canto ariettas for solo voice, some of them employing melodic and harmonic chromaticism, reveal Spighi as a melodist of some merit.

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JOHN WHENHAM

Spike fiddle (Fr. *vièle à pique*; Ger. *Spiessgeige*). A bowed spike lute; *see* CHORDOPHONE for the Hornbostel-Sachs classification. Its distinguishing characteristic is that the neck of the lute passes diametrically through the sound chest to protrude as a spike or stub at the lower end, to which the strings are attached (for illustration *see* LUTE, fig.3). Notable examples are the Middle Eastern RABĀB and KAMĀNCHEH, the Javanese *rebab*, various types of Mongolian HUUR, the Chinese HUQIN and the Karakalpak *qopïz*.

See also LUTE, §1; MAHŌRĪ; SĀRINDĀ; RĀVAṆHATTHĀ; and HAEGŬM.

□

Spike harp. A class of harp found in West Africa in which the neck passes entirely through the resonator and protrudes a little at the lower end (in this aspect the construction is similar to that of the SPIKE LUTE and SPIKE FIDDLE. It is a sub-category of the class of 'harps with vertical string-holders or bridges' identified by Sue Carole DeVale ('African Harps: Construction, Decoration and Sound', *Sounding Forms: African Musical Instruments*, ed. M.-T. Brincard, New York, 1989, 53–62). Included in the sub-category of spike harps is a further sub-class, the BRIDGE HARP, of which the most well-known example is the KORA. For details and illustration of the organology of this group of instruments, *see* HARP, §III.

□

Spike lute. A plucked CHORDOPHONE. For structural features *see* LUTE, §1 and SPIKE FIDDLE.

Špiler, Miroslav (*b* Crikvenica, 19 Dec 1906; *d* Sarajevo, 1 Dec 1984). Bosnian-Hercegovinan composer and pianist of Croatian birth. After graduating from Bersa's composition class at the Zagreb Academy of Music (1926), he studied under Schoenberg, Herman Kluge (piano) and Weingartner (conducting). He then went to Paris to be coached by d'Indy. From 1924 until 1931 Špiler and his brother Ljerko, a violinist, gave recitals in Zagreb and throughout Europe. In 1943 Miroslav joined the partisans and became active in underground musical activity. At the end of the war he was appointed professor of composition and theory at the Sarajevo Music Academy. He was a recipient of the City of Sarajevo '6 April' and the Bosnian '27 July' prizes (1962, 1976). His symphonic works, beautifully and expertly orchestrated, are Romantic in style, though the chamber and vocal pieces, apart from the revolutionary songs, tend towards Expressionism. Certain works quote from folk sources. He is the

author of a textbook on orchestration and of songs that have become national hymns.

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(selective list)

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Chbr: Sjetni trenutak [Melancholic Moment], fl, ob, bl, pf, 1955; Samotni trenutak [Solitary Moment], fl, cl, eng hn, pf, 1955; Nad Konjuh planinom [Over Mount Konjuh], ob, pf, 1982

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IVAN ČAVLOVIĆ

Spillflöte (Ger.). *See under* ORGAN STOP.

Spina, Carl Anton. Austrian music publisher. *See under* DIABELLI, ANTON .

Spinacino, Francesco (*b* Fossombrone, *fl* 1507). Italian lutenist and composer. A dedicatory poem by Cristoforo Pierio Gigante in Spinacino's *Libro primo* describes him as an emulator of Orpheus, and Philippo Oriolo da Bassano's poem *Monte Parnaso* (*c*1520) includes Spinacino in a list of eminent late 15th-century lutenists. His two publications, *Intabulatura de lauto libro primo* (Venice, 1507/*R*) and *Intabulatura de lauto libro secondo* (Venice, 1507/*R*) are the very first printed books dedicated to the lute. Both volumes begin with a rudimentary introduction to tablature notation in Latin and Italian, which was reprinted in all Petrucci's publications for lute and (with some modification) as late as 1546. A few pieces were copied from these prints into manuscripts as far away as the British Isles. Like those of his compatriots Dalza and Capirola, his 81 compositions were primarily intabulations (46) for solo lute and ricercares (27). There are also two *bassadans* and six pieces for two lutes. These duets are among the most interesting of his output as they give us a glimpse of a performance practice of the 15th century, notably the style of Pietrobono and his 'tenorista' (see *LockwoodMRF*). For the most part the tenor plays an intabulation of the original tenor and bassus of the chanson. The other lute plays a freely invented counterpoint in improvisatory style, not based on the original cantus, traversing the entire range of the instrument.

Spinacino's ricercares are among the most elaborate of the period. Intended to serve as preludes to other pieces, they are free in form and often change direction and style abruptly, from virtuosic running passages to imitative sections. The *Ricercare De tous biens* and *Recercare a Juli amours* seem to have parody fragments from the original chansons. These were perhaps meant to be preludes to the duets of the same name in the *Libro primo*. Another, *Recercare de tutti li toni*, rambles through all of the modes. The intabulations run the gamut from fairly direct intabulations (like *Malor me bat*) to very elaborately ornamented ones, such as the almost fantasia-like setting of Josquin's *Ave Maria*. Judging from the virtuosic nature of many of these compositions, Spinacino must have been among the finest lute players of his time.

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LYLE NORDSTROM

Spinazzari, Alessandro (*fl* 1672–5). Italian composer. The published librettos of three operas by him survive: *L'Alcatrasso geloso* (C.A. Marchesini; 1672, Vicenza, *US-Wc*); *Agripina minore* (Marchesini; 15 Oct 1673, Verona, *I-Mb*); and *La più giusta vendetta contro i più crudi tiranni* (P.A. Bettanini; Dec 1674, Vicenza, *Mb*). He contributed music to a setting of Nicolò Minato's libretto *Iphide Greca* which also had music by Freschi, Partenio and Gasparo Sartorio and was performed in Verona on 22 October 1675. According to the Minato libretto he was *maestro di cappella* at Vicenza in 1674.

□

Spindler, Franz Stanislaus [Franz (Sales); Franz Xaver (Stanislaus); Stanislaus; Stanislaus Franz (Xaver)] [Meister] (*b* Steingaden, 4 May 1763; *d* Strasbourg, 8 Sept 1819). German composer and singer. Although baptized Stanislaus, he took the additional name Franz, often using it in place of his baptismal name. Some compositions that he signed 'Franz' have erroneously been ascribed to his brother Franz Xaver (1758–1822), a priest. Another brother, Felix Mathias (*b* 1756), was active as a singer in Augsburg. Spindler was probably educated first as a choirboy in the Premonstratensian abbey of Steingaden and later in Augsburg. According to Reichard, his career began in 1782. His Singspiel *Die Reue vor der Tat* had its première in Frankfurt in 1783; he was in Innsbruck in 1785–6, and in summer 1786 appeared with Emanuel Schikaneder's troupe in Augsburg, where his Singspiel *Balders Tod* was performed. According to his obituary (*AMZ*), he was a pupil of Dittersdorf, and he was probably a member of the Prince-Bishop of Breslau's Kapelle at Johannisberg (Jánský Vrch), near Jayernig (Javorník), in Silesia, which Dittersdorf directed. In 1796–7 Spindler sang Tamino, Count Almaviva and Don Giovanni in Breslau (now Wrocław). His Singspiel *Der Wundermann* was staged in Vienna in 1799, and in the same year his offertory *In Deo speravit* was performed in Baden, near Vienna, in the presence of Emperor Franz II. As a theatrical director, Spindler travelled around Germany for several years before going to Strasbourg in 1807. He became *maître de chapelle* of Strasbourg Cathedral in 1808, and there wrote further sacred works, including the motet *Domine salvum fac imperatorem nostrum Napoleonem*, which was performed on the visits of the empresses Marie Josephine and Marie Louise. Latterly he gained a high reputation as a teacher.

Contemporary reviews emphasize Spindler's skill in tone-painting, commenting that his style of sacred music approached Haydn's (see e.g. *AMZ*, xvi, 1814, col.839). Spohr, who met him in 1816, describes him as an excellent and modest artist and adds his own voice to the general praise for the Requiem and *Das Waisenhaus*. Spindler's compositions were believed lost until 1997, when a large number of manuscripts, including nine autographs, were discovered by Robert Münster; the extent, diversity and contemporary popularity of his output may now perhaps encourage a revival. A portrait of Spindler is preserved in the manuscripts department of the Bayerische Staatsbibliothek, Munich (cgm. 5265/2).

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lost unless otherwise stated

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Pyramus und Thisbe (melodrama, after G.L. Fabri the younger), Innsbruck, 1785
Balders Tod (Spl, J. Ewald), Augsburg, 1786
Kain und Abel (melodrama), Innsbruck, 1786, *A-Wgm* (as Kains Tod)
Die Liebe in der Ukräine, oder Hier gehen die Mädchen auf die Freierei aus (Spl, 4, H.C. Fleissner), Innsbruck, 1786
Philemon und Baucis (melodrama, 1, Pfeffer), Innsbruck, 1788
Kilian Freitags Reise nach der Ukräine, oder Das Mädchen auf der Freierei (Spl, 3, Spindler), Vienna, Leopoldstädter, 9 Oct 1788
Der Wundermann (Spl, 1, Spindler), Innsbruck, 1788
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Der Liebhaber im Schlafrock, oder Was sein soll, schickt sich wohl (komische Oper, 2), Brno, 1791
Amor und graue Haare, oder Der Verlobungstag (komisches Spl, 2), Brno, 1791
Die vier Vormünder (komisches Spl, 2, C.A. Herbst, after Mistress Centlivre), Brno, 1792
Reinald, oder Viel Lärmen um einen Schlafrock (komisches Spl, 2), Nuremberg, 1794
Achmed und Zenaide (Schauspiel mit Gesang), Breslau, 1796
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Other Sple, formerly *PL-WRu*, lost

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for fuller list see Münster (1997)

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Secular vocal (all printed works pubd in Offenbach): Die Serenade, STTBB, pf ad lib (1805–6); 2 Gesellschaftslieder (A. von Kotzebue), TTB, pf ad lib (1808–9); Notturno, vv, pf ad lib (1808–9); Die Orakelglocke (C.A. Tiedge), B, str, *A-Wst*, *D-DO*, *I-BGi*, for 1v, pf/gui (1808–9); Der Bruder Graurock und die Pilgerin, 2vv, choir, pf ad lib (1810–11); Robert und Klärchen, 1v, str (1810–11); other pieces, lost
Instrumental: Parthia, 2 cl, 2 hn, bn, *PL-WRu*

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HERMANN ULLRICH

Spinelli, Nicola (*b* Turin, 29 July 1865; *d* Rome, 17 Oct 1909). Italian composer, pianist and conductor. On his mother's side he was related to the composers Bonifazio Asioli and Isidoro Rossi. His teachers included Ernesto Becucci and Luigi Mancinelli in Florence and Trouvé-Castellani and Giovanni Sgambati in Rome; he completed his studies with Costantino Palumbo and Paolo Serrao in Naples. His graduation piece, the comedy *I guanti gialli*, was performed at the conservatory in 1881. His first publicly performed work was *Labilia*. This was placed second to Mascagni's *Cavalleria rusticana* in a competition for one-act operas organized by the publisher Edoardo Sonzogno in 1888. It was performed on 7 May 1890 at the Teatro Costanzi in Rome, its success owing much to the conductor Leopoldo Mugnone and the singers Gemma Bellincioni (Labilia) and Roberto Stagno (Volello), the same artists who appeared in *Cavalleria* ten days later. In his review in *L'opinione* (11 May 1890) D'Arcais remarked that Spinelli, although as yet lacking a musical personality of his own, had achieved the rapidity of movement required by 'modern melodrama', and possessed the ability to link scenes together and to distribute tone colour.

Between 1889 and 1894 Spinelli made several successful tours as a pianist and conductor. He returned to the theatre with *A basso porto*, a *verismo* low-life tragedy, which received international acclaim, although critics drew attention to the difficulty, implicit in the libretto, of reconciling the squalor of the ambience and characters and their rough speech with their expression in verse. Spinelli started work on setting Luigi Illica's *La trilogia di Dorina*, but a serious illness impaired his mind and led to his early death.

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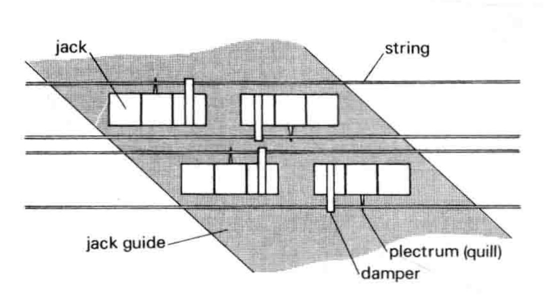
FRANCESCO BUSSI

Spinet (Fr. *épinette*; Ger. *Spinett, Querflügel*; It. *spinetta, spinettone, spinettina, cembalo traverso*). A small keyboard instrument with a plucking mechanism, a smaller variety of harpsichord, almost invariably with one keyboard and a single set of strings and jacks. The precise application of the term is as much debated as that of VIRGINAL and for many of the same reasons. 'Spinetta' was the original 15th- and 16th-century Italian term for the square virginal, possibly derived from the name of its inventor, Giovanni Spinetti, whose instrument of 1503, 'tal forma longa quadrata' with the inscription 'Iones Spinetus Venetus Fecit AD 1503', was seen by Banchieri (1609). However, a contemporary author, Giulio Cesare Scaligero (1484–1558), attributed the origin of the same term to the 'spine' (from Lat. *spina*: 'thorn') used for the



1. *Octave spinet (compass C/E–c‴), Italian, c1600 (Victoria and Albert Museum, London)*

jacks. 'Spinetta' is the modern Italian equivalent of 'spinet'. In France 'épinette' was used for all quilled instruments well into the 17th century, much as 'virginal' was used in England. Furthermore, Claas Douwes (1699) used 'spinett' to distinguish those virginals which have their keyboards at the left from the centre-plucking 'muselaar' (muselar), which has its keyboard at the right; Quirinus van Blankenburg (1739) implied a similar understanding of the term in naming the close-plucking lute stop of his four-register harpsichord 'spinetta'. The difficulty lies in the fact that although virtually the same word has been used in English, French, German, Italian and Dutch, the instruments designated are not identical. In preferred current usage, 'spinet' refers to an instrument whose strings run diagonally from left to right instead of directly away from the player as in a harpsichord or transversely as in a virginal; however, some writers use 'spinet' to mean a pentagonal or polygonal instrument, regardless of the direction of stringing, and reserve 'virginal' for rectangular instruments. During the 1930s in the USA, the term 'spinet' was also applied to miniature upright pianos (*see* PIANOFORTE, §I, 10).



2. *Diagram to show the side-by-side placement of jacks found in the spinet*

The oblique stringing of a spinet produces a trapezoid in the smaller instruments and a wing shape in the larger ones, whose bass strings are longer than the keyboard. The longest strings of a spinet are at the back (those of a virginal are at the front), and the tuning pins are set in a pinblock directly over the keys instead of at the right-hand end of the case. One of the bridges over which the strings of a spinet pass is attached to the pinblock instead of resting on a free soundboard. For this reason the sound of a spinet more closely resembles that of a harpsichord of similar size than that of a virginal.

Apart from a small number of tiny rectangular instruments, made in Germany in the late 16th century and often equipped with a pin-barrel mechanism, the earliest surviving spinets are early 17th-century Italian. They have two straight sides set perpendicular to the keyboard, the left one shorter than the right. The back of the case thus slants away from the keyboard and runs parallel to the strings (fig.1). These small compact instruments, designed to sound at 4′ pitch, were, according to Burney, used to accompany singing.

The keyboard of the earliest spinets occupies virtually the entire case, leaving little room for internal structure. The sides and back of the case overlap the edges of the bottom; the pinblock is supported by a block at each end, and these blocks are attached to the bottom and to the shorter sides of the case. The single set of jacks runs in a line in pairs, the members of which face in opposite directions, immediately behind the pinblock (fig.2). There is only one string per note, and no buff stop or other means of changing tone-colour.

The wing-shaped 'bentside' or 'leg-of-mutton' spinet which was to become the normal English domestic keyboard instrument in the late 17th century appears to have been invented by a widely travelled Italian, Girolamo Zenti, whom Giovanni Bontempi praised in 1695 for

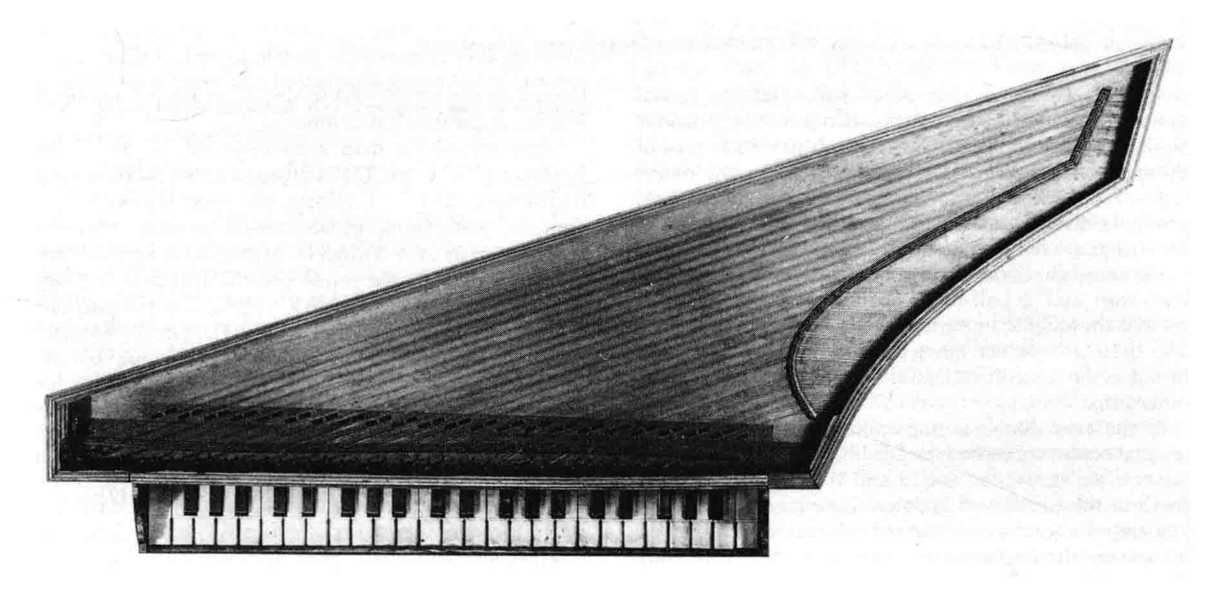
having created the 'most modern harpsichord ... in the form of a nonequilateral triangle'. Bontempi went on to speak of these instruments as having two keyboards and three registers, leaving this interpretation open to doubt; however, the earliest known example of a bentside spinet, dated 1637, bears Zenti's signature (fig.3). A few other Italian bentside spinets survive, together with an even smaller number of French or German examples. The instrument had its greatest popularity in England, where it began to replace the rectangular virginal in the last decades of the 17th century. Early examples (by Haward, Keene and others) are made from oak or walnut and usually have a marquetry-decorated nameboard, which is removable. Many have the compass *G'/B'* (short or broken octave) to d‴ with ebony naturals and either solid ivory or skunktail sharps. Later examples (e.g. by Longman & Broderip) are usually veneered in panels of mahogany and have a removable namebatten, the nameboard being an integral part of the case. They have either a *G'–g‴* or *F'G'–f‴* compass, with ivory naturals and either ebony or skunktail sharps (fig.4). Although the general layout of these instruments is relatively standard, the precise shape is highly variable and characteristic of the individual maker. English spinets were sometimes exported to America, and at least one maker, John Harris, emigrated to that country. Consequently, the surviving 18th-century American spinets are closely modelled on the English type.

Many English spinets were designed for brass strings: some (*c″* about 28·5 cm) were intended to be tuned to normal pitch, others (*c″* about 25 cm) were intended to be tuned about one whole tone above normal pitch (see O'Brien, 1994). A number of spinets, however, with longer *c″* lengths of 33–5 cm, were intended to be tuned to normal pitch, but were designed for treble strings of iron rather than of brass.

The keyboard of a bentside spinet, like that of the earlier trapezoidal examples, occupies most of the case. There is usually a brace from the front of the case to the back at each end of the keyboard, and the Italian examples, as well as some 17th-century English ones, may have a few triangular knees between the sides and bottom of the case in the unobstructed space to the right of the keyboard. Although some later English spinets continue to display Italianate features (use of boxslides, case sides built around the bottom) others display north European characteristics (case sides built on the bottom, jacks guided by upper and lower registers). Most 18th-century English bentside spinets employ two series of braces, one just under the soundboard and the other in the lower part of the case, a plan similar to that of north European harpsichords. There are usually only two lower braces, one at each end of the keyboard; sometimes a third brace (the lower belly rail) runs transversely behind the keyboard. The pinblock rests on a raised section of the braces at the ends of the keyboard; the bottom of the instrument is fastened to the lower edge of the braces after the construction of the case has been completed and the soundboard installed. The upper braces, usually three in number, pass from the bentside to the spine; they are attached to the lower edges of the liners which support the soundboard, and braced to the face of the liners with small triangular blocks. The many such spinets still in playable condition prove the efficiency of this simple design.

The bentside spinet is a compact instrument. Whereas the harpsichord must always be at least a foot longer than its longest string, the spinet need be only a few inches longer; the performer sits in front of the instrument instead of at the end. The oblique stringing of the spinet produces an instrument which is neither as wide nor as long as a harpsichord of equal compass. It is, however, not only the compactness of the design which leads to the small size of spinets. Many English spinets descend only to *G'* rather than to *F'*, and have relatively short strings of brass. Furthermore, the bass strings below *F* are usually more severely foreshortened than those of contemporary harpsichords.

Neither the spinet nor the virginal is normally capable of variation in tone-colour or volume. Since the jacks are placed obliquely in the jack guide and face alternately in opposite directions, any movement advances half the



3. Bentside spinet by Girolamo Zenti, Italian, 1637 (Brussels Conservatory)



4. Bentside spinet by John Harrison, London, 1757 (Russell Collection, University of Edinburgh)

jacks but withdraws the other half; uniform lateral movement with respect to the strings is not possible. Similarly, because both strings of each pair form part of the spinet's single register, it is not possible to employ the type of buff stop found on harpsichords. Both these problems are solved on certain modern spinets in which the strings are not arranged in pairs and all the jacks face in the same direction; such instruments can have both a buff stop and a half-hitch or 'piano' position which permits the jacks to be partly withdrawn from the strings. The 1610 'arcispineta' made by Celestini has all the jacks facing in the same direction, although there is no buff or other stop.

In the rare double-strung spinets, such as the two-manual octave spinet by Israel Gellinger and the 'cembalo traverso' or 'spinettone' with 8′ and 4′ strings by Cristofori (both in the Musikinstrumenten-Museum, University of Leipzig), change in tone-colour or volume may be obtained by moving the keyboard in or out so that both or only one set of jacks will be lifted when the keys are depressed. Such elaboration is, however, exceptional and essentially foreign to the nature of the spinet, which is basically a simple, single-strung instrument.

More affordable than a harpsichord (in the 1770s Ferdinand Weber of Dublin charged about £22–36 for a harpsichord, £11 for a spinet), the spinet is essentially a domestic instrument, which cannot be said to have a repertory of its own distinct from that of the harpsichord. However, much of the music printed in such collections as *Musick's Handmaid* (1663, 1689), *The Harpsichord Miscellany* (2 vols., *c*1763) and *The Harpsichord Master* (1697–1734) was doubtless intended for use by the amateur performer who had no larger instrument at his disposal.

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EDWIN M. RIPIN/LANCE WHITEHEAD

Spinett (i). Term used by C. Douwes (*Grondig ondersoek van de toonen der musijk*, 1699) and revived by modern writers to distinguish those Flemish rectangular virginals which have their keyboards to the left of centre from the more common variety which have their keyboards to the right: these latter Douwes termed MUSELAR. With its keyboard at the left, the jacks of a spinett are closer to the left bridge and the strings are therefore not plucked centrally. This produces a brighter, more harpsichord-like tone than that of the centrally plucked muselar, and the foremost and brightest-toned register of a harpsichord (whether a LUTE STOP or merely the front unison) was also occasionally designated 'spinett' or 'spinetta' in the Low Countries and Germany.

EDWIN M. RIPIN

Spinett (ii) (Ger.). *See* SPINET.

Spinetta (i) [spinetto] (It.). (1) Term used in the second half of the 16th century, and widely thereafter, for the rectangular VIRGINAL. The diminutive 'spinettina' ('spinettino',also 'spinetta ottavina') denotes an instrument at 4′ pitch.

(2) In the 17th century the term also came to denote any plucked keyboard instrument smaller than a harpsichord.

□

Spinetta (ii) (It). The modern Italian equivalent of SPINET.

Spinettone (It.). A large SPINET. The term is used in some sources to refer specially to instruments by BARTOLOMEO CRISTOFORI; this instrument has been described elsewhere as a CEMBALO TRAVERSO.

Spingere (It.). Up-bow. *See* BOW, §II, 2(i).

Spink, Ian (Walter Alfred) (*b* London, 29 March 1932). English musicologist. After attending the Mercers' School (1942–9) he studied at Trinity College of Music, London (BMus 1952). He was awarded a G.D. Cunningham postgraduate scholarship to study at Birmingham University (1956–7; MA 1958) where his research into sources of English 17th-century song was supervised by Anthony Lewis. From 1958 to 1960 he was an overseas examiner for Trinity College of Music, and was lecturer (1962–4) and later senior lecturer (1965–8) in music at the University of Sydney. He returned to England in 1969 and established the music department of Royal Holloway College, London University; he was the Foundation Head of the Music Department from 1969 to 1993. He was also appointed reader there in 1972 and professor of music in 1974. The most important products of Spink's research are his anthology of 17th-century English songs, well chosen to represent the period and judiciously edited, and his complementary book, the first detailed study of its topic.

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DAVID SCOTT/R

Spinner, Leopold (*b* Lemberg [now L′viv], 26 April 1906; *d* London, 12 Aug 1980). British composer of Austrian birth. He studied theory and composition privately with Pisk (1926–30) and later (1935–8) with Webern. A number of his compositions from the 1930s, including the Symphony for Small Orchestra (awarded the Emil Hertzga Prize in 1933) and the Passacaglia for 11 Instruments (awarded the Henri Le Boeuf Prize in 1936), were performed at ISCM festivals and elsewhere, but Spinner included only one of them, the Violin Sonata op.1 (1936, rev. 1939–40 and later), in his list of works (though he did not actually repudiate the others). In 1939 he emigrated to England from Vienna. He worked for Boosey & Hawkes as a copyist and arranger from 1947 and in 1958 succeeded Erwin Stein as editor; he later became chief editor.

Webern was the decisive influence on Spinner's mature compositions. All of his surviving music (with the exception of the Irish folksong settings) uses the 12-note technique, often deploying several versions of a note row in counterpoint. In both his music and his theoretical writings Spinner celebrated the primacy of the rhythmically-characterized motif, built up polyphonically into the traditionally homophonic units of periods, sentences and larger forms. Distinctive features of his music are a craggy, dramatic use of dynamics and timbres, a use of intervallically differentiated, though rhythmically similar, motifs to create unexpectedly asymmetrical structures, and a

both unifying and rhetorical stressing of repeated notes and note-groups derived from different row forms. From around op.19, he also began to use strictly related tempos, cyclic permutations of small rhythmic cells (later of similar cells of different dynamics) and began to construct whole works out of blocks containing a fixed number of bars. His manipulation of rhythmic and dynamic cells, however, unlike the serial procedures of the Darmstadt composers, is a clearly audible systematisation of his continual preoccupation with motivic integrity.

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MICHAEL GRAUBART

Spinto (It.: 'pushed'). A genuinely lyric voice (usually soprano or tenor) that is nevertheless large enough to sound powerful and incisive in dramatic climaxes. It is not, as it might appear from its meaning of 'pushed', a negative term; its full expression is 'lirico spinto'. The term is used also to describe operatic roles that require voices of this character, for example Mimì in Puccini's *La bohème* and Alfredo in Verdi's *La traviata*. *See* SOPRANO and TENOR.

OWEN JANDER/ELLEN T. HARRIS

Spiridion [Pater a Monte Carmelo; Nenning, Johann] (*b* Neustadt an der Saale, Bavaria, 16 July 1615; *d* Bamberg, 21 Nov 1685). German composer and organist. He entered the Carmelite order at the age of 17 and in 1643 was organist of the Seminario Germanico, Rome. He then spent a few years in Belgium, returning to Germany in 1650. In 1658 he was vicar of the convent at Neustadt an der Saale. In 1660 he was a preacher and 'adiutor musicorum' in Prague and in 1664 was transferred to Bamberg. He carried out duties for his order at Fährbrück, near Würzburg, in 1667 and then at Obergriesheim, near Heilbronn, before returning to the monastery at Bamberg in 1670. In his *Nova instructio* he stated that he had received his musical education from Abbot Francesco of Spezia. His *Musica romana* is a product of this Italian influence; it is a collective volume including 13 works by Carissimi, Francesco Foggia and Bonifatio Gratiani and a *Salve regina* of his own. His masses of 1668 are in the concertato style. The *Nova instructio pro pulsandis organis, spinettis, manuchordiis* (vols.i and ii, Bamberg, 1669–71; vol.iv, Gerbstedt, 1675) is a manual offering important evidence about performing and composing techniques in the second half of the 17th century.

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AUGUST SCHARNAGL/RAYMOND DITTRICH

Spirito da Reggio. *See* PRATONERI, GASPERO.

Spiritoso (It.: 'vivacious', 'ingenious'). Spirited, lively. As a tempo mark and as a qualification it has several forms, including *spirituoso*, *con spirito* ('with vivacity'), the adverb *spiritosamente* and the French adverb *spirituellement*. Two meanings have been current. The first is the slower one described by Brossard (1703): '*Spiritoso* or *spirituosò*; one also says *con spirito* or *con spirto*. It means with spirit [*esprit*], with soul, with judgment and discretion. It is also rather like *affettuoso*'. Similar definitions appear in Rousseau (1768) and Escudier (1844), both of whom placed it in the hierarchy between *adagio* and *andante*; and several early 18th-century uses (*largo spiritoso*, *adagio spiritoso*) suggest this same meaning.

The second meaning is most clearly expressed by Mozart, who in a letter of 7 August 1782 wrote of the *allegro con spirito* opening to his 'Haffner' Symphony:

'Das erste Allegro muss recht feurig gehen' ('The first *allegro* must go with real fire'). That meaning, which is the one most commonly used today, stretches back well into the 18th century: there are several movements in Domenico Scarlatti and Rameau, for instance, that are so marked and must be fast. Alessandro Scarlatti's *Genuinda* (1694) includes the tempo mark *allegrissimo e spiritoso*.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Spiritual. A type of folksong that originated in American revivalist activity between 1740 and the close of the 19th century. The term is derived from the biblical 'spiritual songs', a designation used in early publications to distinguish the texts from metrical psalms and hymns of traditional church usage.

I. White spiritual. II. African-American spiritual.

I. White spiritual

The category 'white spiritual' includes the folk hymn, the religious ballad and the camp-meeting spiritual, which is the counterpart of the black spiritual and shares with it certain musical elements, symbolism and probably (in part, at least) a common origin. This extensive genre was unnoticed in the USA until George Pullen Jackson, a professor of German at Vanderbilt University in Nashville, Tennessee, published *White Spirituals in the Southern Uplands* (1933), the first of a series of studies that documented its existence both in oral tradition and in published form in the shape-note tune books of rural communities (*see* SHAPE-NOTE HYMNODY). The existence of the spirituals among English Primitive Methodists was described by Anne Gilchrist (1927).

1. The folk hymn and the religious ballad. 2. The camp-meeting spiritual.

1. THE FOLK HYMN AND THE RELIGIOUS BALLAD. The folk hymn was defined by Lowens (introduction to Wyeth, 1813) as 'basically a secular folktune which happens to be sung to a religious text'. The religious ballad, with a narrative text, may be similarly described. Folk hymns were the first spirituals to appear in print in the USA. Following the religious revival in the early 18th century called the Great Awakening, which was led by George Whitefield, Jonathan Edwards, James Davenport and others, converts from Congregationalist and Presbyterian churches formed 'new light' and 'new side' churches while remaining within the organized denominations. Their musical expression was confined principally to settings of Isaac Watts's hymn and psalm texts. A more radical group of converts called 'Separatists' formed independent congregations. In New England they eventually merged with another disenfranchised sect, the Baptists, and it was in this religious tradition that the earliest folk-hymn texts and music originated (*see* BAPTIST CHURCH MUSIC, §2).

Separatist Baptists believed that their musical texts, like their religious expression, should be intensely personal, exuberant, experiential and free from literary and doctrinal restraints. James Davenport, an early Separatist evangelist, published a text in 1742 that was a prototype:

> Then should my soul with angels feast
> On joys that always last
> Blest be my God, the God of Joy
> Who gives me here a taste.

John Leland (1754–1841), a Baptist minister, wrote (1799):

> Come and taste along with me
> Consolation running free
> From my Father's wealthy throne
> Sweeter than the honeycomb.

Publications containing texts of Separatist Baptist hymns began to appear in the 1780s in the frontier areas of New England. The most popular was Joshua Smith's *Divine Hymns or Spiritual Songs for the Use of Religious Assemblies and Private Christians* (*c*1784, 2/1793), which contains hymns by Watts and the English evangelicals but also includes texts of American folk origin. Some have added refrains and tag lines, the principal characteristics of the camp-meeting spiritual of the early 19th century.

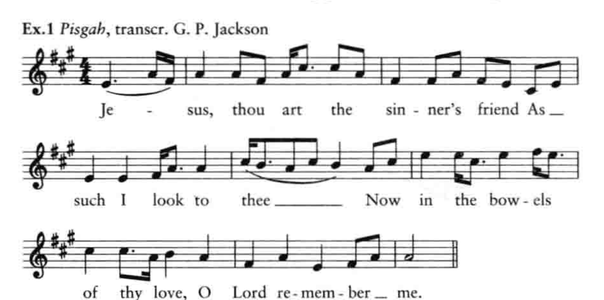
The tunes used for the early texts are much more difficult to document. The first reliable source is *The Christian Harmony* (1805) by Jeremiah Ingalls, a singing master and composer in the style of William Billings and Andrew Law. He included among his fuging-tunes and set-pieces a number of melodies that were popular among his Baptist neighbours, harmonized in the style of the New England composers. The principal feature of the melodies of Ingalls and the many compilers who followed him is their relationship to secular folktunes of the British Isles (see Klocko, 1978). Some can be identified as appropriations of entire melodies, while others are clearly related in contour, intervallic motifs, ornamentation and musical form. The tunes are based on scales other than the conventional heptatonic major and minor, and 'gapped scales' are frequently found (ex.1). They exist in both oral and printed forms.

Revivalist converts were encouraged to 'testify' or 'witness' in their singing to the joy that religion had brought them. Some recounted their experiences in narrative, giving rise to a related form called the 'religious ballad'. Examples are *Wayfaring Stranger*, *Romish Lady* and *Wicked Polly*. These ballads became a means of witnessing to and teaching the young. Printed examples of the genre first appeared in Anna Beeman's *Hymns on Various Subjects* (1792) and in John Peak's compilation *A New Collection of Hymns and Spiritual Songs ... Some Entirely New* (1793). The following example from Peak is typical:

> I hear the gospel's joyful sound
> An organ I shall be
> To sound aloud redeeming love
> And sinner's misery.

The religious ballads are the white spirituals most closely related to secular folktunes. Jackson transcribed many of the ballads found in oral tradition for *Spiritual Folk-Songs of Early America* (1937), *Down-East Spirituals, and Others* (1943) and *Another Sheaf of White Spirituals* (1952), and related them to specific secular tune families. Ingalls and John Wyeth, whose *Repository of Sacred Music, Part Second* appeared in 1813, provided

Ex.1 *Pisgah*, transcr. G. P. Jackson



conclusive evidence that the early converts drew on their knowledge of folk and popular tunes to give musical expression to their new religious feeling. An example from *The Christian Harmony* of secular music appropriated for a religious text is *Christ the Appletree* set to *Handel's Quick March*, a popular fife tune of the 18th century (ex.2). The practice of borrowing from the secular tradition was not unknown in previous religious movements, and it continued in the USA as the principal characteristic of the music heard in later camp meetings and in the urban revivals of the 19th and 20th centuries.

2. THE CAMP-MEETING SPIRITUAL. The camp-meeting spiritual is closely related to the folk hymn but is characterized by simplicity, frequent repetition, refrains and tag lines. Its music is related to existing folktunes, but is not entirely derivative. It resulted from a new wave of revivalistic activity beginning in 1800 in the areas of pioneer settlement (the Great Revival).

The camp meeting, an open-air religious service lasting several days, brought together thousands of settlers of all denominations. At similar Baptist services as early as 1770 hymns with added refrains were sung, although James McGready was credited with organizing the first camp meeting in 1800 in Logan County, Kentucky. Diversity of belief and practice was secondary to the religious fervour that permeated the preaching, singing, baptisms and Communion rites. The event was primarily social, giving settlers a release from the isolation and hardship that characterized their daily lives; it provided occasions for religious frenzy, fed by evangelists of all persuasions and by the constant singing in the encampment. Out of this came the camp-meeting spiritual, directly prompted by the emotional fervour of the participants, and as varied in texts and tunes as the diverse religious practices represented in the meeting.

Within the camp, particularly in the southern states, blacks, both slaves and freemen, mingled with whites, but conducted their religious meetings separately. The similarity of texts and tunes between white and black spirituals indicates a free exchange of musical elements and influences.

In the camp meetings texts by Watts and texts from the collections of Joseph Hart and John Rippon, as well as from Smith's *Divine Hymns*, were fragmented and supplied with tag lines and refrains. Tunes of the simplest order were improvised by the congregations. Participants drew on the musical resources of their denomination but the religious expression of the Separatists, now institutionalized among Baptists, prevailed. Methodists, who were newcomers to the frontier, readily adopted the practice. The musical characteristics of the camp-meeting spiritual were those that made it amenable to improvisation, extension and variation, and to rapid assimilation by large bodies of people limited in reading ability, musical performance and cultural experience. Repetition of text was one characteristic:

> Where, O where are the Hebrew Children?
> Where, O where are the Hebrew Children?
> Where, O where are the Hebrew Children?
> Safe in the promised land.

Refrains were often added to existing texts:

> Whither goest thou, pilgrim stranger
> Passing through this darksome vale
> Knowest thou not 'tis full of danger
> And will not thy courage fail
> I am bound for the kingdom
> Will you go to glory with me
> Halleluiah, praise the Lord.

Tag lines were frequently inserted into a couplet:

> I know that my Redeemer lives,
> Glory hallelujah!
> What comfort this sweet sentence gives,
> Glory hallelujah!

A couplet was sometimes followed by a refrain:

> O when shall I see Jesus
> And dwell with him above
> And shall hear the trumpet sound
> In that morning
>
> And from the flowing fountain
> Drink everlasting love
> And shall hear the trumpet sound
> In that morning

The repetition, tag lines, and refrains provided for participation in 'call-and-response' performances between evangelist and people. The most popular forms were four-line arrangements of *AAAB*, and the couplet with tag line, *A* (tag) *B* (tag). Refrains followed similar arrangements, and often used the melody of the verse or a new tune with a higher range.

The texts of the camp-meeting spiritual appeared first in pocket 'songsters' without music, compiled by ministers and enterprising laymen and sold on the site. Camp meetings became a community tradition in the 19th century and still occur in isolated areas of the southern states. After the Civil War (1861–5) there were only two significant publications for camp meetings: the *Revival and Camp Meeting Minstrel* (1867), popularly known as 'The Perkinpine Songster', and Joseph Hillman's *The Revivalist* (*c*1868).

The tunes of the folk hymns, religious ballads and spirituals persist in the rich oral tradition of the southern states (described by Jackson, Cecil Sharp and others in the early 20th century) and they retain much of the modal character of the original secular melodies. Printed sources of the folk hymns and spirituals are the shape-note tune books of the rural singing-school choral tradition. Wyeth's *Repository of Sacred Music, Part Second* appears to be a link between the music of the New England Separatists and the shape-note singers. The Repository was the first in a series of tune books used by itinerant music teachers who composed works in the style of Billings and others, and in imitation of their models added treble, alto and bass parts to the melodies they transcribed from common usage (ex.3, taken from the *Original Sacred Harp, Denson Revision*, where the tune is in the tenor part and is in the 'natural minor' or A mode; the harmonization – even the

Ex.2

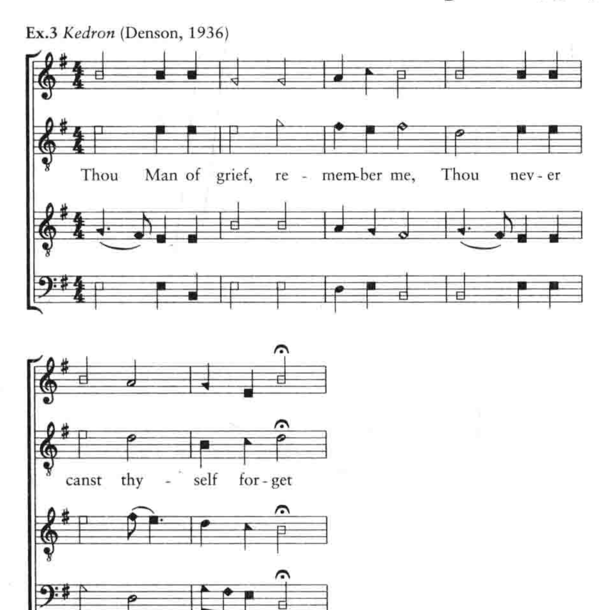
(a) *Christ the appletree* (Downey, 1968)

The tree of life my soul hath seen, la - den with

(b) *Handel's Quick March*

fruit and _ al - ways green.

Ex.3 *Kedron* (Denson, 1936)



alto part added in the early 20th century – stays within this modal scheme, and emphasizes two-note rather than triadic harmony, particularly open 5ths and octaves).

Eskew (1966) traced the history of these publications, identified the folk hymns and spirituals in each, and described their movement into the southern states. In particular, he documented the work of Ananias Davisson, who published the *Kentucky Harmony* (1816, suppl. 1820). William Walker's *The Southern Harmony and Musical Companion* (1835) and Benjamin F. White and E.J. King's *The Sacred Harp* (1844) are especially rich in folk hymns and spirituals. Levi C. Myers's *Manual of Sacred Music* (1853) shows a strong preference for camp-meeting songs.

An attempt to publish camp-meeting songs and other music for revivals in the cities of the northern states was made by Joshua Leavitt with *The Christian Lyre* (1830), but white spirituals never became popular in urban areas. From 1875 the main impetus of the revival movement was provided by the urban crusades of Dwight L. Moody and Ira Sankey and, later, the work of Billy Sunday and Homer Rodeheaver. The musical products of this era of revivalism, gospel hymns and other songs (*see* GOSPEL MUSIC, §I), were popular in style, and, in many instances, their music was taken directly from contemporary theatre and parlour songs.

A revival of interest in folk hymns and spirituals among choral directors and composers in the mid-20th century is evident in the increased number of choral arrangements and orchestral works in which the tunes are used; and compilers of hymnals, particularly those of the Baptist and Methodist denominations, have made use of many of the tunes and texts in their publications.

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II. *African-American spiritual*

Black spirituals constitute one of the largest bodies of American folksong that survived into the 21st century, and are probably the best known. They are principally associated with African-American church congregations of the Deep South, and the earlier, more informal and sometimes clandestine gatherings of blacks in 'praise houses' and 'brush arbour' meetings.

1. EARLY COLLECTIONS. Although black American singing, whether in the fields or in the churches, was remarked upon by many writers in the 18th century and the early 19th, few commented upon the songs in detail.

The English actress Fanny Kemble, wife of a slave-owner, noted in her diary in 1839 'how they all sing in unison, having never, it appears, attempted or heard anything like part-singing' (p.159). She described how at a funeral 'the whole congregation uplifted their voices in a hymn, the first high wailing notes of which – sung all in unison … sent a thrill through all my nerves' (p.140). She did not, however, note the words she heard. In the early 1860s Colonel Thomas Wentworth Higginson, in command of a black regiment, carefully wrote down the texts of songs he heard his men sing. Some of these were later included in his published memoirs of 1870, for example:

> I know moon-rise, I know star-rise,
> Lay dis body down.
> I walk in de moonlight, I walk in de starlight,
> To lay dis body down. (p.209)

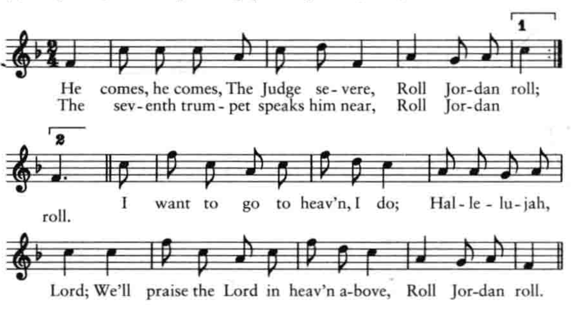
This form was typical of a great many spirituals: an alternating line and refrain which permitted endless extemporisation (see I,2, above). To the soldiers such songs were, he wrote, 'more than a source of relaxation; they were a stimulus to courage and a tie to heaven' (p.221). In 1867 William Francis Allen, Charles Pickard Ware and Lucy McKim Garrison published their *Slave Songs of the United States*, a collection that included some of the spirituals best known and still surviving in the late 20th century, including *Old ship of Zion*, *Lay this body down*, *Michael, row the boat ashore* and *We will march through the valley*, as well as many lesser-known songs. The authors confirmed the absence of part-singing but added, 'yet no two appear to be singing the same thing'. The lead singer, who would frequently improvise, was generally supported by 'basers' who provided a vocal groundwork and interpolations. The singing they heard abounded in 'slides from one note to another, and turns and cadences not in articulated notes'. In presenting their collection they regretted their inability to convey in notation 'the odd turns made in the throat, and the curious rhythmic effect produced by single voices chiming in at different irregular intervals'.

2. African and European sources. There was much speculation, especially among the early commentators on black spirituals, about possible African elements in the songs. Allen and others considered them 'to have become imbued with the mode and spirit of European music – often, nevertheless, retaining a distinct tinge of their native Africa' (1867). Wallaschek in *Primitive Music* (1893) denied that the songs had African elements; but he had not been to the USA and had not heard black spirituals sung. Krehbiel, after analysing some 500 collected spirituals, contended that they were essentially black American in character and origin. Few have questioned the African nature of the plantation 'ring shout', a shuffling circular dance to chanting and hand-clapping that accompanied the more joyous spirituals. Often viewed with alarm white Southerners, ring shouts were still being performed in the 1930s. Their ecstatic and trance-inducing nature suggested links with African custom. Other elements that might be evidence of African retention in this type of spiritual, such as improvised antiphonal singing, shouting, chanting, stamping and the involuntary spasms of 'possessed' members of the congregations, have also been observed in fundamentalist white churches, and may be related to the highly emotional forms of religious expression developed in the Great Awakening of the early 18th century. The Englishman Isaac Watts and others published large numbers of hymns during this period, which were learnt by 'lining out' (the intoning of a line by a precentor and its repetition by the congregation). The 1820 edition of Watts's hymns had wide circulation throughout the southern USA and 'Dr. Watts songs' were popular among black Americans. The closeness of lining out to the traditional African work song form of leader-and-chorus antiphonal singing undoubtedly contributed to the popularity of this style. Many of the hymn texts were used, in whole or in part, as the basis for spirituals.

Doubts have been raised concerning the origin of the black spiritual as a genre. Lovell (1972) contended, as had Krehbiel, that the spirituals were the innovations of black slaves, but evidence was adduced by White (1928), Johnson (1930) and Jackson (in several publications) to support a common source for both the black spiritual and the white in the camp meetings and the white Southern rural churches. Jackson, in particular, argued for white origins, pointing to many black spirituals as variants of songs published earlier in white tune books, notably those of the shape-note tradition (ex.4). But priority in publication is hardly proof of origin where folk music is concerned, especially when one body of the music in question is that of a group whose illiteracy was enforced by law. It would seem more historically accurate to assume that the exchange between black and white traditions was considerable and that the influence was mutual. Slaves were often permitted in the white churches where they heard the same services as their owners; and whites heard slaves singing spirituals on the levees, the plantations, the riverboats, and even in work gangs.

3. Textual and musical characteristics. Many spirituals are suffused with melancholy and have been called 'sorrow songs'. Intensely moving slow spirituals

Ex.4
(a) *Roll Jordan*, white camp-meeting spiritual (Jackson, 1964)



(b) *Roll Jordan*, black spiritual; transcr. G. P. Jackson



such as *Sometimes I feel like a motherless child*, *He never said a mumblin' word*, *Were you there when they crucified my Lord?* and *Nobody knows the trouble I seen* reveal the singers' own trials and identification with the suffering of Jesus Christ. The theme of death runs through many spirituals; some, like *Toll the bell, angel, I jus' got over*, suggest a spirit that has already left this earth. Other spirituals, however, sometimes called 'jubilees', are quick in tempo, highly rhythmic and often syncopated; they are performed in a call-and-response manner and are settings of more positive, optimistic or hortatory texts. Among these are *Didn't my Lord deliver Daniel?*, *I an' Satan had a race*, *Blow your trumpet, Gabriel* and *Git on board, chillun*. Some writers (e.g. Fisher, 1953) maintain that virtually all spirituals were codified songs of protest. The former slave and black leader Frederick Douglass (*c*1817–95) wrote of singing spirituals when a slave: 'A keen observer might have detected in our repeated singing of "O Canaan, sweet Canaan, I am bound for the land of Canaan" something more than a hope of reaching heaven. We meant to reach the *North*, and the North was our Canaan' (p.157). Spirituals such as *Steal away*, *Didn't my Lord deliver Daniel?* and *Children, we all shall be free* must have been seen as incitements to escape from bondage, while *We'll stand the storm* and *We shall walk through the valley in peace* were reassuring to faltering spirits.

Often the imagery of the spirituals includes vivid juxtapositions of phrases and literal interpretations of metaphoric biblical texts. The book of *Revelation* provided an important source of images for songs. But to quote spirituals out of context tends to emphasize their naivety; it is in the course of the singing that their beauty and freshness is most apparent.

The performance of black spirituals varied from that of white spirituals in a number of ways. A significant difference was the use of microtonally flatted notes (sometimes identified as lowered 3rds, 5ths and 7ths), which were frequently arrived at by progressive shading, particularly in the singing of the extended syllables of 'long-metre' spirituals. Syncopation was commonly introduced by individuals or small groups of singers within a congregation, which shifted the accents by anticipating or delaying the expected note. Counter-rhythms were marked by hand-clapping and, in those denominations that permitted it, by 'holy dancing' (dancing without crossing the feet). Black spirituals frequently began with the chorus preceding the first verse; others alternated verses and refrain lines, which were sung by the whole congregation. Responsorial singing was common, either in reply to a line or stanza sung by the leader, or by collective singing of the second half of a line that was begun by a solo voice. Special qualities of vocal timbre, including the rasp and a shrill falsetto, enriched the sound, while interpolated cries of 'Glory!' and other words or phrases of encouragement or affirmation made the spiritual far more varied in performance than some collections suggest.

4. After 1870. The publication of collections in the 1860s increased interest in black spirituals. But they were brought to an international audience through the appearances from 1871 of the Jubilee singers from Fisk University, Nashville, Tennessee. The group's purpose was to raise funds for the university, which was intended for black students, but they were unsuccessful until they included a number of spirituals in their programmes. Thereafter they performed concert arrangements of spirituals both in the USA and in Europe, and awakened an abiding interest in this form. The Jubilee Singers and later the Hampton Singers from the Hampton Institute in Virginia were the inspiration for Frederick J. Work, R. Nathaniel Dett, T.P. Fenner and Clarence Cameron White (who all conducted both groups) to arrange and publish their songs. From a folk form the spirituals rapidly became a part of the repertory of concert artists, cathedral choirs and even symphony orchestras. Many of the performers and composers who popularized the spirituals in concerts all over the world were black, among them Roland Hayes, Paul Robeson, William Grant Still and James Weldon Johnson. Publication ensured lasting respect for the spirituals and conservation of their words and melodies, but transcription for voice and piano, written arrangement for orchestras and the use of art-music singing techniques destroyed the spontaneity and unpredictable quality that the spiritual had had as a folk form.

Although the popularity of the spirituals on the concert platform increased during the 20th century, their appeal had already begun to wane in the black churches, and by the late 19th century gospel song began to replace the spiritual (*see* Gospel music, §II). The popular jubilee groups, mainly quartets, which had developed in the late 1870s, and whose successors recorded extensively in the 1920s and 30s often included spirituals among their songs. Their approach was already that of the gospel quartet: although there are detectable differences between the earlier and later phases, the relatively sophisticated arrangements performed by the quartets were far removed from the traditional forms of spiritual singing. Surviving examples of the earlier styles are to be found in the recordings of preachers and their congregations, of which many hundreds were issued, principally in the late 1920s. Among them are many instances of lining out, such as Rev. E.D. Campbell's *Come let us eat together* (Vic. 35824, 1927) and *I heard the voice of Jesus say* on Rev. P.E. Edmonds's *There's a Hole in the Wall* (Para. 12876, 1929). 'Long-metre' singing of a 'Doctor Watts' is to be heard on Rev. J.C. Burnett's *Amazing Grace* (Decca 7494, 1938), while alternating responses to a chanted solo are well represented on Rev. Gipson's *John done saw that holy number* (Para. 12555, 1927). An excellent example of overlapping singing against syncopated hand-clapping is to be found in a version of *Trouble don't last always* on Rev. J.M. Milton's recording with his Atlanta congregation of *A Four Day Ramble* (Col. 14501, 1929). The adoption of the jubilee songs by the Sanctified churches is vigorously demonstrated in the singing of *All God's chillen got wings* on Rev. F.W. McGee's *The Holy City* (Vic. 21205, 1927). Later recordings by preachers and congregations were frequently of this kind. Mention should also be made of black Sacred Harp singing from shape-note books (*see* Shape-note hymnody). Though seldom recorded, early examples include *Rejoicing on the Way* by the Fa Sol La Singers, recorded in Atlanta (Col. 14656, 1931), and *Bells of Love*, sung virtually as a round, by the Middle Georgia Singing Convention no.1 (OK 8883, 1930).

There were fewer recordings of preachers and their congregations after 1930, and when they increased in the 1950s spirituals had been largely replaced by gospel songs. However, older forms of the spiritual survived in

the remoter backwaters of black culture and particularly in the more conservative churches of the South. Many hundreds of recordings of these rural spirituals were made between 1933 and 1942 for the Archive of Folk Song of the Library of Congress. By far the most important pockets for conservation of the early spirituals and the ring shout were in the Sea Islands of Georgia and South Carolina, as demonstrated by Lydia Parrish in 1942. Recordings made 20 years later from this region, and from elsewhere in the South such as Georgia and Alabama, emphasize the persistence of the tradition in isolated communities unassailed by outside influences. In one example of a ring shout from Jennings, Louisiana, *Run old Jeremiah* (recorded by W. Brown, S. Brown and A. Coleman, AAFS L3, 1934), there is a train-like accompaniment of stamping feet. Another shout, *Eli you can't stand*, was performed with hand-clapping accompaniment to chanted lead-singing by Willis Proctor and others on St. Simon's Island (Prst. 25002, 1959).

Two singers who recorded spirituals extensively for the Library of Congress during the 1930s and early 1940s were Vera Hall and Dock Reed. Field recordings of these two a decade later included two examples of the simplest form of additive spiritual, *Dead and gone* and *Free at last* (1950, reissued on FW 4418, 1960), the latter dating from the mid-1860s. The complexity of the early shouting spirituals is suggested in *Rock chair, tol' you to rock* (*Rock Chariot*, 1950), performed by Rich Amerson, Earthy Ann Coleman and Price Coleman at Livingston, Alabama, which includes a counter-chant sung against the main theme (FW 4418, 1960). Re-creations of the Sea Islands spiritual songs with drum, fife and banjo accompaniment were made by Bessie Jones and a mixed group, including fine versions of *Before this time another year* and *Beulah Land* (Prst, 25001, 1959).

An outstanding example of the early form of the spiritual with unison singing and moaning is *Father I stretch my hands to Thee* (FW 2656, 1960) performed by Jake Field, Eastman Brand and Arthur Holifield. This is one of many recordings that show the relationship between black spirituals and white hymns, since the text used was written by Charles Wesley. Several spirituals with texts by Watts were sung by John and Lovie Griffin of Perry County, Alabama, including *When I can read my title clear* (FW 2656, 1956). Early recordings were made of the Fisk Jubilee Singers, such as *Roll Jordan roll* (*c*1913, reissued on RBF5, 1962), and show the concert-style spiritual. Some of the better-known of these arrangements of spirituals, including those published by the Fisk Jubilee Singers themselves in 1872 and 1892, have remained as favourites in black churches where gospel song has otherwise replaced the older traditions. Versions of the concert spirituals also appear among recordings made by many leading gospel singers and groups.

Thus, although the spiritual as a folk form declined in popularity among black Americans during the 20th century because of its association with slavery, extensive collecting, recording and scholarly study have ensured that the tradition will not be lost to future generations. *See also* UNITED STATES OF AMERICA, §II, 2.

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JAMES C. DOWNEY (i), PAUL OLIVER (ii)

Spirituellement. *See* SPIRITOSO.

Spisak, Michał (*b* Dąbrowa Górnicza, 14 Sept 1914; *d* Paris, 29 Jan 1965). Polish composer. He studied at the Katowice Conservatory, where in 1937 he took a diploma in the violin and composition, and also took composition lessons with Sikorski in Warsaw (1935–7). In 1937 he went to Paris, where he studied with Boulanger and remained until his death, while maintaining constant contact with his native country. Also in 1937 he became vice-president of the Society of Young Polish Musicians in Paris. He twice received the Lili Boulanger Prize (1945 and 1946) and was also twice winner of the Grand Prix of the Queen Elisabeth Competition (1953 for the orchestral Serenade, 1957 for the *Concerto giocoso*). In 1964 he was awarded the annual prize of the Polish Composers' Union.

Spisak was among the most outstanding Polish composers of his generation. His music, almost exclusively instrumental and emotionally rich and varied, shows an assurance of technique which is particularly apparent in his craftsmanlike writing for instruments, his transparent polyphony and his extraordinary feeling for orchestral colour. Throughout his career he remained faithful to the ideals of Boulanger and to the aesthetic of Stravinsky, whom he sometimes imitated to the extent of plagiarism. Undoubtedly his best compositions were modelled on Stravinsky's rejuvenated Classical and Baroque designs. Sometimes he attempted to reach beyond these influences by means of a neo-Romantic style, but this type of composition, exemplified by the String Quartet, is rather rare. More commonly his works are dominated by pre-Classical counterpoint, motoric rhythms, a simple handling of form and traditionally accomplished facture. Most of his few vocal works were occasional; the *Anthem* for chorus and orchestra (1947), for example, was composed for Boulanger's 60th birthday.

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(*selective list*)

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VOCAL

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BOGUSŁAW SCHÄFFER

Spitta, (Julius August) Philipp (*b* Wechold, nr Hoya, 7 Dec 1841; *d* Berlin, 13 April 1894). German music historian. His father was Philipp Spitta (1801–59), theologian and author of the Protestant hymn collection *Psalter und Harfe*. His musical education began early with piano, organ and composition lessons. He entered the University of Göttingen in 1860, first studying theology and then classical philology. In Göttingen he also continued to compose, wrote a brief biography of Schumann and began a lifelong close friendship with Brahms. He took the PhD in 1864 with a dissertation on Tacitus and became a Gymnasium teacher of Greek and Latin in Reval (now Tallinn), Sondershausen and finally Leipzig. While still in Reval he had begun lecturing at the museum on music history, and soon Bach research became his main interest. The first volume of his epoch-making study of Bach appeared in 1873; two years later he was appointed professor of music history at the University of Berlin and administrative director of the Berlin Hochschule für Musik, positions he held until his death.

Spitta's approach in the Bach biography reflected the traditional concept of art history as the history of individual artists, but was tempered with a strong, fresh emphasis on historical context. The introductory chapters, for example, present the first detailed study of 17th-century German choral and keyboard music. In subsequent works his concern became increasingly the refinement of musicological research. By his rigorous application of source-critical studies (his aesthetic judgments were strongly influenced by neo-Kantian philosophy), he laid the foundations of a system of historical criticism. He was exceptionally active and productive as a researcher, teacher, writer and editor, and he developed an interest in almost every period of music history, from the early Middle Ages to the music of his own time (he wrote, for example, the first scholarly articles on Schumann, Spontini and Weber for *Grove's Dictionary of Music and Musicians* (3/1883)).

As one of the leading figures of later 19th-century musicology, he made a lasting impression on the new academic discipline: together with Chrysander and Adler, he founded in 1885 the *Vierteljahrsschrift für Musikwissenschaft*, among the first scholarly music periodicals, and without his support the Denkmäler deutscher Tonkunst could not have been published. During his term of office at Berlin University he educated a whole generation of scholars, among them Oskar Fleischer, Max Friedlaender, Carl Krebs, Max Seiffert, Emil Vogel, Peter Wagner and Johannes Wolf.

Most of Spitta's library and scholarly estate was left to the Hochschule für Musik and is now divided between its library, the Staatsbibliothek zu Berlin and the University Library at Łódz.

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CHRISTOPH WOLFF

Spitzflöte (Ger.). *See under* ORGAN STOP.

Spitzharfe (Ger.). *See* ARPANETTA.

Spitzmüller(-Harmersbach), Alexander, Freiherr **von** (*b* Vienna, 22 Feb 1894; *d* Paris, 12 Nov 1962). Austrian composer. The son of the last finance minister of the Austro-Hungarian Empire, he was originally intended for the legal profession and took the doctorate in law at Vienna in 1919. His first music studies were with Kanitz at the Neues Konservatorium, Vienna; later he studied informally with Berg and Apostel. In 1928 he emigrated to Paris where he was appointed a professor at the Schola Cantorum. From 1946 to 1953 he was director of French broadcasts to Germany and Austria, conducting some performances himself. As a critic he championed the cause of new Austrian music, particularly that of Berg, in France; his commentaries often appeared under the pseudonym Jean Cartier, or under his hyphenated family name. A long-standing member of the ISCM (which was instrumental in giving many of his own compositions their first performances), he was also president of the Centre Culturel Autriche and a representative of the Austrian Autorenschutzgesellschaft. In 1959 he was awarded the music prize of the city of Vienna, and in 1960 the Paris Conservatoire library organized an exhibition devoted exclusively to his works. His music embraces tonal and 12-note methods of organization, frequently reflecting his interest in Les Six.

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JOHN MORGAN

Spivacke, Harold (*b* New York, 18 July 1904; *d* Washington DC, 9 May 1977). American music librarian and administrator. At New York University he took the BA in 1923 and the MA in 1924. He later studied at the University of Berlin, where he received the PhD in 1933 with a dissertation on aspects of tonal intensity. His private teachers included Eugen d'Albert and Hugo Leichtentritt. After working in New York as a research assistant to Olin Downes (1933–4), he joined the staff of the music division of the Library of Congress in 1934; he was assistant chief of the division from 1934 to 1937 and chief from 1937 until his retirement in 1972. During his long tenure in the music division Spivacke was active with a number of governmental agencies and departments in addition to the Library of Congress. His activities in professional organizations included a term as president of the Music Library Association (1951–3) and offices in the National Music Council, the IAML and the AMS.

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PAULA MORGAN

Spivakov, Vladimir (*b* Ufa, 12 Sept 1944). Russian violinist and conductor. He studied at the Central School of Music with Lubov Siegal, the Leningrad Conservatory with Veniamin Sher and the Tchaikovsky Conservatory, Moscow, with Yuri Yankelevich. He won first prize in the White Nights Festival in Leningrad at the age of 13, first prize in the International Competition for Violinists in Montreal in 1969 and second prize in the Tchaikovsky Competition in Moscow in 1970. He subsequently appeared as a soloist throughout the USSR and Eastern Europe, and in 1975 made his first tour of the USA, returning in 1976 for two acclaimed recitals at Carnegie Hall. He toured Europe as a soloist with the Moscow State SO and made his London début with the LPO in 1977. In 1979 he made his conducting début, with the Chicago SO, and the same year founded his own chamber orchestra, the Moscow Virtuosi, which has toured

extensively in Europe. Spivakov teaches at the conservatory in Madrid and is director of the Colmar International Festival. He has given the premières of works by Pärt and has made numerous recordings, of which those of the Bach and Mozart violin concertos (with the Moscow Virtuosi) are particularly memorable. His playing is distinguished by its purity of tone and minimal use of vibrato. He plays on a Francesco Gobetti violin dated 1716. (P. Coggin: 'Subtle Style', *The Strad*, c (1989), 748–50)

MARGARET CAMPBELL

Spivey, Victoria (*b* Houston, 15 Oct 1906; *d* New York, 3 Oct 1976). American blues singer and pianist. The daughter of the leader of a string band, she learnt the piano as a child and by the age of 12 was performing at the Lincoln Theatre in Dallas. After working with local artists, including Blind Lemon Jefferson, she commenced her recording career in St Louis. *Black Snake Blues* (1926, OK), to her own piano accompaniment, was an instant success. Her voice was lean and nasal and she made much use of moaned syllables. A partnership with Lonnie Johnson produced many notable titles, including *T.B. Blues* and *Murder in the First Degree* (both 1927, OK). In 1929 Spivey appeared in *Hallelujah!*, an all-black film directed by King Vidor, and also recorded several titles with Henry 'Red' Allen's New York Orchestra, notably the *double entendre* song *Funny Feathers Blues* and the characteristic *Moaning the Blues* (both 1929, Vic.). She toured with the dancer Billy Adams in the 1930s with whom she performed in Olsen and Johnson's revue *Hellzapoppin*, she also sang with Louis Armstrong, making occasional recordings – often of a mildly risqué nature – such as *Good Cabbage* (1937, Voc.). In this period Spivey arranged recording sessions for her sisters, Elton Spivey, known as the 'Za Zu Girl', and Addie 'Sweet Peas' Spivey. In the 1940s she settled in New York, where she continued to perform in jazz clubs before joining the church for several years. In 1962 she formed her own Spivey record company and recorded a number of well-known singers as well as her own works, reviving an old partnership with Johnson on *Somebody's Got to Go* (1962). Her voice remained strong and her vivacious stage personality undiminished even in the last years of her life.

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PAUL OLIVER

Split (It. Spalato). Town in Croatia on the Adriatic coast. Originally it developed round the ruins of the palace of Emperor Diocletian; later with the rest of Dalmatia it was a part of the Venetian Republic. After the fall of the republic and after the Napoleonic wars it belonged to the Austro-Hungarian Empire; between 1919 and 1921 it was occupied by Italy and from 1921 to 1992 was in Yugoslavia.

The cathedral church of St Dujam and the Franciscan monastery (founded *c*1213) were the centres of musical activity from the Middle Ages. At the beginning of the 17th century several native and Italian composers associated with the cathedral as *maestri di cappella* and organists (e.g. Tomaso Cecchino, Ivan Lukačić) introduced the new monodic style into the local sacred and secular music. This was a relatively brief period of remarkable prosperity when musical activity seemed to keep pace with developments in Venice. The second half of the 17th century was a period of stagnation, and then in the 18th century musical standards improved again. C.A. Nagli, who later became *maestro di cappella* at the Chiesa dei Frari, Venice, was in charge of the music between 1710 and 1725; later in the century the post was occupied by Julije Bajamonti.

The cathedral continued to appoint the directors of music in the 19th century, but this period was generally characterized by a decline in standards. In the mid-19th century opera became increasingly popular; between 1859 and 1881 visiting opera companies appeared regularly in the Teatro Bajamonti. The new City Theatre was opened in 1893 (cap. 500). The first attempt to form a resident company was made in 1922, although it was not until 1945 that a permanent company was established. The repertory consists mainly of the standard Italian 19th-century operas and works by Slavonic and Croatian composers, especially those associated with Split (Jakov Gotovac, Josip Hatze, Ivo Tijardović). The summer festival Splitske Ljetne Priredbe, founded in 1954 and later renamed Splitsko Ljeto, chiefly presents opera.

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BOJAN BUJIĆ

Split key. In keyboard instruments, particularly organs, harpsichords and virginals, a key that is divided or 'split' into two parts. Most commonly it is the raised 'sharp' keys in the bass octaves that are so split, but occasionally natural keys may be divided also (e.g. on an instrument by GIOVANNI BATTISTA BONI). The front part is about one third of the length of the whole, and usually the back part is set slightly higher to facilitate playing. Each part has its own key-lever and playing action so that two notes are available. (For illustration, *see* ENHARMONIC KEYBOARD, fig.1.) Split keys have been used for two purposes: (*a*) to permit sounding additional chromatic degrees in non-equal temperaments (when, for example, E♭ and D♯ or G♯ and A♭ are not enharmonically equivalent; *see* ENHARMONIC KEYBOARD); (*b*) in a broken octave (*see* BROKEN OCTAVE (i)): a variation of the SHORT OCTAVE in which the lowest raised keys are divided so that the front part provides the pitch that would be expected of it in a

normal short octave and the rear part sounds the accidental that would be found in a chromatic octave.

□

Split sharp. *See* SPLIT KEY.

SPNM. *See* SOCIETY FOR THE PROMOTION OF NEW MUSIC.

Spoerri, Bruno (*b* Zürich, 16 Aug 1935). Swiss jazz musician, composer and sound engineer. He studied the piano, the saxophone, theory, counterpoint and dodecaphony with Robert Suter and psychology, philosophy, musicology and mathematics at Basle, Zürich and Freiburg universities (1954–60). Active as a performer, he played in many jazz groups and toured Europe with the Metronome Quintet. From 1965 to 1967 he was the music director of Televico Film Production, Zürich. Later, he worked as a freelance composer, performer and sound engineer. He co-founded the Swiss Society of Computer Music in 1982 and the Swiss Center for Computer Music in 1984. He has taught at the Zürich, Berne and Biel conservatories and at the Lucerne Jazz School. His honours include the Zürich film award (1973) and the Ars Electronica Linz award (1979).

Spoerri's primary interest is electronic composition. His works, which range from music for television commercials to film scores, have used the ondes martenot, *musique concrète* and computer-generated sounds. Characterized by rough experimental timbres and sharp rhythmic accents influenced by jazz, his style relies on live electronics, dialogues with the computer and interactive composition.

WORKS
(*selective list*)

all unpublished

Film scores: Ddanach (dir. R. Cohen), 1970; Tauwetter (dir. M. Imhoof), 1980; Teddy Bär (dir. R. Lyssy), 1984; Umbruch (dir. H.U. Schlumpf), 1987; Der Kongress der Pinguine (dir. Schlumpf), 1993; many others incl. short films and TV commercials

Other: Die Stimme der Verfolgten, spkr, elec sax, clavinet, ondes martenot, 1969; Ballett-Divertimento, chbr orch, jazz band, 1971; Conc., pneumatic drill, 1971; Divertimento 76, wind qnt, elec, 1976; Playback, sax qt, tape, 1990; Hausmusik, tape, 1995; incid music for radio

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SML (C. Rentsch)

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THOMAS GARTMANN

Spofforth, Reginald (*b* Southwell, bap. 12 Sept 1769; *d* Kensington, London, 8 Sept 1827). English composer. His uncle, Thomas Spofforth (*d* 1826), was organist of Southwell Minster (1764–1818) and took care of his early musical instruction. Sir Richard Kaye, a prebendary of Southwell who was also Dean of Lincoln, encouraged him to go to Lincoln, where for a time he acted as deputy organist at the cathedral. He then moved to London, where he studied composition with Benjamin Cooke (ii) and the piano with Steibelt. When in 1793 he won two prizes for glees from the Noblemen's and Gentlemen's Catch Club, his successful career as a composer had begun. His earliest publications had been of solo songs, but from about 1796 he published numerous glees, many of which also appeared in anthologies. He contributed various songs and glees to productions at Covent Garden, where he appears to have been chorus master for a time; but he declined Harris's invitation to succeed Shield as musical director there in 1797. He was at one time organist of the Fitzroy Chapel, and later at Eltham parish church; much of his time was spent in teaching.

Spofforth was one of the leading glee composers. His glee *Hail, smiling morn,* no.6 of *Six Glees* (1810), was possibly the most popular glee in the entire repertory. It was one of the first in what Barrett termed the 'partsong' style: melodious, flowing and sentimental, but lacking the dramatic treatment of the text that was a feature of the earlier glee. Classical instrumental music played a part in this trend towards a more balanced structure: some of his glees, indeed, are in strict sonata form. Three charming books of nursery rhyme settings appeared, some as glees for two sopranos and bass, others as solo songs. Spofforth composed many songs and duets but, as far as is known, no instrumental or sacred music.

Reginald's brother Samuel Spofforth (1780–1864) was organist of Peterborough Cathedral (1798) and from 1807 of Lichfield Cathedral; he was a composer of cathedral music and chants.

WORKS
all published in London

75 glees (according to Baptie), pubd singly and in 18th- and 19th-century anthologies; also in Spofforth's collections: 6 Glees, Bk the First (*c*1796); 6 Glees (1810); A Collection of Glees, compiled from the unpubd MSS, ed. W. Hawes (1830)

Nursery rhyme settings: The Newest Christmas Box, op.2, 1–3vv, pf, bk 1 (*c*1797), bk 2 (*c*1805); The Twelfth Cake, a Juvenile Amusement, op.3 (1807)

Songs and duets: 6 Canzonets (1790); others pubd singly and in 18th- and 19th-century anthologies

Songs in Covent Garden stage works: The Pirates, 1792; Mago and Dago, 1794; Windsor Castle (J.P. Salomon), 1795; The Witch of the Wood, 1796

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NICHOLAS TEMPERLEY

Spohr, Louis [Ludewig, Ludwig] (*b* Brunswick, 5 April 1784; *d* Kassel, 22 Oct 1859). German composer, violinist and conductor.

Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, he has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity. Mozart's *Figaro* and Wagner's *Tristan* were both composed during Spohr's lifetime; his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism.

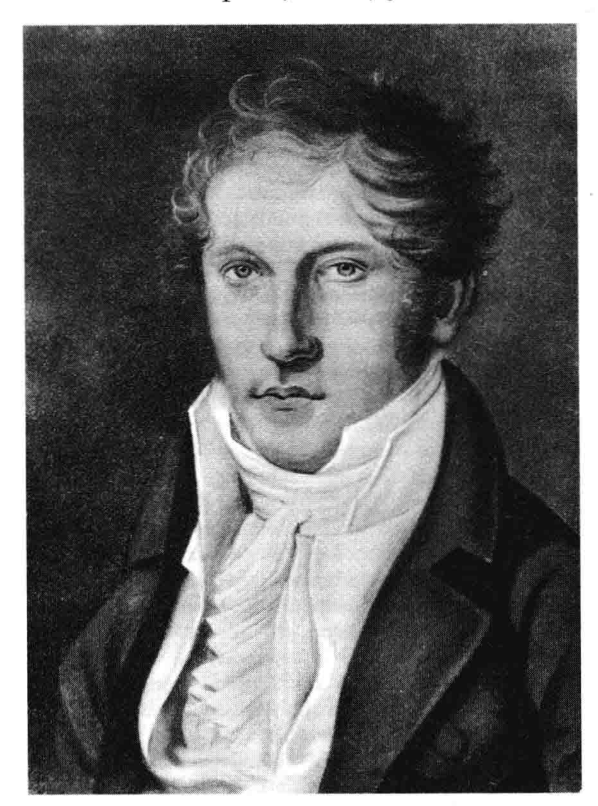
1. LIFE. Spohr was born into a family which had been active in the vicinity of the Harz mountains, particularly as doctors and pastors, for at least five generations. Both his grandfathers were Lutheran pastors, but his father, Carl Heinrich Spohr (1756–1843), who married a cousin, Juliane Ernestine Luise Henke (1763–1840) on 26 November 1782, had reverted to his family's earlier profession of medicine. Their first child, born a year and a half

later, was christened Ludewig, but in accordance with fashionable French taste he was always known as Louis. At that time Carl Heinrich was practising in Brunswick, but in 1787 the family moved to Seesen, where he had been appointed district physician.

Spohr's mother was an accomplished singer and pianist, while his father played the flute, and the boy soon showed musical interest and ability. His father bought him his first violin in 1789 and he studied the instrument locally, initially with J.A. Riemenschneider and, from about 1791, with the French émigré Dufour, with whose encouragement the boy progressed rapidly in violin playing, and even attempted composition. When Dufour left Seesen in 1796 he persuaded Spohr's parents, despite strong family disapproval of a career in music, to send their son to school in Brunswick where he would have a better opportunity to develop his musical talents. The following year, therefore, Spohr became a pupil at the Collegium Carolinum and studied the violin privately, first with Gottfried Kunisch, a member of the ducal orchestra, and later with the Konzertmeister Charles Louis Maucourt; he also received his only formal instruction in musical theory, lasting little more than a year, from the organist Carl August Hartung. He continued his studies in composition by reading theory books and borrowing scores from the Brunswick Hoftheater, while furthering his practical experience playing in concerts and in the theatre orchestra.

The failure of a badly planned concert tour to Hamburg in 1799 caused Spohr, on his own initiative, to approach Duke Carl Wilhelm Ferdinand of Brunswick for patronage. After Spohr had given evidence of his potential at a court concert the duke appointed him *Kammermusicus* and promised to further his studies at a later date. For three years he participated in a variety of musical activities, the operas of Cherubini and Mozart and the quartets of Haydn, Mozart and Beethoven making a particularly powerful impression on him. In April 1802 the duke fulfilled his promise by engaging Franz Eck, one of the last direct representatives of the Mannheim School, to take Spohr as a pupil on a concert tour to St Petersburg. From this Spohr returned to Brunswick in summer 1803 with a technical command sufficient to play any of the concertos in the repertory, and a portfolio of his own compositions that included the Violin Concerto op.1 and the violin duets op.3. His musical experience was enhanced later that year when he heard Pierre Rode perform in Brunswick; deeply impressed, he set about acquiring the best features of his style. For two more years he remained a member of the Brunswick Hofkapelle with increased salary. In autumn 1804 he embarked on a successful concert tour, for which, under Rode's influence, he composed two new concertos. As a result of Friedrich Rochlitz's enthusiastic reviews in the widely circulated *Leipziger allgemeine musikalische Zeitung* Spohr was invited to apply for the post of Konzertmeister in Gotha, to which, despite his youth, he was appointed on 5 August 1805.

Spohr remained in Gotha until 1812, developing his skills as a conductor and broadening his experience as a composer. In the relatively progressive political and cultural atmosphere of Gotha his liberal political views also continued to ripen, and in 1807 he became a committed freemason, joining the Gotha lodge '*Ernst zum Kompass*'. His marriage to the brilliant harpist



1. Louis Spohr: self-portrait, c1807 (Landesmuseum, Brunswick)

Dorothea [Dorette] Scheidler (1787–1834) in 1806 led him to produce a series of works for violin and harp, which they performed on their periodic concert tours (October 1806 – April 1807, October 1809 – March 1810, October 1812 – April 1813). Two daughters were born to the couple during these years. Spohr continued to write works for his own instrument, including several violin concertos and potpourris, the first of his quatuors brillants, his first four 'true' string quartets and some effective string duets. In addition he wrote his first two clarinet concertos for Simon Hermstedt, his first three operas (the last of which, *Der Zweikampf mit der Geliebten*, had a moderately successful production in Hamburg in 1811), his first book of lieder in 1809, his first symphony in 1811, and his first oratorio *Das jüngste Gericht* in 1812. The symphony and oratorio resulted from suggestions by Georg Friedrich Bischoff, at whose request Spohr directed the large-scale music festivals in Frankenhausen (1810 and 1811) and Erfurt (1812). Spohr also began to acquire his reputation as a fine violin teacher which over the years led him to train many leading violinists of younger generations.

During his concert tour of 1812–13 he accepted the post of Kapellmeister (effectively leader) of the orchestra of the Theater an der Wien in Vienna. His two years in the city associated with Haydn, Mozart and Beethoven, where he formed a friendly relationship with the last named, stimulated him powerfully as a composer; this stimulation, together with a commission from Johann Tost, led him to produce a succession of fine chamber works (four string quartets, two string quintets, the Octet and the Nonet). He completed his opera *Faust* in four months of intensive activity in 1813, but it was not

performed until 1816 (by Weber in Prague). The situation at the Theater an der Wien soon became uncongenial, and after an acclaimed performance of his latest violin concerto (no.7, in E minor) in February 1815, Spohr left Vienna to begin a period of two years travelling and concert-giving in Switzerland, Italy and Germany. The most important work from this period is the *Gesangsszene* Violin Concerto (no.8, in A minor), composed specifically to appeal to Italian taste, but two sets of imaginative lieder (opp.37 and 41), the Notturno for wind op.34 and the magnificent violin duets op.39 also date from these years. From the end of 1817 until 1819 he was resident in Frankfurt as director of opera, where he did much to raise standards of performance. In Frankfurt he revised and produced *Faust* and composed a new opera, *Zemire und Azor*, having decided to abandon a libretto based on a tale by J.A. Apel after hearing that Weber was treating the same subject (*Der Freischütz*). He also enriched the musical life of Frankfurt by presenting a series of quartet concerts, for which he composed his String Quartets op.45. At this time his family was increased by a third daughter; and he made many lifelong friends, including the singer and later director of the Frankfurt Singverein J.N. Schelble, and the song composer Wilhelm Speyer, with whom he regularly corresponded until his death. To Dorette's particular regret, difficulties with the management of the theatre caused Spohr to tender his resignation to take effect from 30 September 1819, and they returned once more to their unsettled life.

A lucrative engagement with the London Philharmonic Society, facilitated by Ferdinand Ries, took them to England in February 1820, where Spohr was inspired to compose his splendid Second Symphony. Despite its warm reception, along with others of his works, at the Philharmonic Concerts, however, it was rather as a violinist and director that Spohr made his greatest impact in England at this time. *The London Magazine* considered his violin playing to have been 'the principal novelty and attraction of the present season'. His innovatory use of a baton to direct the orchestra was confined to rehearsal (but his direction with his violin bow at the concert was also considered unusual in London). Dorette's performances were praised in *The Quarterly Musical Magazine* as 'highly finished', but her increasingly delicate health rendered harp playing too strenuous, and Spohr began the composition of his Quintet for Piano and Wind (op.52) so that she would have something to play on the piano. A sojourn in Gandersheim with Spohr's parents gave him the leisure to complete the Quintet and a new violin concerto in D minor (no.9, op.55), which he performed at a festival in Quedlinburg. Spohr and his wife then set off for their first visit to Paris, where they arrived on 7 December 1820. There he met Cherubini and was gratified by that master's appreciation of his op.45 string quartets. His only public appearance, with the new violin concerto, though successful, was rather grudgingly praised by the press, to whom he had neglected to offer the customary bribes; the *Courier des spectacles* considered that 'if he stays for some time in Paris he could perfect his taste and then, returning, form that of the good Germans'. Four reports on the state of music in Paris, which Spohr contributed to the *Allgemeine musikalische Zeitung* at that time, illustrate his own reservations about French music, summed up in his comment: 'It requires no long residence here to adopt the frequently expressed opinion that the French are not a musical nation' (xxiii, 1821, p.158). Spohr's music never obtained significant success in France.

On the journey to Paris Spohr had been inspired by hearing rehearsals of 16th-century choral music at Anton Thibaut's house in Heidelberg, and during another short stay in Gandersheim he wrote an impressive, though extremely taxing, ten-part unaccompanied mass (op.54). In October 1821 the family settled in Dresden,where Spohr renewed his acquaintance with Weber, began work on what was to be his most successful opera, *Jessonda*, and composed a new set of string quartets (op.58). He considered a second concert tour to Italy, but through Weber's good offices was offered the post of Kapellmeister in Kassel, which, after considering a similar offer from Gotha, he accepted. He was to remain in Kassel for the rest of his life, despite periodic tensions arising from the conflict between his liberalism and the reactionary attitudes of the electoral court.

Spohr's principal duty in Kassel was the direction of the opera, and he was guaranteed a voice in the choice of repertory. His contract allowed him two months' leave of absence a year and a generous pension. He also directed the established series of subscription concerts and founded the Cäcilienverein to facilitate the performance of choral works. His authority and effectiveness as a conductor and musical organizer quickly made the musical establishment in Kassel one of the finest in Germany. The quality of the orchestra was increased by the influx of accomplished violinists who came to study with Spohr, and who he insisted should play in the orchestra as part of their training; during the 1820s these included Hubert Ries and Ferdinand David.

The move to Kassel, at the age of 37, marks an important turning-point in Spohr's creative life. Although he was at the height of his powers as a violinist, he devoted an ever-increasing proportion of his time to compositions that were not centred on his own instrument. From 1822 Spohr never travelled abroad to appear primarily as a violinist (though he continued to play in public until the last decade of his life), but rather as a conductor of his major works. The triumphant production of *Jessonda* in 1823 did much to confirm his reputation as one of Germany's leading composers, and this was further increased by the production of his oratorio *Die letzten Dinge* at the Lower Rhine Festival of 1826. The performance of this work as *The Last Judgement*, at the Norwich Festival of 1830, laid the foundations of Spohr's reputation in England as one of the greatest composers of the age. Among his other notable compositions in these years were the first two of his four double string quartets, the splendid String Quintet in B minor, several string quartets and concertos, and the Third Symphony. Much of his energy during his first decade in Kassel, however, was devoted to opera composition, as he attempted but failed to match the success of *Jessonda*. The troubles that followed from the political disturbances of 1830 led to the closure of the opera during 1832–3, and helped to put an end to Spohr's operatic ambitions for some 13 years. His creative flow was stemmed by the excitement of events in 1830 and his disappointment at the failure of the 1831 reforms, and he occupied himself with writing his *Violin-Schule*, which became one of the most respected and widely used violin methods of the century. He returned to composition in 1832 with his programmatic Fourth

Symphony *Die Weihe der Töne*, an instrumental setting of a poem by his recently deceased friend Carl Pfeiffer, and a number of chamber works, including the fine Third Double Quartet. The death of Dorette in November 1834 temporarily halted work on his passion oratorio *Des Heilands letzte Stunden*, but it was completed the following year.

In 1836 Spohr married Carl Pfeiffer's 28-year-old sister Marianne, a gifted amateur pianist who stimulated him to compose a series of chamber works with piano, for which he had written little up to that time; these included the three *duos concertants* for violin and piano (1836–7), the five piano trios (1841–9), the Piano Quintet (1845) and the Septet (1853). His only piano sonata (1843) was dedicated to Mendelssohn, who always regarded him with deep respect and whom he, in turn, greatly admired. Among the best of his other works from this decade are the Fifth Symphony, in C minor, and the set of leider op.103 for soprano, clarinet and piano, both composed in 1837. Spohr's ties with England were renewed in 1839 when he went over to Norwich to conduct *Des Heilands letzte Stunden* (initially entitled *The Crucifixion* in English but later called *Calvary*). This visit marked the beginning of a period of veneration comparable to that accorded to Mendelssohn, though less enduring. Spohr's last oratorio, *The Fall of Babylon* (*Der Fall Babylons*), was commissioned for the 1842 Norwich Festival, though he was prevented from conducting it by the electoral prince's refusal of his leave of absence. The highpoint of Spohr's popularity in England was reached with the visit of 1843, when *The Musical World* rhapsodized about him as 'the great Spohr – the immortal while yet living . . . the mighty master, who has stamped on his contemporaries that impression to which we are rarely susceptible but through the medium of an age's authority'. The feelings aroused by such a reception could not but contrast jarringly with his situation in Kassel, where political repression was among the worst in Germany; and had it not been for his wife's attachment to her family he would have been very tempted to accept the proffered directorship of the Prague Conservatory. Spohr's continuing interest in current artistic developments is attested by his production of Wagner's *Der fliegende Holländer* in Kassel in 1843, and his attempt to treat his final opera, *Die Kreuzfahrer*, as 'music drama'. His humanitarian concerns were evinced by his persistent efforts on behalf of his musicians' salaries and benefits.

Spohr's services were often in demand during those years as a conductor of music festivals, among them the great Beethoven festival at Bonn in 1845, attended by several of the crowned heads of Europe, the direction of which he shared with Liszt. His pre-eminent position in the world of German music also brought him numerous honours, including membership of 38 musical societies, a doctorate from Marburg University and in 1847, on the 25th anniversary of his appointment in Kassel, belated recognition of his worth by the award of the title Generalmusikdirektor. Shortly afterwards Spohr was appointed to the place in the Prussian order *pour le mérite* left vacant by Mendelssohn's death. Official recognition of his distinction was late in coming because, as Moritz Hauptmann observed, a man with Spohr's liberal views had to live a long time to be honoured by the establishment. (His earlier receipt of the Order of the Golden Lion occurred, according to Hauptmann, only because the elector wished to spite the theatre director Feige.)

The last ten years of Spohr's service in Kassel were not without irritations. He was deeply interested in the movement towards political liberalization in 1848, which inspired one of the freshest of his late works, the String Sextet op.140, and profoundly dejected by the reversal of the reforms. As a protest he gave up playing the violin in public in Kassel and made no secret of his disgust with the course of political events. Only his international eminence, manifested for instance in the serenade given to him on his birthday in 1850 by the Prussian troops who had been sent to prop up the elector's unstable regime, saved him from the persecution directed towards other state servants with liberal ideas. However, in 1851 his formal request for his contractual leave of absence was refused without explanation, and when he took it regardless he was faced with a fine, which, despite taking legal action, he was forced to pay. On the other hand, two final visits to England in 1852 and 1853, where his operas *Faust* (for which he wrote recitatives to replace the dialogue) and *Jessonda* were given at the Royal Italian Opera, were unalloyed triumphs. Spohr's compositional activity slowed down in his last years, though as late as 1856 he produced the effective songs for baritone, violin and piano op.154. His physical vigour remained remarkably unimpaired, so that Hauptmann could write in 1856 'There are plenty of people who have grown old; he is the only one that is always young'. Thus when he received a curt official notice in November 1857 informing him that he was to be 'permitted to retire' he briefly considered bringing a lawsuit against the elector, but soon began to enjoy his freedom. An accident that winter in which he broke his right arm, however, put an end to his violin playing and he became increasingly subject to despondency, dying after a short illness in October 1859.

2. Works. In the period between 1820 and 1835, before Mendelssohn's influence came to dominate the world of German music for a while, Spohr's works were seen by many of his contemporaries within the sphere of German influence as representing the *ne plus ultra* of modern art. The widespread admiration elicited by his music at that time led, despite an often repeated charge of mannerism and self-repetition in his later works, to Spohr's apotheosis in his own lifetime. In 1843, J.W. Davison could write that he was:

> a witness to his own admission into the realms of classical immortality. His writings take their station among the master-pieces of Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber and Cherubini. They have long enjoyed that distinction and nothing can now remove them from the rock upon which they are fixed . . . their influence will survive until art is on its death-bed. (*Musical World*, xviii, 1843, p.259)

Davison's description of Spohr as 'founder of a new feeling, if not of a new school in music' succinctly pinpoints the secret of his impact on younger musicians. While Beethoven, combining a forceful directness of utterance with infinite subtlety of nuance and structure, was forging a path along which no composer could follow him, Spohr accepted the substance of received classical forms but filled them with music that, employing a highly distinctive melodic and harmonic idiom, proved wonderfully apt to depict the fluctuating emotions of the human soul. Spohr's music was in many ways a counterpart to Jean Paul's prose. It was capable of inducing a state of



2. Louis Spohr

rhapsodic rapture or eliciting tears, as illustrated by Hauptmann's recollection after first hearing Spohr's Overture in C minor op.12, in about 1809: 'I cried, cried again the whole way home, cried at home by the pailful, and cried for several days afterwards. I see myself even now, sitting alone weeping like mad in a delirium of joy and despair' (*Letters of a Leipzig Cantor*, i, 13).

Spohr's style was formed from a number of diverse elements. His earliest experiences were of music by such north German composers as J.A. Hiller and Kalkbrenner; Mozart, too, was probably encountered at a fairly early stage, along with Dittersdorf, Weigl and other south Germans, and these seem to be the predominant influences in his surviving compositions from the 1790s. In Brunswick he became familiar with more substantial pieces. He is likely to have heard and probably played in some of the great Mozart operas, including *Die Zauberflöte* and *Don Giovanni*, at the Brunswick theatre between 1797 and 1800. His violin playing introduced him to music in a very different style – that of the Viotti School – which was to be a decisive influence on his musical idiom. After 1800 this was supplemented by much else from the French repertory, performed by a French opera company resident in Brunswick. Cherubini's *Les deux journées* made a powerful impression on him and, as he recalled, fostered his liking for 'interesting harmonic progressions'. However, he also admired the Viennese Classical quartet repertory, becoming an early champion of Beethoven's op.18 in north Germany. Only in the light of this amalgamation of German and French influences is it possible to understand Spohr's style. The importance of the latter on his compositions was immeasurably enhanced by his personal encounter with Pierre Rode, whose lyrical and often elegiac melodic style became particularly prominent in Spohr's work for several years (ex.1). But whereas Rode's gift was primarily for melody, Spohr was able to combine all three elements of melody, harmony and form, which he had acquired from his models, in an effective and highly individual manner; his intensification of late Mozartian chromaticism, coloured by Cherubini's harmonic boldness, combined with the rhapsodic melodiousness of the Viotti School, and confined within well-proportioned Classical forms resulted in an idiom that fascinated and inspired younger contemporaries. The self-contained coherence of this style, which Spohr had brought to a state of perfect ripeness by the age of 30, provides the key not only to his influence, however, but also to the decline of his reputation in the long term. He was unable, despite many experiments in form and instrumental combinations, to develop these fundamental aspects of his music any further; the fruit became overripe and the very distinctiveness of style that had allured musicians in the 1820s and 30s began to give rise in succeeding decades to charges of self-repetition and constricted expressive range.

Spohr's early fame was founded on his compositions for the violin and it is his concertos that are, in general, the most outstanding of his early works. Rode's influence first emerged strongly in the D minor Concerto (op.2) of 1804, the work that drew particular attention to Spohr on his first concert tour. Growing independence of style and increased intensity of expression, which may perhaps have been animated by his close contact with Dussek and Prince Louis Ferdinand at that time, characterize the concertos of 1805–7 (nos.3–5). All the essentials of his fully mature style were present by the time of the vigorous Sixth Concerto (1808–9); here, the use of recitative in the second movement anticipates the even more thorough-going assimilation of violin music to operatic singing in the *Gesangsszene* Concerto of 1816. Spohr's later full-scale violin concertos (nos.7, 9, 15 and especially no.11) are more symphonic. From the first Spohr showed his mastery of the orchestra, which plays a much more vital part in his concertos than in those of any of his virtuoso colleagues, and he rapidly gained the reputation of one of the finest orchestrators of the period. His concertos are also noteworthy for following Rode's lead in denying the soloist opportunities for improvised cadenzas, though written-out cadenzas occur in a few cases. The difficulty of the solo parts, yet their avoidance of empty virtuosity, did much to stimulate the development of the classic 19th-century school of German violin playing. The three concertinos of 1828–39 are logical extensions of the formal experiment essayed in the *Gesangsszene*, which is structured as a vocal scena with the violin as prima donna. The Third Concertino, with the title *Sonst und Jetzt*, bears witness to Spohr's growing preoccupation with programme music, and, like the later *Historical Symphony*, provides evidence of his increasing alienation from the

Ex.1

Rode, Violin Concerto no.8

Moderato

Spohr, *Quatuor brillant* op.61

Allegro moderato

trends of his own time. The four clarinet concertos (1808–28), written for Simon Hermstedt, are all in full-scale concerto form; here too Spohr achieved a fine balance between virtuosity and musical substance, and they represent a major contribution to the development of the clarinet not merely in terms of repertory but also of construction, for the technical demands of the first concerto required modifications to the instrument, which are described in a preface to the work. In the field of the concerto, Spohr's interest in less usual combinations is shown by an early Concertante for violin and cello, two concertantes for harp and violin, two double violin concertantes, of which the first is particularly fine, and a Concerto for string quartet and orchestra.

Next in importance to compositions for violin among the works of Spohr's early maturity was opera. Despite the lack of a theatre in Gotha he was determined to prove himself in that field, for he clearly saw opera as the most certain means by which he could establish his reputation as a composer rather than merely a violinist.

From the first, he was interested in musical devices for furthering the drama. In *Die Prüfung* (1806) he employed simple reminiscence, but two years later in *Alruna* he attempted more ambitious manipulations of musical motif, at the same time experimenting with continuous action and modified forms. Neither of these operas was staged. His first theatrical success, *Der Zweikampf mit der Geliebten*, written on commission to a prescribed libretto for Friedrich Ludwig Schröder's new theatre company in Hamburg, is formally more conventional, and still over-reliant on Mozartian models, though it shows Spohr's developing skill in characterization. With *Faust* (1813) he made a striking advance, and this was the first of his operas to gain widespread recognition. Using all the expressive power of which his highly chromatic style was capable he attempted, with considerable success, to depict the fluctuating feelings of his characters, bar by bar and word by word. In addition he pursued the technique of musical motif significantly further than previous composers, employing three pervasive motifs (hell, love, and Faust's inner conflict) that appear in the orchestra at key points, and a number of other musical mottoes; this aspect of the work was strengthened in the 1852 revision, when he replaced the spoken dialogue with recitative (fig.3). Spohr continued to employ motif and reminiscence in his later operas, providing a potent stimulus for younger contemporaries. *Zemire and Azor* (1818) tended more to the charming and colourful than to the dramatic, but its many musical beauties gained it a modest place in the repertory. With *Jessonda* (1823), Spohr achieved the striking theatrical success he had been seeking. Abandoning spoken dialogue and emphasizing scene complexes rather than self-contained numbers, he issued a direct challenge to the stance adopted by Weber in *Der Freischütz*, which he expounded in his manifesto *Aufruf an deutsche Componisten*; and Weber himself, in *Euryanthe*, attempted, somewhat less successfully, to pursue a similar path. *Jessonda* has the most satisfactory libretto of all Spohr's operas, achieves an effective balance between musical and dramatic exigencies, and displays his melodic and harmonic gift at its most finely honed. On its introduction to England in 1840 *The Britannia* described it as 'a tissue of the most lovely melodies and delicious combinations of harmony we ever heard', while *The Morning Chronicle*



3. Title-page of the vocal score of the revised version of Spohr's 'Faust' (Leipzig: Peters, 1853)

averred that '*Jesssonda* is not surpassed by any opera that we know, and it is equalled by very few'. It was by far Spohr's most successful stage work and retained a firm place in the German repertory until proscribed by the Nazis as racially unsound. In *Der Berggeist* Spohr attempted to link dramatic and musical structure even more closely, dividing the opera into scenes rather than numbers and abandoning rhyming verse; but it suffered from a weak libretto. *Pietro von Abano* and *Der Alchymist*, despite many sterling musical qualities, also failed to follow up the success of *Jessonda*, though the reasons for this were connected as much with the state of the German theatre as with the works themselves. *Die Kreuzfahrer* saw the 60-year-old composer, under the impact of Wagner's *Der fliegende Holländer*, making a further, largely unsuccessful attempt to attain dramatic truth by rejecting melisma, giving painstaking attention to declamation and avoiding closed numbers.

Spohr's operatic output is virtually a mirror image of his symphonic activity: between 1811 and 1832 he wrote just three symphonies, all in a Classical format, but in the 1830s and 40s he composed six more, all but one with explicit or implicit programmes. The two patterns are not unconnected, for in the climate of the 1830s and 40s, unpropitious for German opera, the programme symphony and oratorio provided an outlet for the dramatic energies Spohr had earlier expended on opera. The Mozartian influences that, despite a scherzo of Beethovenian scale, dominate the First Symphony gave way to a much more individual voice in the fine Second Symphony of 1820, which ill deserves its current neglect. What the Third (1828) gained in opulence it lost in vitality, though its colouring and character anticipated a style more often associated with a later phase of German 'Romanticism'. With the Fourth Symphony, *Die Weihe der Töne*, Spohr

was in the forefront of a tendency towards programmatic instrumental music. As with Berlioz's *Symphonie fantastique* the audience was required to be in possession of the programme (i.e. the poem on which it was based). Spohr's preoccupation with programme music continued discreetly with the untitled Fifth Symphony, based on a suppressed Fantasie for orchestra on Raupach's tragedy *Die Tochter der Luft*. It is one of his most successful symphonies; thematic connection between the first movement and Finale gives it an impression of unity, while the slow movement, enriched by trombones, is among his most beautiful. The modification of conventional symphonic form by programmatic content reached its extreme point with the impressive Seventh Symphony, *Irdisches und göttliches im Menschenleben* for 'double orchestra', where an ensemble of 11 solo instruments represents humankind's spiritual aspect and the full orchestra his carnal nature; the three sections, depicting the innocence of childhood, the age of passion and the final victory of the divine (in an *adagio* apotheosis), are only tenuously related to conventional symphonic form. Schumann published a wholly enthusiastic review, concluding: 'An intention develops itself in music as in poetry; in these compositions of Spohr it dictates itself in the noblest and most emphatic way; therefore honour to the great German master' (*NZM*, xvi, 1842, p.36); and Davison considered it 'the masterpiece of one of the greatest musicians that the world has produced' (*Musical World*, xvii, 1842, p.204). The curious and not wholly satisfactory experiment of the *Historical Symphony* (no.6), with its movements 'in the style and taste of four different periods' ('Bach-Handel period 1720', 'Haydn-Mozart period 1780', 'Beethoven period 1810' and 'most recent period 1840') may have been inspired by the growing interest in historical concerts with music from different periods, fostered particularly by Mendelssohn in Leipzig; but Spohr's principal intention seems to have been to expose, by means of the satirical finale (perhaps mocking the noisy, vapid style of contemporary French music), a perceived threat to musical taste. The Eighth and Ninth Symphonies, the former without and the latter with title (*Die Jahreszeiten*), are not unattractive, but they reveal a combination of undiminished skill with flagging inspiration; and Spohr himself recognized that with the Tenth (1857) he had threshed an empty husk. His symphonies failed to obtain more than a peripheral place in the 19th-century repertory. The most enduring was the Fourth, though the Second, Fifth and Seventh are, arguably, finer music.

In the field of oratorio, Spohr made a distinctive contribution to the music of his day. *Die letzten Dinge* (1825–6) marked an epoch in the history of 19th-century oratorio. In this work he adopted a number of the characteristics developed in his operas; it is notable for its avoidance of closed forms and for its expressiveness, attained through the use of chromatic harmony (ex.2) and masterly orchestration. Later generations, nourished on stronger meat, may have found it difficult to appreciate the oratorio's impact, but there is no doubt that many of the finest musicians of the day were profoundly affected by it. Maria Malibran commented, after she had been led sobbing and almost hysterical from the platform at an early performance: 'I thought I had been too practised a stager to make such a fool of myself before an audience; but I had yet to learn the full power of music upon the heart – I have now felt it all'. (*The Spectator*, xvi, 1843, p.636). In 1834–5, inspired by Bach's *St Matthew Passion*, of which he gave the first Kassel performance in 1883, Spohr composed his Passion oratorio, *Des Heilands letzte Stunden*, to a text of Friedrich Rochlitz. When introduced to England in 1836, however, its subject matter provoked considerable religious opposition, and despite its enthusiastic reception as music, especially after Spohr himself directed it at the Norwich Festival in 1839, it did not supplant *Die letzten Dinge* in general esteem. *Der Fall Babylons* was not to enjoy long-term success, though at its première in Norwich it was hailed by *The Morning Chronicle* as 'the greatest work of its class that has appeared since the days of Handel' (17 September 1842).



Ex.2 *Die Letzten Dinge*, recitative 'Behold the Lamb that was slain!'

For much of the 19th century, especially in England, Spohr's oratorios were considered, alongside Mendelssohn's (which may have overshadowed but did not supplant them), as the legitimate and, with the possible exception of Haydn's *The Creation*, the only worthy successors to Handel's.

The largest portion of Spohr's chamber music was for strings alone, ranging from 19 unsurpassed duos for two violins to four masterly, and largely unemulated, double string quartets. These, together with the 36 string quartets (and several other works for the same combination), seven string quintets and the String Sextet of 1848, display a number of common features. Spohr's own mastery of the violin is evident in all of them, and their technical difficulties, together with the particular style of performance necessary to secure their full effect, may partly explain their infrequent performance. The quartets, especially, fall into two distinct categories: solo quartets in the tradition of Rode (often entitled *Quatuor brillant*), which are essentially violin concertos with string trio accompaniment, and true quartets where the interest is more evenly divided between the instruments. At its most baneful, Spohr's virtuosity induced him to slip into predictable passage-work in the linking sections between the main tonal centres of his sonata form movements (which despite his experiments and his rich tonal and

Ex.3 Piano Trio op.123



harmonic palette are generally rather predictable in their main outlines).

There are, however, many examples of brilliance without vapidity in these works and his imagination seems particularly to have been stimulated by less usual combinations; thus the quintets, sextet and double quartets contain much of the finest music. In the quintets he often treated first violin and first viola as duet partners and in the sextet singled out the first of each pair of instruments for concertante treatment. The double quartets contain many varied textures; but whereas the earlier ones show a tendency to handle the two bodies as concertino and ripieno, the later ones evince a more equal, antiphonal treatment. Three works – the Octet op.32, Nonet op.31 and Septet op.147 – involving a mixture of strings, wind and, in op.147, piano are outstandingly effective, indicating the extent to which the challenge of unusual combinations often stimulated Spohr to produce some of his best work.

During his early years Spohr wrote little involving piano except lieder. Prompted by his first wife's excellent harp playing he composed a range of works involving violin and harp between 1805 and 1819, in which both instruments are generally treated in a concertante fashion. Apart from the Quintet op.52 for piano and wind, he largely ignored the piano until his second wife's pianistic ability (and perhaps the greater technical perfection of the instrument) came to arouse his interest. His pieces for violin and piano contain some attractive music, particularly the programmatic (or, rather, impressionistic) *Reisesonate* op.96; but the five piano trios (1841–9) are masterpieces of their kind, and extraordinarily individual in their approach to the medium. Here too Spohr favoured the concertante element, giving equal prominence and brilliance to all three instruments and exploring a fascinating range of textures as in the Larghetto of op.123 (ex.3).

Spohr's lieder (some 90 in all, dating from about 1809 to the end of his life) show the same care to match musical expression to the meaning of the text that is apparent in his operas, but within the constraints of a much simpler treatment of the voice. His piano parts are generally unambitious, though effective. It is in the handling of harmony and melody that he made his most distinctive contribution to the medium. The songs of opp.25, 37 and 41 (1809–15) have an emotional range and variety surpassed only by Schubert at this period, while subsequent songs anticipate many stylistic traits more readily associated with Schumann, Mendelssohn and Brahms. In this medium too Spohr was drawn to experimentation: op.101 contains accompaniments for piano duet, op.103 combines soprano, clarinet and piano most effectively, op.154 explores the possibilities afforded by the union of baritone, violin and piano, and op.138 is a 'Sonatina for piano and voice'.

Spohr's secular partsongs for male voices and for mixed choir are effective examples of a quintessentially 19th-century German phenomenon. His sacred works for unaccompanied chorus are more remarkable; owing much to the influence of his encounter with Thibaut, they nevertheless display all the hallmarks of Spohr's individuality and are consequently extremely taxing. In both the Mass of 1821 and the Three Psalms of 1832 he employed double chorus and soloists, taking full advantage of the stimulating range of combinations they offered.

The charges of mannerism and self-repetition that were levelled at Spohr even during his lifetime led, within a short time of his death, to a rapid decline in his reputation. Although he was conventionally numbered among major composers until the end of the century, his music was performed with ever-decreasing frequency. The Wagner cult, the rise of musical nationalism, and other developments at the beginning of the 20th century caused Spohr eventually to be relegated to the status of such composers as Hummel, with whom it would formerly have been unthinkable to compare him, and, despite some scholarly interest, he has scarcely featured in most 20th-century histories of music. In 1981, however, an important contribution to scholarship was made with Göthel's thematic catalogue, and there has subsequently been a significant revival of interest in his music and in his historical position. At the time of the bicentenary of Spohr's birth only a tiny proportion of his output had been recorded, but in the dozen or so years that followed, commercial recordings of numerous major works, including the complete symphonies, violin concertos, overtures and virtually all his chamber works, as well as the operas and sacred music, became available, many in several interpretations; there were also stagings of his operas *Faust*, *Zemire und Azor* and *Jessonda*. These recordings and performances have allowed a more judicious assessment of Spohr's artistic worth, and have facilitated appreciation of the qualities that made such a powerful impact on his younger contemporaries as well as those that carried the seeds of later neglect and denigration; they have also revealed that, at his best, Spohr deserves to stand alongside all but the greatest composers of his epoch.

WORKS

WoO numbers from Göthel (1981)

Editions: *Ludwig Spohr: Neue Auswahl der Werke*, ed. F. Göthel and H. Homburg (Tutzing, 1963–) [X]
Selected Works of Louis Spohr, ed. C. Brown (New York, 1987–90) [B i–x]

STAGE

Die Prüfung (Operette, 1, E. Henke), WoO48, private concert perf., Gotha, 1806, *D-Ksp**, ov. as op.15, pts (Bonn, 1809)

Alruna, die Eulenkönigin (grosse romantische Oper, 3), WoO49, 1808, unperf., *US-Bp**, ov. as op.21, pts (Offenbach, 1812)

Der Zweikampf mit der Geliebten (Oper, 3, J.F. Schink), WoO50, 1810–11, Hamburg, 15 Nov 1811, private collection*, *D-Bsb*, vs (Hamburg, 1813)

Faust (romantische Oper, 2, J.K. Bernard), WoO51 and 51a, 1813. Prague, 1 Sept 1816, *Mbs*, vs (Leipzig, 1822), ov. as op.60, pts (Leipzig, 1823), fs (Leipzig, 1856), B i; rev. as grosse Oper (3), CG, 15 July 1852, *Bsb** (recits and other new music), vs (Leipzig, 1854)

Zemire und Azor (romantische Oper, 2, J.J. Ihlée, after J.F. Marmontel), WoO52, 1818–19, Frankfurt, 4 April 1819, *Mbs*, vs (Hamburg, 1821)

Jessonda (grosse Oper, 3 E. Gehe, after A.-M. Lemierre: *La veuve de Malabar*), WoO53, 1822 Kassel, Hof, 28 July 1823, vs (Leipzig, 1824), fs (Leipzig, 1881/*R*1988 as B ii), ov. as op.63, pts (Leipzig, 1824)

Der Berggeist (romantische Oper, 3, G. Döring), WoO54, 1824, Kassel, Hof, 24 March 1825, *Mbs*, vs (Leipzig, 1825), ov. as op.73, pts (Leipzig, 1827)

Die beiden Galeerensklaven (incid music, T. Hell), WoO66, 1824, song Der Morgen graut, S, 4vv (Meissen, 1834)

Macbeth (incid music, S.H. Spiker, after W. Shakespeare), WoO55. 1825 *Bsb*, ov. as op.75, pts (Leipzig, 1827)

Der Sturm von Missolunghi (incid music, anon.), WoO83, 1826, chorus Gebet vor der Schlacht, 5 male vv (Hersfeld, 1826)

Pietro von Abano (romantische Oper, 2, C. Pfeiffer, after L. Tieck), WoO56, 1827, Kassel, Hof, 13 Oct 1827, *F-Pn** (facs. in B iii), vs, pts (Berlin, 1828)

Der Alchymist (romantische Oper, 3, F.G. Schmidt [Pfeiffer], after W. Irving: *The Student of Salamanca*), WoO57, 1829–30, Kassel, Hof, 28 July 1830, *D-Bsb*, vs (Berlin, 1831), ov., pts (Berlin 1831)

Der Matrose (incid music, K. Birnbaum), WoO58, 1838, Kassel, 9 Jan 1839, collab. M. Hauptmann and others, *Km*, Matrosenlied WoO80 (Dresden, 1841), ov. WoO7, arr. pf 4 hands (Mainz, 1874)

Die Kreuzfahrer (grosse Oper, 3, L. and M. Spohr, after A. von Kotzebue), WoO59, 1843–4, Kassel, Hof, 1 Jan 1845, *Bsb*, vs (Hamburg, 1845)

ORCHESTRAL

op.	
12	Overture, c, 1806, pts (Bonn, 1808)
20	Symphony no.1, E♭, 1811, pts (Leipzig, 1811); fs B vi
34	Notturno, C, wind insts, Turkish band, 1815 (Leipzig, 1816)
—	Grand Concert Overture, F, WoO1, 1819, *GB-Lbl**
49	Symphony no.2, d, 1820, pts (Leipzig, 1820); fs B vi
—	Fackeltanz, D, 53 tpt, 4 timp, WoO2, 1825, lost
—	Festmarsch, D, WoO3, 1825 (Kassel, 1884)
78	Symphony no.3, c, 1828, pts (Berlin, 1828), fs (Berlin, 1870)
—	introductory music to Act 3 of Die Belagerung Missolunghis (W. Ehlers), WoO4, 1830, lost
—	Introduction to a Festspiel (A. Niemeyer), WoO5, 1830, Kassel, 8 Jan 1831, *D-HVs**
86	Symphony no.4 'Die Weihe der Töne', F, 1832 (Vienna, 1834); ed. in The Symphony 1720–1840, ser.C, ix (New York, 1980)
89	Waltz 'Erinnerung an Marienbad', A, 1833, pts (Vienna, 1834)
102	Symphony no.5, c, 1837 (Vienna, 1840); B vi
116	Symphony no.6 'Historische Symphonie im Styl und Geschmack vier verschiedener Zeitabschnitte', G, 1839 (Vienna, 1842); ed. in The Symphony 1720–1840, ser.C, ix (New York, 1980)
121	Symphony no.7 'Irdisches und Göttliches im Menschenleben', C, 2 orch, 1841 (Hamburg, 1842); ed. in The Symphony 1720–1840, ser.C, ix (New York, 1980)
126	Concert Overture 'im ernsten Stil', D, 1842 (Leipzig, 1846)
137	Symphony no.8, G, 1847 (Leipzig, 1854)
143	Symphony no.9 'Die Jahreszeiten', b, 1849–50 (Hamburg, 1853)
156	Symphony no.10, E, WoO8, 1857, *Bsb**

VIOLIN CONCERTOS

—	Violin Concerto, G, *c*1799, *D-Mbs**
1	Violin Concerto no.1, A, 1802–3, pts (Leipzig, 1803)
—	Violin Concerto, e, WoO10, 1803–4, *Kl* (pts with autograph alterations)
—	Violin Concerto, A, 1803–4, ed. (Kassel, 1955)
2	Violin Concerto no.2, d, 1804, pts (Leipzig, 1805)
10	Violin Concerto no.4, b, 1805, pts (Bonn, 1808)
7	Violin Concerto no.3, C, 1806, pts (Leipzig, 1806)
17	Violin Concerto no.5, E♭, 1807, pts (Zürich, 1810)
28	Violin Concerto no.6, g, 1808–9, pts (Vienna, 1813)
—	Violin Concerto movt, D, *c*1809, *Kl**
62	Violin Concerto no.10, A, 1810, *Bsb** (facs. in B vii), pts (Leipzig, 1824)
38	Violin Concerto no.7, e, 1814, pts (Leipzig, 1816); X i
47	Violin Concerto no.8 'in modo di scena cantante', a, 1816, *LEm**, pts (Leipzig, 1820), fs (Leipzig, 1894)
55	Violin Concerto no.9, d, 1820, pts (Offenbach, 1822), fs (New York, n.d.)
70	Violin Concerto no.11, G, 1825, pts (Leipzig, 1827)
79	Violin Concerto no.12 (Concertino no.1), A, 1828, *CH-Bu** (facs. in B vii), pts (Berlin, 1829)
92	Violin Concerto no.13 (Concertino no.2), E, 1835, *D-LEm**, pts (Leipzig, 1837)
110	Violin Concerto no.14 (Concertino no.3) 'Sonst und jetzt', a, 1839, pts (Vienna, 1840)
128	Violin Concerto no.15, e, 1844, pts (Hamburg, 1846)

OTHER CONCERTOS

—	Concertante, C, vn, vc, WoO11, 1803, *D-Kl** (facs. in B vii)
—	Concertante, G, vn, hp, WoO13, 1806, *US-NYpm**
—	Concertante, e, vn, hp, WoO14, 1807
26	Clarinet Concerto no.1, c, 1808, pts (Leipzig, 1812), fs ed. (Kassel, 1957)
48	Concertante, A, 2 vn, 1808, pts (Leipzig, 1820)
57	Clarinet Concerto no.2, E♭, 1810, pts (Leipzig, 1822)
—	Clarinet Concerto no.3, f, WoO19, 1821, pts (Leipzig, 1885)
—	Clarinet Concerto no.4, e, WoO20, 1828, *D-Ksp**, pts (Leipzig, 1885), fs X v
88	Concertante, b, 2 vn, 1833, *US-NYp**, pts (Bonn, 1834)
131	Concerto, a str qt., 1845. *F-Pn**, pts (Leipzig, 1847)

CONCERT PIECES

for solo instruments and orchestra

For vn: Variations, A, 1814, WoO18, lost; Potpourri no.3, G, on themes by Mozart, op.23, 1808, pts (Offenbach, 1812); Potpourri, A, on Irish themes, op.59, 1820, pts (Leipzig, 1823); Polonaise, a, op.40, 1815, pts (Leipzig, 1817); Potpourri, a, on themes from Jessonda, op.66, 1823, pts (Leipzig, 1825)

For cl: Variations B♭, on a theme from Alruna, WoO15, 1809, pts (Berlin, 1890); Potpourri, F, on themes from P. von Winter, acc. orch/pf, op.80, 1811, pts (Berlin, 1830)

For vn, vc: Potpourri, A♭, on themes from Jessonda, op.64, 1823, pts (Leipzig, 1824), Leipzig, Edition Peters archive*

for solo instrument and strings
accompaniment for string trio unless otherwise stated

For vn: Potpourris: no.1, G, on themes from Gaveaux: Le petit matelot, op.5, 1804, pts (Leipzig, 1806); no.2, B♭, on themes by Mozart, acc. 2 vn, va, vc, db, op.22, 1807, pts (Offenbach, 1811); no.4, B, on themes by Mozart, op.24, 1808, pts (Offenbach, 1812)

Variations: d, 1806, op.6, pts (Leipzig, 1806); A, 1805, op.8, pts (Leipzig, 1807)

For cl: Fantasia and Variations, B♭, on a theme of Danzi, acc. str qt/pf, op.81, 1814, pts (Berlin, 1830) [after Fantasia, hp, vn, op.118]

STRING QUARTETS

op.	
4	Two Quartets, C, g, 1804–5, pts (Leipzig, 1806), fs of no.2 B ix
11	Quatuor brillant, d, 1806, pts (Bonn, 1808)
15	Two Quartets, E♭, D, 1806–8, pts (Leipzig 1809), fs ed. (Kassel, 1955)
27	Quartet, g, 1812, pts (Vienna, 1813)
29	Three Quartets, E♭, C, f, 1813–15, no.1 *US-STu** (facs. in B ix), no.2 *S-Skma** (facs. in B ix), pts (Vienna, 1815), fs of no.1 ed. (Kassel, 1955)
30	Quartet, A, 1814, *A-Wn** (facs. in B ix), pts (Vienna, 1819)
43	Quatuor brillant, E, 1817, pts (Leipzig, 1818)
45	Three Quartets, C, e, f, 1818, pts (Leipzig, 1819), fs of nos.1 and 2 B ix
58	Three Quartets, E♭, a, G, 1821–2, pts (Leipzig, 1822), fs of no.1 X viii, no.2 B ix
61	Quatuor brillant, b, 1819, pts (Leipzig, 1823)
68	Quatuor brillant, A, 1823, *D-Bsb**, pts (Leipzig, 1825)
74	Three Quartets, a, B♭, d, 1826, no.2 *Ksp**, nos.1–3 pts (Leipzig, 1827), fs of nos.2 and 3 X viii
82	Three Quartets, E, G, a, 1828–9, no.1 *HVkm**, no.2 *S-Skma** (facs. in B ix), nos.1–3 pts (Berlin, 1829)
83	Quatuor brillant, E♭, 1829, *F-Pn**, pts (Berlin, 1830)
84	Three Quartets, d, A♭, 1831–2, pts (Offenbach, 1834)
93	Quatuor brillant, A, 1835, *D-Bsb**, pts (Vienna, 1837)
132	Quartet, A, 1846, *LEm**, pts (Leipzig, 1847)
141	Quartet, C, 1849, *Bsb** (facs. in B ix), pts (Kassel, 1849)
146	Quartet, G, 1851, Leipzig, Edition Peters archive*, pts (Leipzig, 1856)
152	Quartet, E♭, 1855, *F-Pn**, pts (Leipzig, 1856)
[155]	Quartet, E♭, WoO41, 1856, *D-Ksp**, *F-pn**
[157]	Quartet, g, WoO42, 1857, *Pn**

OTHER CHAMBER

without piano or harp

Nonet, F, fl, ob, cl, hn, bn, vn, va, vc, db, op.31, 1813, pts (Vienna, 1819), fs (Berlin, 1878)

Octet, E, cl, 2 hn, vn, 2 va, vc, db, op.32, 1814, *GB-Lbl**, pts (Vienna, 1819), fs (Berlin, *c*1878)

4 double string quartets: d, op.65, 1823, Leipzig, Edition Peters archive*, pts (Leipzig, 1825), fs (Florence, *c*1880); E♭, op.77, 1827, *D-Bsb**, pts (Berlin, 1828), fs (Leipzig, 1888); e, op.87,

1832–3, *Bsb** pts (Bonn, 1833), fs (Leipzig, 1888); g, op.136, 1847, *Dl**, pts (Kassel, 1849), fs (Leipzig, 1888)
Sextet, C, 2 vn, 2 va, 2 vc, op.140, 1848, *Bsb**, pts (Kassel, 1850), fs B ix
7 quintets, 2 vn, 2 va, vc: E♭, G, op.33, 1813–14, *Bsb** (facs. of no.2 in B ix), pts: no.1 (Vienna, 1815), no.2 (Vienna, 1819), fs of no.2 ed. (Cambridge, 1994); b, op.69, 1826, pts (Leipzig, 1827), fs B ix; a, op.91, *Ksp*, pts (Bonn, 1834), fs ed. (Cambridge, 1994); g, op.106, 1838, pts (Dresden, 1839); e, op.129, 1845, *LEm**, pts (Leipzig, 1847); g, op.144, 1850, Leipzig, Edition Peters archive*, pts (Leipzig, 1855)
Duo, e, vn, va, op.13, 1807 (Leipzig, 1808)
19 Duets, 2 vn: F, C, E♭, WoO21, *c*1797, *Kl*; E♭, WoO22, *c*1797, *Kl*; C, WoO30, *c*1808, Brunswick, Landesmuseum*; E♭, F, G, op.3, 1802–3 (Leipzig, 1805); A, op.9, 1806–7 (Leipzig, 1807); d, E♭, E, op.39, 1816 (Leipzig, 1816); a, D, g, op.67, 1824, *Bsb** (Leipzig, 1825); F, op.148, 1854 (Leipzig, 1856); D, op.150, 1854 (Leipzig, 1856); C, op.153, 1855 (Leipzig, 1856)

with piano
see also OTHER CHAMBER, with harp

Septet, a, fl, cl, hn, bn, vn, vc, pf, op.147, 1853 (Leipzig, 1855)
Piano Quintet, D, op.130, 1845 (Hamburg, 1846)
Quintet, C, fl, cl, hn, bn, pf, op.52, 1820 (Leipzig, 1821); arr. str qt, pf, op.53, 1820 (Leipzig, 1821)
5 pf trios: e, op.119, 1841 (Hamburg, 1842); F, op.123, 1842 (Hamburg, 1843); a, op.124, 1842 (Hamburg, 1843); B♭, op.133, 1846 (Hamburg, 1847); g, op.142, 1849 (Hamburg, 1852)
Vn, pf (original works): Introduction and Rondo, E, op.46, 1816 (Vienna, 1820); 3 duos concertants: g, op.95, 1836 (Leipzig, 1837), F, 'Nachklänge einer Reise nach Dresden und in die sächsische Schweiz', op.96, 1836 (Bonn, 1837), E, op.112, 1837 (Dresden, 1840); Rondo 'alla spagnuola', C, op.111, 1839 (Vienna, 1839); 6 Duettinen, op.127, 1843 (Hamburg, 1844); 6 Salonstücke, op.135, 1846–7 (Hamburg, 1848); 6 Salonstücke, op.145, 1851 (Leipzig, 1856); [Scherzino], D, WoO43, *c*1856 (Berlin, 1896); Salonstück, D, WoO44, *c*1857 (Leipzig, 1890)
Vn, pf (potpourris etc.: see also CONCERT PIECES above): Potpourri, E♭, on themes of Mozart, op.42, 1816 (Leipzig, 1817) [based on op.24]; Potpourri, G, on themes of Mozart, WoO34, 1816, lost [based on op.23]; Potpourri, f♯, on themes from Mozart: Die Zauberflöte, op.50, 1820 (Leipzig, 1821) [based on op.114, 2nd movt]; Grand Rondo, G, 1820, op.51 (Leipzig, 1821) [based on op.115, 3rd movt]; Potpourri, E–A, on themes from P. von Winter: Das unterbrochene Opferfest, op.56, 1821 (Leipzig, 1822) [based on op.80)]; Fantasia, D, on themes from Der Alchymist, op.117, 1841 (Vienna, 1842);
Bn, pf: Adagio, F, WoO35, 1817 (Mainz, *c*1869) **D-Ksp* [based on op.115, 2nd movt]

with harp
in many of these the harp was to be tuned down a semitone and the music was written a semitone higher

7 sonatas: c, hp, vn, WoO23, 1805, ed. (Leipzig, 1917); B♭, op.16, 1806 (Bonn, 1809); e/f, hp, vn, WoO27, *c*1806, pts Kassel, Mitteldeutscher Sängerbund*, D/E♭, hp/pf, vn, op.113, 1806 (Hamburg, 1840); D/E♭, hp/pf, vn, op.114, 1811 (Hamburg, 1841); G/A♭, hp/pf, vn, op.115, 1809 (Hamburg, 1841); G/A♭, hp, vn, WoO36, 1819, lost
Sonata movt, inc., G, hp, vn, WoO24, 1805, *D-Ksp**; Introduction, G, WoO25, 1805, *Bsb** (Regensburg, 1934); Trio, e/f, vn, vc, hp, WoO28, 1806, private collection [arr. of WoO27]; Rondo, D/E♭, WoO33, 1813, lost; Fantasia, b/c–A/B♭, on themes by Handel and Vogler, hp/pf, vn, op.118, 1814 (Hamburg, 1845)

for one instrument

Pf: Waltz, c, WoO31, *c*1808 (Leipzig, 1891); Sonata, A♭, op.125, 1843 (Vienna, 1843); Rondoletto, G, op.149, 1848 (Leipzig, 1855)
Hp: Fantasia, c, op.35, 1807 (Bonn, 1816); 2 variation sets: no.1, on Méhul's 'Je suis encore dans mon printemps', op.36, 1807 (Bonn, 1816), no.2, E♭, WoO29, 1808, lost
Vn: Violin-Schule, WoO45, 1830–31 (Vienna, 1833); cadenzas for Beethoven's Vn Conc., WoO46 *c*1850 (London, 1896)

SACRED CHORAL

Mass, c, 5 solo vv, double chorus, op.54, 1821 (Leipzig, 1822)
Requiem, c, solo vv, chorus, orch, 1857–8, inc., *D-Bsb**, *Ksp**
Orats, solo vv, chorus, orch: Das jüngste Gericht (A. Arnold), WoO60, 1812, *Kl**; Die letzten Dinge (F. Rochlitz), WoO61, vs pr. privately (Kassel, 1827), fs (London and Berlin, 1881/*R* in B iv); Des Heilands letzte Stunden (Rochlitz), WoO62, 1834–5, *US-Wc**, vs pr. privately (Kassel, 1835), fs (London, 1884/*R* in B v); Der Fall Babylons (E. Taylor, trans. F Oetker), WoO63, 1839–40, *D-LEm**, vs (Leipzig, 1842), fs (Leipzig, 1843)
Pss: 3 Pss (viii, xxiii, cxxx) (M. Mendelssohn), solo vv, double chorus, op.85, 1832, *Kl** (Bonn, 1833); Ps xxiv, 4 solo vv, chorus, pf, op.97a, 1836, *Kl*, vs (Berlin, 1890); Ps cxxviii (C.B. Broadley), 4 solo vv, chorus, org/pf, op.122, 1841, arr. orch 1842, vs (London and Bonn, 1843), orch version *GB-Lbl**; Ps lxxxiv (J. Milton, Eng. and Ger. text), 4 solo vv, chorus, orch, WoO72, 1846–7 (Hamburg, 1873)
Other sacred: Jubilate Deo, off, C, S, chorus, vn solo, orch, WoO65, 1815, *Kl*; Vater unser (A. Mahlmann), F, 4 solo vv, chorus, orch, WoO67, 1829 (Berlin, 1831), *Ksp**; Gott, du bist gross (J.F. Rohdmann), hymn, 4 solo vv, chorus, orch, op.98, 1836 (Bonn, 1838); Friede den Entschlafenen (J. Neus), A♭, 2vv, WoO84, 1837 (Mainz, 1838); Vater unser (F.G. Klopstock), double chorus male vv, wind orch, WoO70, 1838, *A-Wn*, vs (Frankfurt, 1838) (2nd version with full orch, op.104, 1845, *D-Ksp**; Lasst uns Dankgesang erheben, fugue, C, 4vv, WoO85, 1838 (Berlin, 1839); Selig alle, die im Herrn entschliefen, C, 4 male vv, WoO86, 1844, *Ksp**

SECULAR CHORAL
accompanied

Das befreite Deutschland (cant., K. Pichler), C, WoO64, 1814, ov. arr. pf duet (Vienna, 1830), no.4 'Du schöner Stern' arr. 1v, pf (Vienna, 1823)
Hymne an die heilige Cäcilie (P. von Calenberg), B♭, S, chorus, pf, 1823, *D-F** (Kassel, 1859)
Hessens Feiergesang (K. Wolf), D, unison vv, wind orch, WoO68, 1830 (Kassel, 1830)
Es schwebt im lichten Strahlenkranze, festival song, D, 3 S, chorus, vn, pf, 1832, WoO69, pubd with new text (Leipzig, 1887)
Schill, E♭, 4 male vv, pf 4 hands, WoO71, 1840, *BS** (Leipzig, 1842)
O sel'ge Zeit, festival song, E♭, A, chorus, pf 4 hands, WoO73, 1850 (Leipzig, 1887)

unaccompanied partsongs

Der Kompass, F, 4 male vv, WoO89, *c*1807 (Meissen, 1826);
Lebe wohl, du Vater Brocken, canon, C, 4 male vv, WoO128, 1808, Brunswick, Landesmuseum*, facs. in Spohr: *Selbstbiographie*
Freude, Jubel, C, 3 high vv, WoO81, *c*1808, Brunswick, Landesmuseum*
6 Gësange, 4 male vv, op.44, 1817 (Leipzig, 1818): Hinauf (K. Grumbach), Rastlose Liebe (J.W. von Goethe), Kennt ihr das Land (F. Brun), Frühlingsorakel (Goethe), Trinklied (anon.), Zur Nacht (T. Körner)
Willst du immer weiter Schweifen (Goethe), canon, B♭, 4 male vv, WoO129, 1817, pubd with op.44 (Leipzig, 1818)
2 Gësange, 4 male vv, WoO82, 1820 (Leipzig, 1821): Flüchtig ist die Zeit (J.W.L. Gleim), Punschlied (anon.)
6 Gësange, 4 male vv, op.90, 1833 (Hamburg, 1838): Rat (anon.), Ständchen (anon.), Sängerleben (anon.), Sängerfahrt (C. Pfeiffer), Alte Liebe (anon.), Trinklied (anon.)
Wer das schneiden hat erfunden, canon, D, 2vv, WoO133, before 1835, *D-Bsb**
6 Lieder, 4vv, op.120, 1841–2, Kassel, Mitteldeutscher Sängerbund* (Kassel, 1842): Sonnenschein (K.F. Dräxel-Manfred), Vesper (C. von Schweizer), Wanderlust (J.P.T. Lyser), An die Sterne (F. Spohr), Ergebung (H. Spener), Frühlingsgedanken (A. Hagen)
Kurz ist der Schmerz (F. Schiller), canon, F, 3 S, WoO134, 1848, *Ksp**
6 Lieder, 4vv, WoO87 [op.151], 1855 (Hamburg, 1873): Winterlied (F.K. Müller von der Werra), Die Frühlingszeit (Müller von der Werra), des Menschen Trost (Müller von der Werra), Der Sommerabend (K.F. Haltaus), Das deutsche Lied (Felim), Ode (G. Berlin)
Ständchen (A. Hahlert), C, 4 male vv, WoO88, 1856, *Ksp**

SOLO VOCAL
with orchestra

Oskar (scene and aria), B♭, S, WoO75, 1805, *D-Kl**
Torni serena l'alma (aria alla polacca), D, T, WoO76, 1811, *Kl*
Welche seltenen Gefühle (recit), E♭, WoO78, *c*1822, *Bsb* [for J. Weigl: Ostade, oder Adrian von Ostade]
E mi lasci così? (Tu m'abbandonai, ingrato) (scene and aria), A, S, op.71, 1823, vs, pts (Leipzig, 1827)

for 2 voices with piano

3 Duette, S, T, op.107, 1838 (Bonn, 1839), B viii: Liebesfragen (H. Schulz), *D-Ksp**, Wechselgesang (C.A. Tiedge), Kassel, Mitteldeutscher Sängerbund*, Liebe (anon.), *Ksp**
Jenseits (F. Bobrich), S, T, woo98, 1838, *Ksp** (Leipzig, 1838), B viii
3 Duette, 2 S, op.108, 1838 (Bonn, 1839) B viii: Abendlied (F. Rochlitz), Das Herz (anon.), Ruhe (G. von Deuern)
Mein Heimatland (Mecklenburg), 2 S, woo116, 1847, Kassel, Mitteldeutscher Sängerbund* (Berlin, 1849), B viii
3 Leider, 2 S, woo117. 1849 (Leipzig and London, 1854), B viii: Ermunterung (K.E. Ebert), Sonntagsfrühe (A. Lange), Frühlingslied (G. Scheurlin)
Wenn sich zwei Herzen finden, S, A, woo120, 1851 (Nuremberg, 1852)

solo songs
for unspecified voice with piano unless otherwise stated

6 deutsche Lieder, op.25, 1809 (Hamburg, 1810), B viii: Wiegenlied (K.E.K. von Göchhausen), Schottisches Lied (anon.), Gretchen am Spinnrade (Goethe), Lied der Freude (E. Gross), Zigeunerlied (Goethe), Das Schiffermädchen (A. Gyr)
Lied des verlassenen Mädchens (J.L.F. Deinhardstein), woo90, 1814/15 (Vienna, 1815), B viii
6 deutsche Lieder, op.37, 1815 (Leipzig, 1816), B viii: Mignons Lied (Goethe), Lebenslied (H. Schmidt), Die Stimme der Nacht (C. von W.), Getrennte Liebe (H. Schmidt), Liebesschwärmerei (C. von W.), Lied beim Rundtanz (J.G. von Salis)
6 deutsche Lieder, op.41, 1815 (Leipzig, 1817), B viii: Das Mädchens Sehnsucht (F. Kind), Lied aus Aslaugas Ritter (F. de la Motte-Fouqué), An Mignon (Goethe), Klagelied von den drei Rosen (Buri), Der erste Kuss (M. Kartscher), Vanitas! Vanitatum vanitas (Goethe)
Nachgefühl (Goethe), woo91, 1819 (Meissen, 1824), B viii
Was treibt den Waidmann in den Wald (W. Vogel), acc hp/pf, hn, woo92, 1825 (Vienna, 1826), B viii
6 deutsche Lieder, op.72, 1826 (Leipzig, 1827), B viii: Frühlingslied (L. Uhland), Schifferlied der Wasserfee (L. Tieck), Ghasel (Adil), Beruhigung (anon.), An Rosa Maria (Amalia), Schlaflied (Tieck)
6 deutsche Lieder, A/Bar, op.94, 1835–36 (Bonn, 1837), B viii: Lied der Harfnerin (anon.), Bitte, bitte! (Schmidt), Der Bleicherin Nachtlied (R. Reinick), Ungeduld (W. Müller), Schwermut (S.A. Mahlmann), Sonntag und Montag (anon.)
Das Wirtshaus zu *** (A. von Marées), A/Bar, woo93, 1836 (Mainz, 1836), B viii
6 deutsche Lieder, acc. pf 2 and 4 hands, op.101, 1836–7 (Leipzig, 1837), B viii: Frühlingslied (R. Reinick), Sangeslust (J. Eberwein), Nichts Schöneres (Reinick), Trostlos (A. von Hochwald), Schweigen ist Schönes Ding (Reinick), Gondelfahrt (E. Geibel)
5 deutsche Lieder, op.139, 1836–48 (Kassel, 1848), B viii: Ständchen (K. Simrock), Maria (anon.), Jägerlied (anon.), Lied aus dem ' Märlein von der Wasserfee' (M. Bekmann), Was mir wohl übrig bliebe (A.H. Hoffmann von Fallersleben)
6 deutsche Lieder, [S] acc. pf, cl, op.103, 1837 (Leipzig, 1838), B viii: Sei still mein Herz (C. von Schweizer), Zeigesang (Reinick), Sehnsucht (Geibel), Wiegenlied (in drei Tönen) (Hoffmann von Fallersleben), Das heimliche Leid [*sic*] (E. Koch), Wach auf (anon.)
6 deutsche Lieder, S/T, op.105, 1838 (Halle, 1839), B viii: Die Himmelsbraut (J. Kerner), Der Rosenstrauch (E. Ferrand), Das Ständchen (Uhland), An *** (E. Koch), Des Mädchens Klage (Schweizer), Warum nicht? (anon.)
Mitternacht (F. Dingelstedt), acc. pf 4 hands, woo97, 1838 (Dresden, 1840), B viii
Verlust (B.F.W. Zimmermann), woo99, 1839, *A-Wgm** (Vienna, 1839), B viii
An die Geliebten (V. Hugo), woo100, 1839 (Hamburg, 1850), B viii
Unterwegs (Dingelstedt), woo101, 1839 (Brunswick, 1842), B viii
Die sieben Schwestern (L. Wihl), acc. pf 4 hands, woo102, 1839 (Bonn, 1840), Kassel, Mitteldeutscher Sängerbund*
Rätselhaft (anon.), T, pf 4 hands, woo103, 1841, *US-Wc** (Brunswick, 1841), B viii
Abendlied (J. Becker), woo104, 1841 (Kassel, 1841)
Singet die Nachtigall im dunkeln Wald (J.C. von Zedlitz: *Kerker und Krone*), woo105, 1841 (Leipzig, 1841), B viii
Wolle keiner mich fragen (Giebel), woo106, 1842, *D-F** (Stuttgart, 1842), B viii
Thränen (A. von Chamisso), woo108, 1842 (Leipzig, 1842), B viii
Leibt er mich (anon.), woo109, 1843, *Ksp** (Stuttgart, 1843), B viii
Gruss (J.K. Braun von Braunsthal), woo110, 1843, *Kl** (Vienna, 1844), B viii
Mein Vaterland (Hoffmann von Fallersleben), woo111, 1844 (Mannheim, 1845), B viii
Ermutigung (C. von Schweizer), woo112, 1845 (Kassel, 1845), B viii
Immerdar Liebe (Göchhausen), woo113, 1845, *Ksp** (Rudolstadt, 1845)
Every Where Far and Near (Sehnsucht) (Meier), woo114, 1846, *Ksp** (London, 1848), B viii
Der Herbst (A.L. Lua), woo115, 1847 (Berlin, 1848), b viii
An sie am Klavier, sonatina for pf, 1v, B♭, op.138, 1848 (Kassel, 1848)
Glockenklänge (anon.), woo118, 1850, *US-Wc** (Brunswick, 1852), B viii
3 Lieder (F. von Bodenstedt, after *The Thousand and One Nights*), woo119, 1850 (Leipzig, 1855), B viii
Erwartung (K. Bassewitz), woo121, 1853 (Göttingen, 1854), B viii
Mein Verlangen (Müller von der Werra), woo122, 1854 (St Gallen, 1855)
Grüsse (A. Linden), woo123, 1855, *D-Ksp** (Leipzig, 1862)
6 deutsche Lieder, Bar, vn, pf, op.154, 1856 (Kassel, 1857), B viii: Abendfeier (H. Mahn), Jagdlied (F. Spohr), Töne (R. Otto), Erlkönig (Goethe), Der Spielmann und seine Geige (Hozze), Abendstille (J. Koch)
Immer dasselbe (A. Linden), woo124, 1856 *Ksp** (Leipzig and Dresden, 1858)
Wohin (J. Sturm), woo125, 1856, *Bsb**, B viii
Die verschweigene Nachtigall (Walther von der Vogelweide), woo126, 1857 (Würzburg, 1858), B viii
Neue Liebe, neues Leben (Goethe), woo127, 1858 (Würzburg, 1859), B viii

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CLIVE BROWN

Spoleto. Italian city in the province of Perugia, Umbria. The development of musical life in the city was due to the patronage of three bishops, all belonging to the Eruli family. Bernardo (1448–74), Costantino (1474–95) and Francesco (1495–1540). Between 1465 and 1471 they endowed the cathedral with a new organ and enlarged the number of musicians. The *cappella* was officially founded in 1561 by Cardinal Alessandro Farnese, and Bishop Fulvio Orsini (1565–7) and Bishop Pietro Orsini (1580–91) increased its revenue. During Pietro Orsini's reign Father Giovanni Troiano was *maestro di cappella* and Fathers Nevio Roscio and Marcantonio Contolini served as organists. Between the end of the 16th century and the beginning of the 18th Antonio Liberti and his son Vincenzo were active as *maestri di cappella*. Vincenzo dedicated his five-part *Il secondo libre de madrigali* (1609) to Bishop Maffeo Barberini (1608–17). From 1614 to 1617 the famous soprano castrato Loreto Vittori sang in the *cappella*, before being called to Rome by Barberini. Several later *maestri di cappella* composed oratorios, among them G.B. Fronduti (1703–17) and Giuseppe Radicchi (1759–76).

There is evidence for musical and theatrical performances given in the palaces of the nobility from the end of the 16th century under the aegis of the Accademia degli Ottusi. In 1639, having been banished to Spoleto, Loreto Vittori composed his opera *La Galatea* there. The Accademia was also responsible for the construction of the Teatro de' Nobili in the Piazza del Duomo. Authorization for its construction was granted in 1657; for Carnival 1661 Francesco Vannarelli's *La Fedra* was performed there. The rectangular wooden hall was altered to a horseshoe shape in 1667 and equipped with 60 boxes in four tiers. Between 1749 and 1751 the number of boxes was increased from 15 to 18 per tier, and the theatre was re-inaugurated in autumn 1751 with Niccolò Jommelli's *Ipermestra*, composed for the occasion. The theatre was again restored and reopened in 1802 with *Li tre Orfei* by Marcello Bernardini. 1880 saw the completion of a reconstruction in masonry of the old wooden theatre, which had gradually become unusable; it was renamed the Teatro Cajo Melisso.

The Teatro Nuovo, designed by Ireneo Aleandri, was built in 1854–64 on the site of the church of the monastery of S Andrea, itself built on Roman foundations. On a horseshoe plan, it has four tiers of boxes and about 1200 seats. Every year performances are given there by the Teatro Lirico Sperimentale, a group founded in 1947 to provide opportunities for young singers.

It was as a result of this enterprise that G.C. Menotti chose Spoleto as the seat of the Festival dei Due Mondi (Festival of Two Worlds), which was inaugurated in 1958 and takes place in June and July each year. The festival, experimental in character, revolves around music drama with the addition of chamber and symphony concerts, as well as ballet, plays, films and exhibitions. An important catalyst of the festival was Thomas Schippers, artistic director until 1965 and musical director until 1975. The artistic direction, after being in the hands of Menotti in 1966 and 1967, passed to Massimo Bogianckino (1968–71), Romolo Valli (1972–8), Rafaello de Banfield (1979) and Menotti (1984). The musical director from 1978 was Christian Badea, who was succeeded in 1987 by Spiros Argiris.

The collaboration of Luchino Visconti as director was also very important. He staged *Macbeth* for the inaugural festival (1958), followed by *Il duca d'Alba* (1959), *Salome* (1961), *La traviata* (1963) and *Manon Lescaut* (1973). In May 1977 the festival was expanded to Charleston, South Carolina (representing the other of the two worlds); productions from Spoleto are performed there each year during May and June.

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GALLIANO CILIBERTI, PAOLO GALLARATI

Spoliansky, Mischa (*b* Bialystok, 28 Dec 1898; *d* London, 28 June 1985). British composer of Russian birth, also active in Germany. His father was an opera singer, with whom he left Russia in 1905. Initially employed as a café-pianist in Berlin while studying composition and the piano at the Stern Conservatory, he later composed for the literary cabaret *Schall und Rauch*, becoming its musical director in 1920. He wrote for Max Reinhardt's production *Victoria* (1927) and for the musical *Es liegt in der Luft* (1928), in which a then little-known Marlene Dietrich made her stage début. His successful musical comedy *Zwei Krawatten* (1929) also starred Dietrich. Before fleeing Germany in 1933, Spoliansky composed for several German operettas, revues and sound films. He then settled in England, taking British citizenship, and during the war contributed signature tunes and propaganda songs to the BBC's German programme. Working mainly as a composer for film, he wrote over 40 scores including *Sanders of the River* (1935), *The Ghost Goes West* (1936), *Wanted for Murder* (1946), *The Happiest Days of Your Life* (1950), *Saint Joan* (1957), *Northwest Frontier* (1959) and *Hitler – The Last Ten Days* (1973). Since 1956 there have been several revivals in Germany of his stage works. Spoliansky also composed many songs, often popularized through their appearance in films, some small piano pieces, and a few orchestral works, including a five-movement symphony (1969, unperformed). Much of his subtle scoring for film is characterized by a lightness of touch, enhanced by a gift for memorable melody. His

Berlin stage songs are, like those of Friedrich Hollaender and Kurt Weill, subversive and ironic. Archive catalogues of his work are held in the Akademie der Künste, Berlin, and at the University of York, England.

DAVID KERSHAW

Sponga [Spongia], **Francesco.** *See* USPER, FRANCESCO.

Sponga, Gabriele. *See* USPER, GABRIELE.

Spongopoeus [Spongopaeus] **Gistebnicenus** [Gistebnicensis], **Paulus** [Pavel] (*b* Jistebnice, *c*1560; *d* Kutná Hora, 1619). Bohemian composer. During the 1580s and 90s he was a cantor in Přeštice near Klatovy and from 1598 at the latest in Kutná Hora. He was arguably the most prolific Bohemian composer of his time. However, none of his works have survived completely. His output consists largely of plenary masses, such as *Plenarium de angelis*, in which both the Ordinary and the Proper of the mass are set. 27 Latin and three Czech plenary settings survive in fragmentary form. Spongopoeus also composed seven mass Ordinary settings, mostly parody masses that are based on European as well as Bohemian models, and three mass Proper cycles, which are only occasionally based on plainchant melodies. His motets set both Latin and Czech texts. His early motets are composed for five and six voices in imitative counterpoint; from 1590 he also used eight-voice textures often arranged in double chorus. There are also Latin and Czech songs as well as smaller liturgical compositions such as responsory settings and hymns.

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JANA VOZKOVÁ

Sponheuer, Bernd (*b* Herford, 6 Feb 1948). German musicologist. He studied with Anna Amalie Abert and Kurt Güdewill from 1969 at the University of Kiel, where he took the doctorate with a two-volume dissertation on the problems of the finale in Mahler's symphonies. He completed his *Habilitationsschrift* on 18th- and 19th-century music aesthetics at Kiel in 1984, where he was appointed professor that same year and chair of the musicology department in 1990. He also worked as an editor for *Die Musikforschung*, 1994–7. In his writings, Sponheuer has examined Mahler's struggle with traditional forms and tonality and offered different readings of 'progressive' elements in the symphonies. Sponheuer's publications on music aesthetics are equally important, and his discussions on this topic focus on changes in listeners' attitudes during the late 18th and early 19th century, and on the influence of Spitta and Nägeli. His later articles investigate the ideological role of music in National Socialism in Germany.

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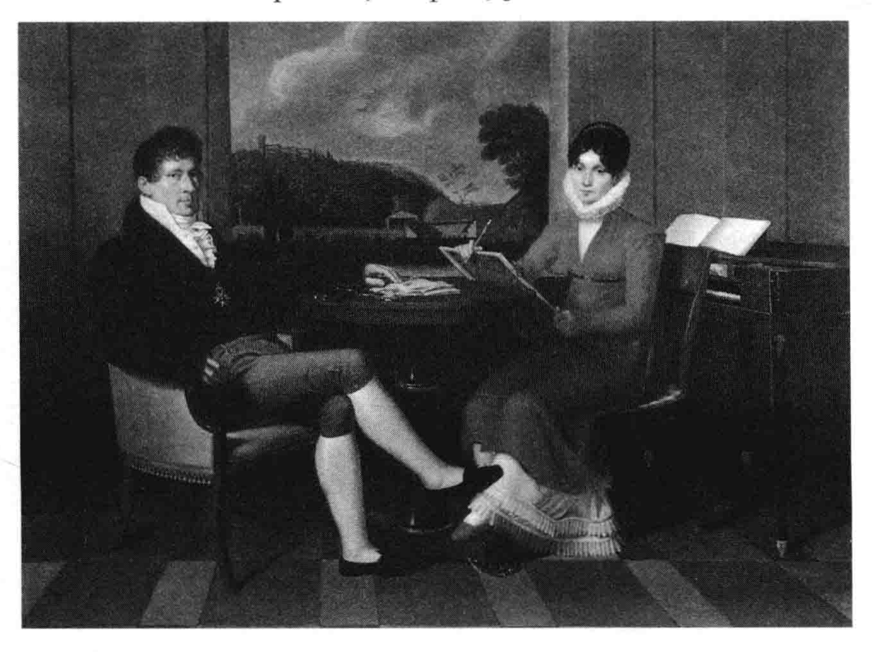
CHRISTIAN MARTIN SCHMIDT/J. BRADFORD ROBINSON

Sponsel, Johann Ulrich (*b* Muggendorf, Upper Franconia, bap. 5 Dec 1721; *d* Burgbernheim, Middle Franconia, 10 Jan 1788). German writer on music. He attended the Gymnasium Casimirianum Academicum in Coburg (but not until 1741–4), and studied philosophy, theology and oriental languages at Erlangen University until 1746. In 1747 he was appointed an *adiutor* at the Gymnasium in Bayreuth and received in 1748 the position of preacher in the suburb of St Georgen. On 22 January 1753 he was made an honorary member of the Lateinische Gesellschaft in Jena, and in April of that year became pastor in Lenkersheim. Finally in 1766 he moved to Burgbernheim as pastor and church superintendent. Among many publications, largely concerning church matters, his only musical work is *Orgelhistorie* (Nuremberg, 1771/*R*), a modest publication of 167 pages which originated as the sermon given for the dedication of the rebuilt organ in his church. In it Sponsel attempted to trace the history of the organ from ancient times, though he disclaimed any goal of completeness. His history is faulty and undependable, and heavily indebted to books on the organ by Praetorius, Printz, Werckmeister and Adlung. Most significant, however, and of continuing value, is a fairly detailed description of 26 important Franconian and Regensburg organs, with data compiled through correspondence.

GEORGE J. BUELOW

Spontini, Gaspare (Luigi Pacifico) (*b* Maiolati, nr Iesi, 14 Nov 1774; *d* Maiolati, 24 Jan 1851). Italian composer. He dominated serious grand opera of the early 19th century in Paris and later in Berlin.

1. 1774–1802: ITALY. The son of an artisan and smallholder, Spontini was destined for the church, but when his musical talent came to be recognized, in 1793, he entered the Conservatorio di S Maria della Pietà dei Turchini in Naples. Here he composed various *opere buffe*, the first of which was performed in Rome in 1796. The Bourbon court moved temporarily from Naples to Palermo in 1798, and there is evidence that Spontini was there too in 1800, before he moved to Paris at the end of 1802. At least 12 of his operas had their first performances in Italy, and it seems that he must have visited Rome, Florence and perhaps Venice between 1796 and 1802 – although little research has been done into the details of his early career or the dates of performance of several of his works (many of the scores are not preserved). Nor is much known for certain about his teachers. He must have been taught by Nicola Sala and Giacomo Tritto at the conservatory; his later claim that he was a pupil of



1. Gaspare Spontini and his wife Marie-Cathérine-Céleste: portrait by Wilhelm Titel, 1813 (private collection); through the window can be seen Spontini's birthplace, Maiolati

Cimarosa cannot be substantiated. In any event, he won no more than occasional recognition in the first six years of his career, and in no way stood out among the many minor operatic composers who were his contemporaries.

2. 1803–20: Paris. Spontini began his career in Napoleonic Paris by giving singing lessons. His first success came in 1804, at the Théâtre Italien, with a revised version of *La finta filosofa*. But his first French-language work, *La petite maison*, ran into widespread anti-Italian feeling at its troubled first performance, on 12 May 1804, and had only three performances in all (though the fiasco at least made Spontini better known). *Milton*, described as a *fait historique*, was first performed at the Opéa-Comique in the same year. Its librettist, Etienne de Jouy, further offered Spontini a libretto he had already written for *La vestale*. After writing his last work in the Italian *opera buffa* style in 1805 (*Julie, ou Le pot de fleurs*), Spontini devoted himself to work on *La vestale*, his first *tragédie lyrique*, which was completed in draft in 1805, the year in which he was first described as *compositeur particulier de la chambre* to the Empress Josephine. Josephine's patronage, to which Spontini responded with such occasional works as the cantata *L'eccelsa gara* and the vaudeville *Tout le monde a tort* (both 1806), proved a decisive influence on his career; only Josephine's persistent intervention brought about the long-delayed first performance of *La vestale* on 15 December 1807 (see fig.2). The work's triumphant success meant that Spontini was now seen as one of the leading composers in Paris, and he was commissioned to provide propaganda for Napoleon's Spanish campaign in the form of an opera about Hernán Cortés and his conquest of Mexico. Napoleon himself, with the kings of Saxony and Westphalia, attended the première of *Fernand Cortez* on 28 November 1809 (*see* Grand opera, fig.1).

Although *Fernand Cortez* was taken out of the repertory in 1810, that year proved to be the peak of Spontini's career. In February he was appointed *directeur de la musique de l'opéra buffa* at the Théâtre de l'Impératrice and was able to put his ideas for repertory – concentrating on performances of Cimarosa and Mozart – into practice at the Théâtre Italien. In July he was awarded a newly created prize for the best opera of the decade, for *La vestale*, and in the same month he married Marie-Cathérine-Céleste Erard, daughter of the pianoforte maker and publisher Jean-Baptiste Erard. After Napoleon's fall from power Spontini withdrew from the public eye for some time, but he greeted the return of the Bourbon kings in August 1814 with *Pélage* and he was restored for a time to the position at the Théâtre Italien which he had given up in 1812. After collaborating on the opera *Les dieux rivaux* (1816), written for the wedding of the heir to the throne, and achieving success with a new version of *Fernand Cortez* and an adaptation of Salieri's *Les Danaïdes* (both 1817), he obtained French naturalization in November 1817 and in May 1818 was granted a pension by the king.

As early as 1814, the King of Prussia had invited Spontini to Berlin. For some time he delayed making a decision, meanwhile composing a *Preussischer Volksgesang*, a grandiose hymn to the glory of Prussia, which, after its première in 1818, was performed each year until 1840 in celebration of the king's birthday. Finally he accepted the appointment in 1819, when his tacit hopes for a prominent position in the musical life of Paris were becoming increasingly nebulous and the production of *Olimpie* had run into various difficulties; it was eventually performed on 22 December 1819, when it was attacked by liberal reviewers. Spontini took up his position in Berlin on 1 February 1820.

3. 1820–42: Berlin. As the leading court musician, with the title of Generalmusikdirektor, Spontini was warmly welcomed by King Friedrich Wilhelm III and by many of the city's intellectuals such as E.T.A. Hoffmann. But he also came under attack, even more vigorously than he had during his last years in Paris. Leading critics expressed resentment at the status accorded to a foreigner, whom they despised as an interloper, drawing a contrast with the circumstances of Weber and the emerging German Romantic opera. In the musical running of the

Hofoper, conflicts with the administrator Brühl (who had been opposed to Spontini's appointment) were inevitable, since their spheres of jurisdiction were never clearly delineated. Nevertheless, Spontini's three main Parisian works, *La vestale*, *Fernand Cortez* and *Olimpie*, were frequently performed, and he also won recognition as a conductor of the operas of other composers. His own creative rhythm, however, was slowing down. Of the operas he wrote in Berlin, all first performed on the occasion of royal weddings, neither *Nurmahal* (1822) nor *Alcidor* (1825) was popular with the general public, nor was *Agnes von Hohenstaufen*, although after the première of its first act on 28 May 1827 Spontini repeatedly revised it, as perseveringly as he had previously revised *Fernand Cortez* and *Olimpie*.

When Brühl left the Hofoper in 1828, Spontini, who had no aptitude for intrigue, became even more entangled in conflicts with his successor, Redern, and was the target of increasingly virulent attacks led by the critic Rellstab. Worse was to come after the king's death in June 1840. Some phrases in a statement Spontini had made (he was not proficient in German) led to his being accused of *lèse majesté*, and on 2 April 1841 the audience drove him out of the opera house after the overture to a performance of *Don Giovanni*. In July he was sentenced to nine months' imprisonment and dismissed from his post. However, in May 1842 Friedrich Wilhelm IV lifted the sentence, which had been confirmed by the court of appeal. He had already, in August 1841, guaranteed the continued payment of Spontini's salary despite his dismissal.



2. Alexandrine Branchu as Julia in the finale of Act 3 of Spontini's 'La vestale', Paris Opéra, 1807: engraving

4. 1842–51: RETURN TO ITALY. In 1842, as none of his previous hopes for a triumphant return to Paris had materialized, the embittered Spontini had to acknowledge that his day in France was long since over. In disregard of the facts, however, he ascribed the general lack of interest in his work entirely to intrigue, for which he held Meyerbeer chiefly responsible, and he took refuge in an exaggerated sense of self-esteem (satirized in Wagner's reminiscences of his visit to Dresden in November 1844). Notable among the many distinctions Spontini received in these years was his appointment by the pope to the title of Count of San Andrea on 21 January 1845. After some years spent alternately in Paris and travelling, he returned to his birthplace in the Papal States (to which he had already sent generous donations) in September 1850. In 1939, in recognition of the improvements Spontini had made possible, the town was renamed Maiolati Spontini.

5. WORKS. In Italy Spontini, like any other professional opera composer, had met the demand for new operas with scores that only occasionally add individual touches to the established style of Neapolitan opera around 1800. A gulf seems to separate this early phase from his later works. Although some of the early works already contain expressive accompanied recitatives, *sforzati* on unstressed beats and large-scale instrumental combinations, they hardly foreshadow the great qualitative stride the composer was to take in Paris.

In Paris, he began by writing works related to his *opere buffe*, such as *La petite maison* and *Julie*; but in *Milton*, an opera which, well before Berlioz's *Benvenuto Cellini* and Wagner's *Tannhäuser*, treats the issue of the artist's role in society, he revealed a high-minded attitude for which there is no precedent in his only serious opera before that date, *Teseo riconosciuto*. However, Spontini did not excite much attention until *La vestale*. In this work he succeeded in reviving the spirit of the *tragédie lyrique* of the Gluck era, retaining the pathetic declamatory style of that genre yet at the same time incorporating the characteristic pomp of many post-Revolutionary French operas, with their solemn hymns. He succeeded in combining rhetorical grandeur with a fundamentally Italian melodic style in which 'singability' is paramount. Yet his melodies are very restricted in their scope, and his harmony has been described, not without some justification, as crude (as is his sometimes mannered use of dotted rhythms and syncopated *sforzati*); yet his calculated use of relatively simple methods is always direct and effective. The salient characteristics of Spontini's style are no more adequately described by such details of compositional technique than they are explained as betraying the influence of (at isolated moments) Paisiello, Cimarosa, Cherubini, Méhul and, above all, Mozart (whom Spontini venerated all his life). The qualities that made him the most successful opera composer in the Paris of his day, besides involving him in stylistic contradictions that could never be fully resolved, must rather be described as entirely original.

Spontini's fondness for marches, for example, found as early as *La vestale*, has more than picturesque significance: the forward-thrusting character of the march rather pervades the dramaturgical aspect of his operas (with its carefully judged ebb and flow of tension), which regularly culminate in grandiose final tableaux. Like Gluck, Spontini preferred short and well-defined arias to solo numbers in several parts and used simple but gesturally clear instrumental motifs to achieve sharp characterization. These arias, however, like the rather casually handled recitatives in *La vestale*, are always subordinate to the

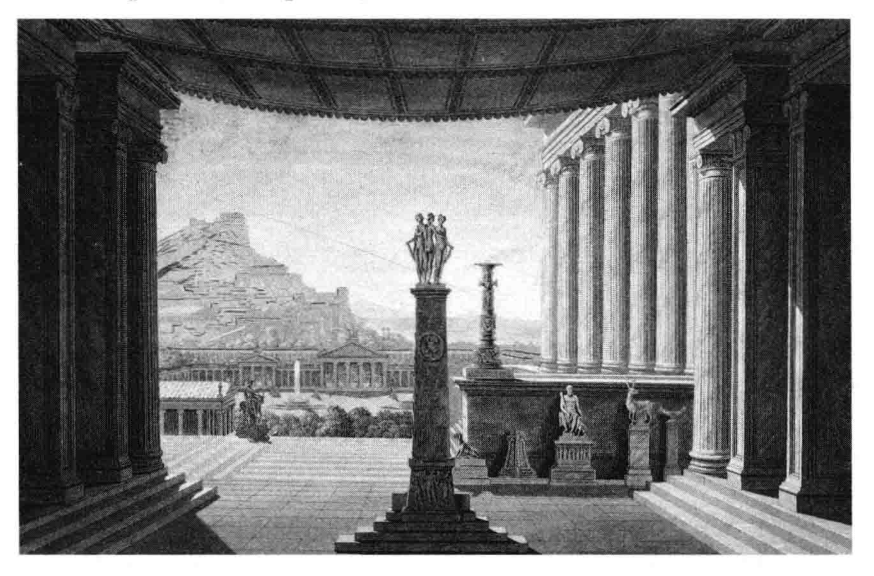


3. *Autograph MS of the beginning of Act 2 scene v of Spontini's 'Fernand Cortez', 1809 (F-Po Opéra Rés.A.418.a.II)*

formal dynamics which bring each act together as a unity. An important factor here was the *récitatif obligé*, which could become arioso; Spontini used it again and again to differentiate between heroic pathos and musico-dramatic vitality, while disregarding traditional forms. Another was the stretta finale as the musical culmination of an entire act, a feature previously unusual in French opera and originating in *opera buffa*.

This dramatization of musical form, so successfully executed in the second act of *La vestale*, and the feeling for sharp contrasts through many *lontano* effects and in the use of opposed choruses – contrasts which dominated Spontini's work after *Fernand Cortez* – made him the first composer after Beethoven to find convincing expression for the perceptions of an age overtaken by the extraordinary dynamics of historical and military events. Despite this reinvigoration of the course of music drama Spontini, himself a political reactionary, clung to some of the neo-classical aesthetic of the 18th century, when only affairs of state were considered worthy of dramatic representation, and he was apt to allow the most complicated intrigue to peter out in the static *divertissement* of a *lieto fine*.

But although Spontini also amassed all available musical means, even in ballet and festal scenes extraneous to the plot, the hybrid idea of the *Gesamtkunstwerk* can already be discerned behind the monumental result. Even the much-derided appearance of 17 live horses in *Fernand Cortez* and three elephants in the 1821 *Olimpia* shows not just the uncritical use of spectacular developments taken over from other theatrical arts but also Spontini's unswerving determination to win for opera the kind of artistic status Beethoven had just procured for the symphony. Not least in his readiness to spend several years composing an opera – very unusual at the time – he showed a progressive outlook on opera as an ideal art form, one that was not fully accepted until Wagner's time, with claims to an absolute artistic value: an approach to his art that is not easy to reconcile with the office of court composer. With the contradictions of his *Fernand Cortez*, first devised in honour of Napoleon and repeatedly revised, Spontini was already paying the price for his



4. Temple of Diana at Ephesus (Act 1) from the second version ('Olimpia') of Spontini's 'Olimpie', Königliches Opernhaus, Berlin, 1821: engraving after design by Karl Friedrich Schinkel

anachronistic ingratiation with artistically reactionary courts. The dramatization of events from more recent history would have been in line with the new interest in the historical novel, but Spontini was not ready to exploit the melodramatic effects of spectacular staging in the depiction of romantically flawed characters and the gradual unfolding of a complex plot. While the radical changes in the various versions of *Fernand Cortez* show that it was possible for him to shift individual arias, in *Olimpie* he turned his innovative energies entirely to the expression of delicate shades of feeling by the idealized characters. *Olimpie*, with its classical splendour, more in tune with the spirit of the Empire, was bound to appear old-fashioned to a public keen on the novels of Sir Walter Scott; and it was Spontini's misfortune that in Berlin he again came into open conflict with the sometimes provincial currents of German Romanticism, which rejected him as a royal favourite.

The move to exotically coloured magical themes in *Nurmahal* and *Alcidor* seemed, perhaps, to offer a way out. But, with his preference for aristocratic characters, his emphasis on the static qualities of his dramatic art in numerous *tableaux vivants*, and his recourse to italianate coloratura arias and aesthetic models from the *opéra-féerie* genre, Spontini increasingly distanced himself from an epoch which preferred to see the unreconciled co-existence of marked contrasts in all the arts. In the face of the emerging German national opera, these works were as little able to stake their claim as was *Agnes von Hohenstaufen*, which Spontini believed to be his greatest work but which like them was never performed beyond Berlin in the 19th century. In the finale of the second act of this, his last completed opera – still impressive for its monumental conception – he pursued the tendency, foreshadowed in *Olimpie*, to elevate spectacular *coups de théâtre* and finely chiselled contrasts into grand ensembles where opposing musical structures were piled one upon another, raising the art of ensemble to a peak never again reached in the 19th century.

Such techniques had been prefigured as early as his first Paris operas, although there they were confined to the orchestration. In contrast with most opera composers before Wagner, Spontini also cultivated a complex blend of sounds by the most extravagant means; his music was accordingly sometimes criticized as noisy. In *Agnes von Hohenstaufen*, for instance, he took particular pains over an invisible orchestra imitating the sound of the organ, whereas other composers made the organ itself a stage instrument. Even the use of anvils in a chorus in *Alcidor* (though taken from *Pélage*), which was denounced as the height of absurdity by hostile Berlin critics, makes them part of a complex sound combination.

Although Spontini's 20 years in Berlin represent a mere episode in the development of German opera, and his non-operatic works (occasional pieces for chorus and Romanzen) were as ephemeral as those of countless other early 19th-century composers, he was very important in the development of modern conducting. He was sternly fanatical in his insistence on rehearsals and on the musicians' unconditional submission to his authority (Marx, 1865, i, 223–4); he was one of the first conductors to use a baton; and his achievements in the production of a powerful orchestral sound are beyond dispute. Of his operas, however, only the French works had any immediate effects on operatic history. While the influence of his bold 'tableau' style can be seen most clearly in the grand opera of the 1830s, his further influence on the operatic composers of the following generation, from Rossini through Schubert, Weber and Meyerbeer to Wagner, can hardly be overestimated, although only Berlioz, who greatly admired Spontini, was ready to admit as much.

WORKS

OPERAS

title	*genre, acts*	*libretto*	*first performance*	*sources, remarks*
Li puntigli delle donne	farsetta per musica, 2		Rome, Pallacorda di Firenze, carn. 1796	*I-Nc**
Il finto pittore			? Rome, 1797/8; Palermo, S Cecilia, 1800	lost

title	genre, acts	libretto	first performance	sources, remarks
Adelina Senese, o sia L'amore secreto	dramma giocoso, 2	G. Bertati: *La principessa d'Amalfi*	Venice, S Samuele, 10 Oct 1797	*US-NYbroude** (Act 1)
L'eroismo ridicolo	farsa per musica, 1	D. Piccinni	Naples, Nuovo, carn. 1798	*I-Nc*
Teseo riconosciuto	dramma per musica, 2	C. Giotti	Florence, Intrepidi, 22 May 1798	*Fc*
La finta filosofa	commedia per musica, 2	?Piccinni	Naples, Nuovo, sum. 1799	3 arias *Nc*, lib. *Bc*; expanded from L'eroismo ridicolo
2nd version	dramma giocoso per musica, 3		Paris, Italien (Favart), 11 Feb 1804	*D-Dl*, *US-Bp*, excerpts (Paris, ?1804 and 1807)
La fuga in maschera	commedia per musica, 2	G. Palomba	Naples, Nuovo, carn. 1800	
Gli Elisi delusi	melodramma buffo, 2	M. Monti	Palermo, S Cecilia, 28 Aug 1800	*I-PLcon* (ov. and Act 1), lib. *PLcom*
I quadri parlanti	melodramma buffo		Palermo, S Cecilia, 1800	lost
Gli amanti in cimento, o sia Il geloso audace	dramma giocoso, 2	?Bertati: *Il geloso in cimento*	Rome, Valle, 3 Nov 1801	lost
Le metamorfosi di Pasquale, o sia Tutto è illusione nel mondo	farsa giocosa per musica, 1	G. Foppa	Venice, S Samuele, carn. 1802	lost
La petite maison	oc, 3	A.M. Dieulafoy and N. Gersin	Paris, OC (Feydeau), 12 May 1804	*A-Wn*, *GB-Lbl*, excerpts (Paris, 1805)
Milton	fait historique, 1	E. de Jouy and Dieulafoy	Paris, OC (Favart), 27 Nov 1804	(Paris, ?1805)
Julie, ou Le pot de fleurs	comédie en prose, mêlée de chants, 1	A.G. Jars	Paris, OC (Favart), 12 March 1805	(Paris, ?1806); collab. E. Fay
La vestale	tragédie lyrique, 3	Jouy	Paris, Opéra, 15 Dec 1807	*Po**; (Paris, ?1808/*R*1979: ERO, xlii)
Fernand Cortez, ou La conquête du Mexique	opéra, 3	Jouy and J.A. d'Esmenard, after A. Piron	Paris, Opéra, 28 Nov 1809	*Po**; (Paris, ?1809)
2nd version	op, 3	rev. Jouy	Paris, Opéra, 28 May 1817	*US-Eu**; (Paris, ?1817/*R*: ERO, xliii)
3rd version (as Ferdinand Cortez, oder Die Eroberung von Mexiko)	Oper, 3	rev. M. Théaulon de Lambert, trans. J.C. May	Berlin, Kgl Opernhaus, 6 April 1824	*F-Po**, vs (Leipzig, ?1825)
4th version		rev. K. von Lichtenstein	Berlin, Kgl Opernhaus, 26 Feb 1832	music lost, lib. *D-Bsb*
Pélage, ou Le roi et la paix	opéra, 2	Jouy	Paris, Opéra, 23 Aug 1814	*F-Po*, vs [single nos.] (Paris, ?1814)
Les dieux rivaux, ou Les fêtes de Cythère	opéra-ballet, 1	Dieulafoy and C. Brifaut	Paris, Opéra, 21 June 1816	*Po*, excerpts (Berlin, n.d.); collab. Kreutzer, Persuis and H.-M. Berton
Olimpie	tragédie lyrique, 3	Dieulafoy and Brifaut, after Voltaire	Paris, Opéra, 22 Dec 1819	*US-STu*, vs (Paris, 1820)
2nd version (as Olimpia)	grosse Oper, 3	rev., trans. E.T.A. Hoffmann	Berlin, Kgl Opernhaus, 14 May 1821	vs (Berlin, ?1825)
3rd version (as Olimpie)	tragédie lyrique, 3		Paris, Opéra, 28 Feb 1826	*F-Po**; (Paris, 1827/*R* 1980: ERO, xliv)
Lalla Rûkh	Festspiel	S.H. Spiker, after T. Moore: *Lalla Rookh*	Berlin, Kgl Schloss, 27 Jan 1821	vs (Berlin, ?1822)
Nurmahal, oder Das Rosenfest von Kaschmir	lyrisches Drama mit Ballet, 2	C.A. Herklots, after Moore: *Lalla Rookh*	Berlin, Kgl Opernhaus, 27 May 1822	*D-Bsb*, *F-Po**, vs (Berlin, 1824); re-uses Grand Bacchanale (*B-Lc*, written for the revival of Salieri's Les Danaïdes, Paris, Opéra, 22 Oct 1817), parts of Lalla Rûkh and Les dieux rivaux
Alcidor	Zauber-Oper mit Ballet, 3	Théaulon de Lambert, after Rochon de Chabannes; Ger. trans. Herklots	Berlin, Opera, 23 May 1825	*D-Bsb*, *F-Po**
Agnes von Hohenstaufen	lyrisches Drama, 2	E. Raupach	Berlin, Kgl Opernhaus, 28 May 1827 [Act 1 only]	*A-Wn*, *US-Wc** (frag.)
2nd version	grosse historisch-romantische Oper, 3	Raupach	Berlin, Kgl Opernhaus, 12 June 1829	*Wc** (inc.)
3rd version	grosse historisch-romantische Oper, 3	rev. Lichtenstein	Berlin, Kgl Opernhaus, 6 Dec 1837	*D-Bsb*, *F-Po**

Doubtful: Chi più guarda meno vede, ? Florence, 1798, ? Venice, 1802 [existence uncertain]

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L'eccelsa gara (cant., L. Balocchi), Paris, L'Impératrice (Salle Louvois), 8 Feb 1806, lost

Tout le monde a tort (vaudeville), Malmaison, 17 March 1806, *F-Pn*

Lalla Rûkh (Festspiel, S.H. Spicker, after T. Moore), Berlin, Royal Palace, 27 May 1822, vs (Berlin, ?1822)

Qui vive, qui spiro la bella che adoro, aria, cl obbl, *I-Gl*, in ?Fioravanti: Il furbo contro il furbo, Genoa, 1798

Sentimi, o padre amato, scena, aria, *Mc**, in Anfossi: Sofronia ed Olindo, ? Palermo, 1800

Se non piange un infelice, aria; Immagini funeste, duet (both P. Metastasio; L'isola disabitata), sketches *F-Pn**; Choron and

Fayolle (1811) mention an otherwise unrecorded performance of this libretto in Parma
Parlami Eurilla mia, duet, *I-Nc*, *Mc*; as Parla Chiarella mia, *Nc*, pubd with pf acc. (London, ?1806), as inserted in La serva astuta; as Parla Lisetta mia, in Spontini: Le metamorfosi di Pasquale
Grand Bacchanale, orch, in Salieri: Les danaïdes, Paris, Opéra, 22 Oct 1817, *F-Po*; arr. wind band (Paris, n.d.)

SONGS AND DUETS

published in Paris unless otherwise stated

Consiglio a Nice (Bordese), arietta (*c*1804)
Sensations douces, mélancoliques et douleureuses (*c*1804): 1 Toi dont l'amour, 2 Les graces, la beauté, 3 Vous n'êtes rien, 4 Viens o divine mélodie, 5 Jours fortunés, 6 Depuis l'instant affreux
3 romanze (*c*1804): 1 Chant du troubadour, 2 Etre aimé, 3 Les regrets
3 romances (*c*1805): 1 Le songe du prisonnier, 2 Le premier jour, 3 Romance
3 duos italiens (*c*1806): 1 Due bell'alme innamorati, 2 Ninfe, se liete vivar bramate, 3 Oh dio, non sdegnarti
Les adieux d'un jeune croisé (*c*1806)
Les riens d'amour (*c*1806)
Flambeau d'amour (*c*1811)
3 nocturnes (P. Metastasio), 2 solo vv (*c*1811), repr. as 3 Nocturni (Berlin, ?1836): 1 Fra tutte le pene, 2 Parto, si parto, 3 Basta, così intendo
La nouvelle Valentine: stances élégiaques sur la mort de ... Monseigneur le duc de Berry (1820)
Tout deuil: romance sur la mort du duc de Berry (1820)
Stances sur la mort de S.A.R. Mons. le duc de Berry (Desaugiers) (1820)
Les pleurs de Béarnais: romance sur la mort du Duc de Berry (Delagarde) (1820)
Mignon's Lied (J.W. von Goethe) (Berlin, ?1830)
4 romances (Berlin, *c*1831): 1 La petite sorcière, chansonette (Bétourné), 2 L'heureux gondolier, barcarolle, 3 Il reviendra, 4 Salut, vertes campagnes, nocturne, S, T
Zephir und die Träume (Berlin, n.d.)
6 oeuvres nouvelles (?1839): 1 Il faut mourir, 2 Le départ, 3 Le rêve d'Orient (Escudier), 4 Mignon (E. Deschamps, after Goethe), 5 Les regrets, 6 Arietta
L'adieu (1840)
Che non mi disse un di (Metastasio), arietta; Es blühte ein Blümchen (J.F.L. Duncker), romanza: both in Album neuer Original-Compositionen für Gesang und Piano (Berlin, *c*1840)
Spontini's Lebewohl an seine Freunde in Berlin (Spontini) (Berlin, 1842)
A quinze ans (Gayrard) (Berlin, *c*1840–50)
L'orphelin du malheur (Berlin, *c*1840–50)
Ben mio ricordati (Metastasio), in Les cantilènes: album de chant (n.d.)
La charité (*c*1855)
L'inconstance, Le retour (both n.d.); Canzonetta tarantina, S, bc, *c*1795, *F-Pn**; La pêche de l'ambre: chant de Prusse orientale, duet, 1832, *D-Bsb**; Ma dernière plainte au bord de mon tombeau, 1838, *F-Pn**

CHORAL

Leta voce et fide vera, motetto pieno, S, S, T, 4vv, orch, *c*1794–5, parts *I-Nc*
Preussischer Volksgesang (Borussia) (J.F.L. Duncker), vv, orch, 1818 (Berlin, n.d.); arr. orch as Grosser Sieges- und Festmarsch (Berlin, n.d.)
Gebet, Duetto und Hymnus (cant.), solo vv, 6vv, orch, for visit of Tsar to Berlin, 1826, *I-IE*, inc.
Gott segne den König (cant., Herklotz), perf. Halle, 12 Sept 1829
An den Frieden, T, vv, orch, 1831
Les cimbres, chant de guerre, TTB, pf (Berlin, n.d.)
Begrüsst den Tag, Festhymne, 1840
Domine salvum fac regem nostrum, solo vv, chorus, org, vcs, dbs, for coronation of Friedrich Wilhelm IV, 1840, *IE*, inc.
Jesu Christe Domine, offertory, male vv, double chorus, org (Paris, 1854)
Domine Jesu, 3vv, vv, org (Paris, n.d.)

INSTRUMENTAL

Notturno, orch, Naples, 1795, *F-Pn**
Ballo marziale, military band: 1 Evoluzioni militari, 2 Preludio ai combattimenti ed alla vitto sulria campo di Marte, *I-Mc*
Geschwindmarsch, military band, in Sammlung von Märschen für türkische Musik zum bestimmten Gebrauch der königlichen preussischen Armée (Berlin, n.d.)
4 Fackeltänze, for Prussian royal weddings, 1822, 1823, 1825, 1829, orch (Berlin, n.d.); all 4 arr. pf (Berlin, n.d.)
Les charmes d'un fête, divertissement, pf (Vienna, n.d.)

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with H. Berton and M. Carafa: *Reconstruction de la Salle Favart: observations à MM. les membres de la Chambre des députés* (Paris, *c*1839)
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ANSELM GERHARD

Spontone, Alessandro (*b* Bologna, bap. 1 June 1549; *d* Bologna, *c*1590). Italian composer and musician, brother of BARTOLOMEO SPONTONE. After studies with his brother, he held at least two appointments: from 1569 until 1581 he was a member of the *Concerto Palatino* of the senate of Bologna and probably from 1582 until 1587 he was *maestro di cappella* of Forlì Cathedral. He earned at least local regard as a practical musician, for Ercole Bottrigari, whose friend he was, referred to him as 'assai buon musico pratico'.

WORKS

Il primo libro de [13] madrigali, 5, 6vv (Venice, 1585)
2 canzoni, 1582^{13}; 1 canzone, 1582^{14}; 1 madrigal, 1590^{13}

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FRANK TIRRO/MARC VANSCHEEUWIJCK

Spontone, Bartolomeo (*b* Bologna, bap. 22 Aug 1530; *d* Treviso, ?1592). Italian composer and singer, brother of ALESSANDRO SPONTONE. He was a pupil of Nicolò Mantovano, *maestro del canto* of S Petronio, Bologna, and continued his musical education with Giaches de Ponte and Morales in Rome. His own most famous pupil was Ercole Bottrigari; he also taught his brother Alessandro. He sang in the choir of S Petronio in 1551–2. From 1553 to 1582 he was a member of the *Concerto Palatino* of the senate of Bologna and apparently held other posts simultaneously. He was elected *maestro del canto* of S Petronio in May 1577 and held the post until May 1583. He was *maestro di cappella* at S Maria Maggiore, Bergamo, from 17 December 1584 to 5 July 1586, at Verona Cathedral from 25 June 1586 to April 1588, and at Treviso Cathedral in 1591–2. The inclusion of his madrigals in many of the most important contemporary anthologies suggests that his contemporaries held his music in high regard. The lack of a complete edition of his works makes it hard to assess his achievement, but of his few works in modern editions, the six-part *Missa 'Così estrema è la doglia'* displays rich harmonic writing in the context of superb contrapuntal craft. The Ciro Spontone who edited his madrigal collection of 1583 was his elder son.

WORKS

Il primo libro di madrigali, 4vv (Venice, 1558)
Il primo libro de madrigali et canzoni, con uno dialogo, 5, 8vv (Venice, 1561), inc.
Il secondo libro de madrigali, con una canzone, 5vv (Venice, 1567), inc.
Libro terzo de madrigali, 5vv, ed. C. Spontone (Venice, 1583)
Missarum, 5–6, 8vv, liber primus (Venice, 1588); Missa 'Così estrema è la doglia', ed. in AMI, ii (1897/*R*)
2 madrigals each in 1568^{12}, 1586^{12}, 1590^{13}; 1 madrigal each in 1566^{17}, 1568^{19}, 1570^{15}, 1576^{5}, 1577^{7}, 1582^{5}, 1584^{4}, 1585^{19}, 1586^{1}, 1586^{9}, 1590^{17}, 1590^{20}, 1592^{13}, 1592^{15}, 1593^{3}, 1594^{6}, 1597^{13}; 8 madrigals, *I-Mc*

1 villotta in 1557[18]; 1 greghesca in 1564[16], ed. S. Cisilino, Celebri raccolte musicali venete del cinquecento, i (Padua, 1974); 2 dialogues in 1590[11]

1 motet in 1615[2]; 6 motets, 8 psalms, *A-Wn*; 1 motet, *I-TVd*

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O. Gambassi: *La cappella musicale di S. Petronio: maestri, organisti, cantori e strumentisti dal 1436 al 1920* (Florence, 1987), 10, 74ff

FRANK TIRRO

Spontoni, Ludovico (*b* Bologna, bap. 2 March 1555; *d* Bologna, before 1609). Italian composer and priest. Son of Costanzo and grandson of Benedetto Spontoni, he may have been related to the composers Alessandro and Bartolomeo Spontone, who were active in Bologna at the same time. He studied in Forlì and called himself 'da Forlì' in the dedication of his madrigal collection of 1586, but he was certainly born in Bologna. In his madrigals text-expressive devices are woven into the texture so that they do not break the smooth flow of the part-writing. His motets are for double chorus and continuo.

WORKS

Il primo libro de madrigali, 5vv (Venice, 1586)

Mottetti, libro secondo, 8vv, bc (Venice, 1609)

2 motets in 1611[1], 1612[3]

FRANK TIRRO

Sponza, Francesco. *See* USPER, FRANCESCO.

Sponza, Gabriele. *See* USPER, GABRIELE.

Spoof articles. Many dictionaries of music (and presumably other topics) contain articles on fictitious characters. Most people who have written a large number of dictionary articles on minor figures must have felt tempted in a moment of understandable frustration to add an extra *jeu d'esprit*; sometimes they even submit these articles, which are occasionally printed. Some of those that circulated among the *Grove6* editorial staff are printed (in *MT*, cxxii, 1981, pp.89–91): apparently the article 'Verdi, Lasagne' was nearly sent for printing. So far as has been established, only two actually appeared in *Grove6* (eliminated after the first printing): 'Esrum-Hellerup, Dag Henrik' and 'Baldini, Guglielmo'.

The latter originated in *Riemann12* (1959, with additions in the *Ergänzungsband*, 1972), playing on the name of its editor Wilibald Gurlitt; the *Grove* entry added an item of bibliography credited to L.L. Ubaldi Gritti, an anagram of the same name with one letter missing (perhaps it was edited out). The most famous of all is in the first *Ergänzungsband* of the same dictionary, 'Jägermeier, Otto', the work of Egon Voss and extensively explored in a Festschrift for Voss's 40th birthday (see review in *Mf*, xxxii, 1979, pp.439–40) as well in as a group of articles about Jägermeier in the *Neue Zeitschrift für Musik*. Another, going back further in time, is a 14th-century theorist invented by Hugo Riemann and fully explained in H. Besseler: 'Ugolini de Maltero Thuringi "De cantu fractabili": ein scherzhafter Traktat von Hugo Riemann', *AcM*, xli (1969), 107–8. Besseler was demonstrably wrong to suggest that the entry in *Riemann12* (see also the *Ergänzungsband*, 1975) was innocent; but the articles on both Ugolino and Jägermeier in *DEUMM* (1990) look solemn enough. The entries on P.D.Q. Bach and Baldini in *MGG2* are plainly intended to continue the joke.

The earliest spoof in a musical dictionary may be the entry for 'Bergier, Ungay' in Eitner's *Quellenlexikon*; the wording is solemn, but it is hard to imagine that Eitner did not recognize the title of Crecquillon's most successful chanson.

Spoof articles are deceptively easy to do. Many articles in *Grove* and elsewhere are based entirely on unpublished material, and many cite only rare local publications: the item on Baldini was reported as being in the *Archiv für Freiburger Diözesangeschichte*, which would (even if it exists) be hard to verify in London and hard to check at all without inquiries to libraries in both places called Freiburg (alongside, for safety, Fribourg) – plainly not tasks for which subeditors are employed unless they have reason to distrust the author.

Moreover, there are plenty of *bona fide* musicians whose names and lives look like outrageous fiction. One need only mention Gnocchi, who became *maestro di cappella* at Brescia Cathedral at the age of 85, composed a *Magnificat* entitled 'Il capo di buona speranza' (alongside many other works with improbable titles) and wrote an unpublished 25-volume history of ancient Greek colonies in the East (the long *MGG* article even includes a suitably lugubrious portrait). Another case is Pietro Raimondi, composer of three full-length oratorios that could be performed separately or simultaneously, as well as several groups of up to six fugues that could also be played simultaneously despite being in different keys and modes. Library catalogues confirm the existence of both. While such men exist in the history of music, spoofs may seem superfluous.

DAVID FALLOWS

Sporck, Count **Franz Anton** (*b* Lysá nad Labem or Heřmanův Městec, Bohemia, 9 March 1662; *d* Lysá nad Labem, 30 March 1738). Bohemian nobleman, literatus and patron of the arts. A member of one of the most prominent noble families in Bohemia, he was appointed in 1690 to a seat on the Statthalterei (the highest civil authority within the province) by Emperor Leopold I, but served actively only until about 1710. Reports that he served as viceroy of Bohemia are false; no such post existed.

The scope of Sporck's artistic and literary patronage was impressive, encompassing architecture, sculpture, painting, graphic arts, theatre and German poetry. He also took a keen interest in theology and philosophy, even setting up his own printing press to propagate his views. He occasionally sponsored the publication of music as well, principally collections of German and Czech sacred songs. Beginning in the late 17th century, he maintained a modest musical establishment used chiefly to provide dance music, sacred music and music for theatrical performances at his residences in Prague and Kuks.

Sporck considered his patronage of Italian opera to be one of the greatest contributions he made to the cultural life of Bohemia. The impetus for this enterprise came from Antonio Maria Peruzzi, an Italian impresario who seems to have approached Sporck with the idea of providing operatic entertainment for summer guests at his estate of Kuks with a company of musicians Peruzzi had contracted in Venice in May 1724. Sporck found the

idea attractive, and the performances at Kuks proved so successful that he remodelled the theatre in one of his Prague palaces in order to permit regular operatic performances. In autumn 1724, Antonio Denzio took over control of the Italian troupe in Prague and put on productions at the Sporck theatre until 1735, thus making it the first standing opera house in Prague. Although located in one of the Sporck palaces, it functioned essentially as a public theatre on the Venetian model; Sporck provided no financial support, took no part in its operation, and rarely even attended its performances after the death of his wife in 1726. The Sporck theatre became an important satellite of the Venetian operatic world that attracted many distinguished Italian musicians to Prague, among them Vivaldi. Its foundation led directly to similar operatic ventures in Breslau in 1725 and Brno in 1732.

Partly as an aspect of his passion for hunting, Sporck played a vital role in fostering traditions of horn playing in central Europe. Horn music was always prominent in Sporck's household after he had the opportunity to hear the French hunting horn (*cor de chasse*) at the court of Versailles during a grand tour of Europe about 1680. Two retainers he had trained to play the instrument are credited with helping to disseminate the skill throughout Bohemia and Austria. One of Sporck's favourite hunting tunes, the 'Brandeiser Jägerlied', is quoted literally in the horn part of the bass aria no.16 in Bach's Peasant Cantata BWV212. An autograph score of the Sanctus of Bach's B-minor mass (in *D-Bsb*) contains a note in Bach's hand indicating that the corresponding parts were at one time 'in Böhmen bei Graff Sporck'. Nonetheless, the long-held suspicion of personal connections between the two is not confirmed in any surviving documents from the Sporck household.

Sporck's great-nephew, Count Johann Wenzel von Sporck (1724–1804), was an important figure in the musical life of Prague and Vienna. A skilled cellist, he made his home in Prague an important meeting-place for musicians, and in 1803 became the first sponsor of the Prague Tonkünstler-Sozietät. Earlier, between 1764 and 1775, he had been director of music and theatre at the imperial court in Vienna as successor to Count Durazzo. In this capacity his refusal to commission new *opéras-comiques* for the court helped bring to an end a great period of their cultivation in Vienna, but it also contributed to a strengthening of German operatic traditions.

For illustration *see* CZECH REPUBLIC, fig.2.

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DANIEL E. FREEMAN

Sporer [Sporrer, Spohrer], **Thomas** (*b* Freiburg, *c*1490; *d* ?Strasbourg, 1534). German composer. On 27 February 1506 he matriculated at Freiburg University. He may have been a son of Heinrich Sporer, who in 1482 was living in Strasbourg, or of Sebastian Sporer, who was a drummer in the Innsbruck court chapel from 1478 to 1479. Sporer may have taught Matthias Greiter and Johannes Heugel, who also studied at Freiburg. By 1513 Sporer had married and was living at Lindau am Bodensee. On 11 October 1523 the senate of Freiburg University appointed him warden of a student hostel. He appears subsequently to have lived in Strasbourg and to have died there; a five-part *Epicedion Thomae Sporeri*, composed by Sixt Dietrich (Strasbourg, 1534), contains the names only of Strasbourg humanists. Heugel also wrote two epitaphs in 1534 on the death of Sporer. The artistic brilliance attributed to Sporer in the *Epicedion* is difficult to comprehend, judging by the few compositions of his that survive (a three-voice motet and eight songs, ed. H.J. Moser, *Thomas Sporer: die erhaltenen Werke des Alt-Strassburger Meisters*, Kassel, 1929). Nonetheless, some of his songs have a very individual style, influenced by the French chanson, which sets him apart from other German composers active at that time.

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HANS-CHRISTIAN MÜLLER/STEPHEN KEYL

Sportonio, Marc'Antonio ['Il Bolognese'] (*b* ?Bologna, *c*1631; *d* ?Palermo, after 1696). Italian soprano castrato and composer. He was a pupil of Carissimi at the Collegio Germanico, Rome, from July 1644 (the libretto of his opera *Elena* calls him 'romano'), and in 1645 he nominally entered the service of the Duke of Modena as a mezzo-soprano. In that capacity he went to Paris with Venanzio Leopardi at the end of 1646 to take part in the performance of Luigi Rossi's *Orfeo* (spring 1647); he remained there in the service of the French queen-regent. From 1653 he was at Palermo: in that year he sang in an 'attione tragica', *Costantino* (Collegio Massimo dei Gesuiti, Palermo; stage music by G.B. Fasolo). In 1655, with other Palermo

singers, the 'Musici accademici sconcertati', he organized the first opera performance there, Cavalli's *Giasone*, in which he sang the comic role of Delfa. He was the leading figure in public theatre life at Palermo (where women's voices were introduced rather late). From at least 1655 he was a member of the vice-regal Cappella Palatina, Palermo. In Carnival 1661 he appeared as the composer of *Elena* (text by N. Minato; music originally by Cavalli). *La Flavia imperatrice* (text by F. Beverini), was performed at the theatre of the impresario Pietro Rodino in March 1669: payments are documented for him as contralto (1655 and 1656) and as soprano (1660, 1662, 1664, 1674 and 1685). In 1696 a Giovanni Maria Rossi, soprano, was engaged as Sportonio's substitute because of the latter becoming 'muy anciano y achacoso'. During Carnival 1661 he appeared as the composer of *Elena* (text by Minatio; music originally by Cavalli). *La Flavia Imperatrice* (text by F. Beverini) was performed at the theatre of the impresario Pietro Rodino in March 1669; in 1675 he signed the libretto of *Caligola* and in 1678 composed one of the few operas of local origin, *La Fiordispina*, to a text by the Palermo writer Antonio Salamone (it was repeated at court in February 1680 and at the Teatro S Bartolomeo, Naples, in Carnival 1683). Sportonio used his international theatrical experience at the court of the viceroy: in February 1659 he sang, in a flying carriage, the introduction to a dancing festivity. He was a friend of the Scarlatti family (he was a witness to the marriage of the parents of Alessandro on 5 May 1658) and among the first members of the 'Unione dei musici' of Palermo in 1679–80. Two of his cantatas (or arias) survive in manuscript (in *GB-Och*).

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LORENZO BIANCONI (with ROBERTO PAGANO)

Spratlan, Lewis (*b* Miami, FL, 5 Sept 1940). American composer. He studied at Yale University (BA 1962, MM 1965) under Powell and Schuller, and attended seminars with Rochberg and Sessions at the Berkshire Music Center (1966). His numerous honours include an NEA grant (1976), a Guggenheim Fellowship (1980–81) and top prizes in the Alvin Etler Memorial and Rockefeller Foundation-New England Conservatory Opera competitions (1974 and 1979, respectively). In addition he has been awarded several residencies at the MacDowell Colony. After teaching at Pennsylvania State University, Spratlan joined the music faculty of Amherst College, Massachusetts, in 1970. While primarily a composer, he has also been active as a conductor and as an oboist.

Spratlan's compositions span all genres and reflect an enormous variety of cross-cultural influences. His style draws not only upon the traditional western European musical heritage ranging from chant to modernists such as Schoenberg, Stockhausen and Ligeti, but also upon the musics of other cultures, particularly those of southern India and Latin America. The influence of composers like Musorgsky and Skryabin, jazz musicians including Monk, Mingus, Davis and Coltrane, and minimalists such as Reich can be heard as well. His style has been praised for its dramatic effect and vivid colour. While his works up to the mid-1970s reflect a deep sympathy with the music of the Second Viennese School, the opera *Life is a Dream* (1975–7) marks a shift towards a new degree of harmonic clarity and stasis, melodic repetition and a concern for changes in harmonic rhythm as a principal means of formal articulation. The chamber work *Coils* (1980) received widespread attention for its inclusion of the 'terpsiptomaton' (literally, 'delight in falling mechanism'), a hybrid string/piano/percussion instrument invented and assembled by the composer from wrought iron coils and rods, piano strings and cartridges containing ball bearings. His music from the 1980s and 90s has become increasingly inclusive in style, often making references to jazz and other pop musics as well as various non-Western traditions, with each serving as a kind of expressive entity within the larger mosaic-like musical fabric. The *Apollo and Daphne Variations* (1987), *In Memoriam* (1993) and the Concertino for violin and chamber ensemble (1995) are major representative works. In 2000 Spratlan was awarded a Pulitzer Prize for Music for his opera *Life is a Dream*.

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Orch: 2 Pieces, 1971; Apollo and Daphne Variations, 1987; Penelope's Knees, double conc., a sax, db, chbr orch, 1987; Concertino, vn, chbr ens, 1995

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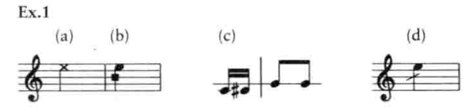
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MYRNA S. NACHMAN

Sprechgesang (Ger.: 'speech-song'). A type of vocal enunciation intermediate between speech and song. Sprechgesang, using the notation in ex.1*a*, was introduced by



Humperdinck in *Königskinder* (1897), though in the edition of 1910 he replaced it by conventional singing. It could well have been an attempt to prescribe a kind of articulation already being used by singers of both lieder and popular song.

Schoenberg devised a new, related type of enunciation, which was later referred to by Berg as 'Sprechstimme'. According to the directions for performance provided with Schoenberg's *Pierrot lunaire* (1912, notation as in ex.1*b*), in which the soloist hinges between the worlds of lied and popular song, the performer must clearly distinguish between speech, song and the new style, in which speech takes a musical form but without recalling song. However, Schoenberg also used Sprechgesang in quite different contexts: chorally in *Die glückliche Hand* (1924) and for the role of Moses in *Moses und Aron* (composed 1930–32). In later works such as *A Survivor from Warsaw* (1947) he adopted a new form of notation (ex.1*c*) that dispensed with exact pitches. Sprechstimme was used too by Berg in *Wozzeck* (1925) and *Lulu* (1937), the former work introducing a new shade, 'half sung' (notated as in ex.1*d*) between Sprechstimme and song. In a prefatory note to *Wozzeck* Berg insisted that passages in Sprechstimme 'are not to be sung' but must be delivered as 'a spoken melody' (*Sprechmelodie*): 'in singing the performer stays on the note without change; in speaking he strikes the note but leaves it immediately by rising or falling in pitch'.

However, the realization of Sprechgesang and Sprechstimme remains problematic, partly because the pitch range of speaking voices is narrow, partly because there is no clear middle point between speech and song but rather a haze of alternatives. The vocal works of many composers since the late 1940s, including Boulez, Berio and Kagel, have worked within that haze. Britten in *Death in Venice* (1973) notated Aschenbach's recitatives (marked 'as if speaking' or 'spoken') as stemless crotchets and used the notation of ex.1*a* primarily for rhythmic shouts and laughter. Rihm has called for shades of Sprechgesang, employing the notation of 1*a*, 1*b* and 1*d* in *Jakob Lenz* (1979) and other works.

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PAUL GRIFFITHS/R

Sprechstimme. A type of vocal enunciation devised by Schoenberg. *See* SPRECHGESANG.

Sprenger, Eugen (*b* Stuttgart, 7 Jan 1882; *d* Frankfurt, 25 Aug 1953). German string instrument maker. He was the son of Anton Sprenger the younger, with whom he served an apprenticeship, first in Stuttgart and then in Mittenwald. Subsequently he worked for a year for his older brother, Adolf, who had taken over their father's Stuttgart workshop in 1897. In 1900, following his father's death, Eugen left Stuttgart to gain broader experience. Thereafter he worked in Munich, Switzerland, France and England. He later returned to Germany and in 1907 opened the Eugen Sprenger Workshop in Frankfurt. After a suspension of business in World War I when he was called to service, he reopened in 1919 on the Hochstrasse in Frankfurt. In 1944, due to the effects of World War II, he removed to Sigiswang in Bavaria, returning to Frankfurt in 1949. Sprenger established an enviable reputation for his violins, violas da gamba, lutes and guitars, and for his restoration and reconstruction of historical instruments. Like his father and brother, he copied the old Italians, especially the Stradivari and Guarneri. His historical instruments were especially sought after by both German and foreign universities and after 1937 he specialized in this field. He built a tenor cello which received much notice at the time. His instruments are extremely well built, the tone full and powerful. In 1930 Sprenger patented his own model of viola, and later he wrote *Die Streichinstrumente und ihre Behandlung* (Kassel and Basle, 1951). His son Eugen Sprenger (*b* Frankfurt, 26 Nov 1920) was an apprentice with his father, and took over the Frankfurt workshop after his father's death. Under his direction the firm began to specialize even more in the restoration and reconstruction of historical instruments of all kinds.

MURRAY LEFKOWITZ

Sprezzatura. Term used in early 17th-century Italy to denote concepts of expressiveness and rubato in the composition and performance of monodic music. The use of the word originated outside music with Castiglione: 'this virtue … contrary to affectation which we now call *sprezzatura* … [is] the true source of grace'; and Shearman defined it as 'courtly grace revealed in the effortless resolution of all difficulties … [a] kind of well-bred negligence born of complete self-possession'.

Caccini was the first to apply the word to music. In the preface to *Euridice* (Florence, 1600) he wrote that he had 'employed a certain *sprezzatura*, which I consider to have something noble about it, believing that by means of it I approach that much closer to the essence of speech'. Shortly afterwards, in the preface to *Le nuove musiche*, he wrote of 'negligently' – that is, naturally – introducing dissonances to relieve the blandness of concord, and he directed that bars 15–17 of the madrigal *Deh, dove son fuggiti* be performed 'without regular rhythm, as if speaking in tones, with the aforesaid negligence', an idea close to rubato. He finally returned to the question in the preface to his *Nuove musiche e nuova maniera di scriverle* (Florence, 1614).

The music that Caccini discussed is all for solo voice and continuo, and some Italian monodists and singers at least must have remembered his views when writing or performing recitatives, ariosos and other pieces 'without regular rhythm' during the ensuing few decades; for example, in the preface to *Dafne* (Florence, 1608), Marco da Gagliano used the word 'sprezzatura' during a detailed discussion about the expressive performance of the prologue of his opera. Caccini's ideas might also be applied in, for example, the freer types of keyboard music.

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NIGEL FORTUNE

Springar [springdans, springleik, pols, polsdans, polsk]. A Norwegian folkdance in triple time, the most common type of folkdance in Norway. It is danced by couples. In the western and southern areas where the Hardanger fiddle is used, the dance is known as *springar* and *springdans*. It is also known in areas where the violin is used as a folk instrument: in eastern and northern Norway it is known as *pols*, *polsk* and *polsdans*, while in some central parts of southern Norway it is called *springleik*.

The western *springar* has three beats of equal length, with a slight accent on the first, but in many other districts a kind of rubato is used, giving beats of unequal lengths and corresponding variations in dance movements: for example, a *springar* from Telemark normally has a long first beat and a short third one, while a *springar* from Valdres has a short first beat and a long second one. These may also be rhythmic variations within quite small areas. Such variations are uncommon in the duple-time *halling* and *gangar*.

See also NORWAY, §II.
For bibliography *see* HALLING.

NILS GRINDE

Springbogen (Ger.). *See* SAUTILLÉ.

Springdans. *See* SPRINGAR.

Springer (i) (Ger.). *See* JACK.

Springer (ii) (Ger.). A type of ornament; *see* ORNAMENTS, §6.

Springfield, Dusty [O'Brien, Mary Isabel Catherine Bernadette] (*b* West Hampstead, London, 16 April 1939; *d* Henley-on-Thames, Oxfordshire, 2 March 1999). English pop singer. Her career began as part of the Lana Sisters. She then formed the Springfields with her brother Dion, who became Tom Springfield, and Tim Field, a trio modelled on the American prototype, Peter, Paul and Mary. They had a number of hit records in Britain and the USA before splitting up in 1963, Tom to pursue songwriting and Dusty a solo career. A succession of chart successes began the following year with the soul-tinged *I only want to be with you* which led to her being voted Britain's top female singer. She achieved little success during the 1970s and, despite several attempts at a comeback, it was not until 1987 that she once again found her milieu, working with the Pet Shop Boys. Their collaboration on 'What have I done to deserve this?' (on *Actually*, Parl., 1987) was a worldwide hit and featured in the film *Scandal*. Such success enabled her to reclaim her solo career and in 1995 she released *A Very Fine Love* (Col.), featuring such artists as Mary Chapin Carpenter. One of the most important female singers to emerge from Britain, Springfield's voice ran through a wide range of expression and she recorded definitive versions of songs by such writers as Bacharach, Goffin and King and Michel Legrand. *Dusty in Memphis* (Phillips, 1969) remains a milestone in pop history. Produced by Tom Dowd, Arif Mardin and Jerry Wexler, it included the classic *Son of a Preacher Man*, a major international success, and compared with the best of Aretha Franklin. Like Elvis Presley, Springfield's voice belied the colour of her skin.

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LIZ THOMSON

Springleik. *See* SPRINGAR.

Spring Opera. Experimental opera company active in San Francisco from 1960 to 1982. *See* SAN FRANCISCO, §1.

Springsteen, Bruce (Frederick Joseph) (*b* Freehold, NJ, 23 Sept 1949). American singer-songwriter. The son of a secretary and a bus driver, he began singing and writing while at school and, by the late 1960s, was playing New Jersey dates with a band and solo gigs in the Greenwich Village clubs that had once featured such performers as Bob Dylan. When John Hammond signed Springsteen to Columbia Records in 1972 the company hoped to launch him as an acoustic artist, modelled on the young Dylan. However, against Columbia's wishes, Springsteen recorded *Greetings from Ashbury Park, N.J.* (1973) and *The Wild, the Innocent and the E Street Shuffle* (1973) with his backing group which became known as the E Street Band. The albums gained critical plaudits but sold poorly at first. However, amid growing popularity and media attention based on his live performances, Columbia relaunched the two discs and *Born to Run* (1975) consequently became a US hit. Tight, energized and less self-conscious than its predecessors it helped Springsteen make a successful European début, despite excessive hype.

A legal dispute caused a hiatus in his recording career but when *Darkness on the Edge of Town* (1978) finally emerged it confirmed Springsteen as the doyen of blue-collar rock and roll, a man who celebrated rather than romanticized everyday life. However, it was his multi-faceted double album *The River* (1980) that provided him with his first number one. *Nebraska* (1982), a bleak acoustic set inspired by John Steinbeck and Woody Guthrie, seemed to hold up a mirror to Reagan's America while, in stark contrast, *Born in the USA* (1984) was condemned as a chauvinistic celebration of the values repudiated by *Nebraska*. A return to rock's mainstream, *Born in the USA* spawned five hit singles and sold more than ten million copies. In the years since, Springsteen has continued to tour, often in support of good causes, but new releases have been more sporadic. Notable among them is *The Ghost of Tom Joad* (1995) which returned to the landscape of *Nebraska*. He won an Academy Award for the song *Streets of Philadelphia*, written for the film *Philadelphia* in 1994 and Grammy Awards the following year.

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LIZ THOMSON

Spruch. A term used in German literary history to denote two different categories of medieval poetry.

(1) The verbal *Spruch*, sometimes also called *Reimspruch* or *Reimrede*. Normally in rhyming couplets and of didactic content, it was written for spoken delivery. It is similar in nature to the *Priamel*, the *Bispel*, the *Epigramm* and the *Wappendichtung* (a description of a coat-of-arms in poetry). Important contributors to the tradition of the verbal *Spruch* were Freidank (13th century), Heinrich der Teichner and Peter Suchenwirt (14th century).

(2) The lyric *Spruch*, also called *Sangspruch* or *Sangspruchdichtung*. A form of Middle High German song, together with the Minnelied (*see* MINNESANG) and the *Leich* (*see* LAI). It is easily distinguished from the *Leich*, which is a more extended form made up of irregular sections and built on the principles of symmetry and repetition. While the differences between *Spruch* and Minnesang are less clear, some distinctions can be drawn, primarily on the basis of content and performance. Whereas Minnesang was more or less confined to the topos of 'courtly love', the *Spruch* treated predominantly of rational, didactic and pragmatic issues, including, for example, socio-political commentary, topics related to moral or religious teaching and philosophy, practical wisdom, biographical material, praise of patrons, begging and much else besides. This difference in the attitude of the poet or the performer of the *Spruch* seems to be reflected in the nature of the music: so far as the surviving melodies allow comparison, those for the *Spruch* tend more towards recitation in their manner. The genre seems to go back to the earliest tradition of the German lyric and probably became more widespread from the middle of the 12th century. Influence from the Occitan sirventes seems likely. The earliest *Spruch* poets (*Sangspruchdichter*) were professional poet-musicians, while in the earliest stages Minnesang was cultivated in a courtly setting, sung by nobles for the assembled company.

The two genres can be distinguished by their form: the early *Spruch* has a stanza form quite different from that of the Minnelied, which is normally in the so-called canzone form or BAR FORM. Furthermore, the early *Spruch* was principally a single-stanza form, whereas Minnelieder comprised several stanzas. Confusion has sometimes arisen owing to the frequent occurrence in the sources of several stanzas appearing together, making for more or less coherent groupings. The reason for such transmission is partly that, unlike Minnelied, in which each melody and poetic scheme was generally used for only one lied, in *Spruch* poetry the same formal poetic scheme was repeatedly re-used with its melody for separate strophes (see TON (i)); the manuscript sources thus group together strophes according to their *Ton*. In some cases, for instance in the works of Frauenlob, while a stanza is usually complete within itself, small groups of stanzas can be seen as belonging together in terms of the unity of their content.

The earliest surviving *Sprüche* are connected with the name of Älterer Spervogel; Walther von der Vogelweide raised the status of the *Spruch*, bringing its form and content closer to those of Minnesang and adding a strongly political content to some of his works. From Walther's work onwards the distinctions between Minnesang and *Spruch* began to blur, while the tradition, originally concentrated in southern Germany, spread northwards to include such later exponents as Reinmar von Zweter and Bruder Werner. Frauenlob marks a late culmination in the tradition: in addition to his Minnelieder and his three *Leichs* he is represented by about 300 *Sprüche*.

From the middle of the 14th century onwards the old principle of single-stanza *Sprüche* was replaced by larger complexes of stanzas, and melodic construction changed, becoming more akin to bar form. It became much more common for *Spruch* authors to add their names at the end of their songs. These changes essentially marked the beginning of the tradition of MEISTERGESANG.

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BURKHARD KIPPENBERG/R

Spruchmotette (Ger.: 'text motet'). A type of 17th-century motet setting verses mainly from the Gospels, *Psalms* or *Song of Solomon*. *See* MOTET, §III, 3(i).

Sprung (Ger.). *See* LEAP.

Squarcialupi, Antonio [Antonio degli Organi, Antonio di Bartolomeo, Antonio del Bessa] (*b* Florence, 27 March 1416; *d* Florence, 6 July 1480). Italian organist and composer. The son of a Florentine butcher named Bartolomeo di Giovanni, Antonio adopted the name Squarcialupi from a well-known Tuscan family at least as early as 1457. His teachers may have been the organist Giovanni Mazzuoli and the organ builder Matteo di Pagolo da Prato. In January 1431 he became organist at Orsanmichele in Florence. In 1432 he was appointed organist at the cathedral of S Maria del Fiore, a position he held until his death; he was succeeded by his son Francesco (*b* 1457). In 1437 he joined the fraternity of Laudesi at S Zanobi. His reputation as an organ expert, and his friendship with Giovanni and Piero de' Medici,

led him to travel widely: to Volterra in about 1437–8, to Naples and Siena in 1450, to Milan in 1455 and to Pistoia in 1467.

Antonio Squarcialupi was the most famous Italian organist of his time. In his *Diario fiorentino dal 1450 al 1516* (ed. J. del Badia, Florence, 1883/*R*), Landucci wrote of him as equivalent in stature to the architect Donatello and the painter Pollaiuolo, and Christoforo Landino mentioned him in his preface (1481) to Dante's *Commedia*. He was also closely associated with Lorenzo the Magnificent and with Guillaume Du Fay: in a letter of 1 May 1467 Squarcialupi wrote to Du Fay on Lorenzo's behalf, and his epitaph in Florence Cathedral gives further evidence of his connection with Lorenzo. The claim that he was Henricus Isaac's teacher is, however, no longer tenable, for Isaac can have arrived in Florence no earlier than 1485. Squarcialupi undoubtedly composed as well, but as yet no compositions ascribed to him have been found.

The celebrated early 15th-century manuscript (now *I-Fl* Med.Pal.87; facs. ed. F.A. Gallo, Florence, 1992) known as the 'Squarcialupi Codex (or Manuscript)' became so called because he owned it; he did not compile it.

See also SOURCES, MS, §VIII, 2.

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KURT VON FISCHER/GIANLUCA D'AGOSTINO

Squarcialupi Codex (*I-Fl* Med.Pal.87). *See* SOURCES, MS, §VIII, 2.

Square [swarenote, sqwarenote]. English musical term of the 15th and 16th centuries. The evidence suggests that a square is a bottom part derived from a polyphonic composition of the late 14th century onwards in order to be used (usually via monophonic storage) in a later composition. The source need not be sacred, but all known later uses of the derived material are in sacred compositions. No further refinements to this definition are available. Compositions using squares may place the borrowed material at any pitch, in any voice part. The square may migrate between parts, be presented literally, or appear with considerable rhythmic and melodic elaboration. The number of voice parts is variable, and the compositions include keyboard settings. Baillie confined the term to the Mass Ordinary, but this now seems to have been too cautious. The style and compositional technique of such compositions cover a wide range.

Archival references between 1463 and 1564 permit a further broadening of the term. 'Sqwarenote' was taught (along with plainsong, polyphony and techniques that imply quasi-improvisation or rudimentary composition) and sung; squares were copied (in one case into graduals, in another 'upon' the eight tones); books of squarenote (including an 'old' one in 1465) are in some cases identified as polyphonic, or as being in sets (perhaps meaning partbooks), and compositional references include a mass 'de squarenote'. The principal references come from Durham, Wells, Worcester, Warwick, Louth, Oxford, Cambridge and London, particularly St Paul's Cathedral (the presumed provenance of the Gyffard books, see below), where they continue to be associated with post-Reformation rites and English words.

Three masses in the Marian Gyffard books (*GB-Lbl* Add.17802–5), one by William Whytbroke and two by William Mundy, are described there as 'apon the square'. In these masses each movement is based on a different cantus firmus, although all three use the same Credo melody, and Mundy's second mass shares its Gloria, Sanctus and Agnus cantus firmi with Whytbroke's. These cantus firmi are hence assumed to be the squares on which the masses are composed. All three Kyrie squares, and one of the two Sanctus squares, are found in a monophonic collection of such isolated tenor parts on the flyleaves of a Sarum gradual (*GB-Lbl* Lansdowne 462) which is in turn assumed to be a collection of squares such as those attested by archival evidence. Other smaller repositories of such tenors establish a modest network of concordances and extend the repertory of potential squares. In many cases, further concordances for these tenors also exist in polyphonic works composed nearer 1400 (in the Old Hall Manuscript and elsewhere) and in one case in a French-texted ballade (*Or me veut*) which had a busy career on the Continent and is ascribed in one source to Dufay. Even where concordances have not survived, it can sometimes be demonstrated that the source of a square must have been a discant setting of a Sanctus chant (sometimes with migrant cantus firmus) or a strict faburden tenor to a non-Ordinary chant. In some cases no monophonic stage has survived, but direct concordances exist between 15th-century bottom parts and 16th-century settings. The repertory of squares is therefore likely to increase as further concordances come to light, since any bottom part is potentially available for use in this way.

Other polyphonic compositions based on such cantus firmi of the late (or even mid-) 15th century to the mid- (or even late) 16th are therefore assumed also to be composed on squares, and other cantus firmi used in related compositions (as in the set of seven Lady masses by Nicholas Ludford) are presumed to be further squares. Evidence suggests that the early Tudor practice of composition on the faburden of a chant rather than on the chant itself should be included within the procedure of composition on squares, since some such 'faburdens' are in fact bottom parts of non-faburden settings in discant style (e.g. *Magnificat* settings on the first tone which may relate to the archival reference, above, to the

eight tones), and since faburdens occur in company with squares of various derivations apparently for use in composition or impromptu techniques. Squares were sometimes described in association with their parent compositions, and it is clear that their subsequent use was not always confined to the same text or genre. These procedures suggest far-reaching analogies with continental techniques and with the use to which some melodies were put, though no actual links with authenticated squares have appeared. The term should probably be confined to English cases related as above until there is reason to extend it. It may even be necessary to regard the term merely as a local name for a much more widespread range of compositional approaches.

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MARGARET BENT

Square-dance. A genre of American social dance performed by sets of four couples facing each other in a square. Square-dancing evolved in the USA in the late 19th century from the popular ballroom dances of French origin, particularly the quadrille and the cotillion, and to some extent the country dance as well. The *allemande*, *promenade*, *dos à dos* and *chassez* movements of the French dances were incorporated into the repertory of steps used in the square-dance, where their names became anglicized as the 'allemande left' and 'right', various kinds of 'promenade', the 'do sa do' (which in some regions may differ from the 'do si do'), and the 'sashay'. Other steps are entirely American in origin, such as the 'hug 'em up tight and swing 'em like thunder' and the right- and left-hand star. The execution and variety of the figures vary from region to region, and in some cases specific patterns are named after certain tunes (e.g. *Red River Valley*). Their sequence in each dance is announced by a 'caller', who sings or chants instructions to the dancers, often in rhymed verse, to the accompaniment of a piano, fiddle, guitar, banjo, double bass, accordion or wind instrument, or any combination of these. The tunes used for square-dances are usually popular American and Anglo-American songs (e.g. *Soldier's Joy* and *Turkey in the Straw*), in duple metre marked by lively, rhythmic themes of eight- or 16-bar units, heavily accented downbeats, and simple, repetitive harmonies. During much of the 20th century, square-dancing was fostered primarily in the Appalachian Mountain region and rural parts of the American Southwest and West, areas that gave the dance a rustic and western character.

See also HOEDOWN.

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DEANE L. ROOT/LINDA MOOT, PAULINE NORTON

Square pianoforte (Fr. *piano carré*; Ger. *Tafelklavier*; It. *fortepiano a tavola*). A piano with a horizontal string arrangement, usually in a rectangular case, although the term is also used for some pianos that are in the form of a harp lying on its side, reflecting the decrease of string length from bass to treble in the case outlines. From its invention in the mid-18th century, and throughout most of the 19th, the square piano was the most common domestic keyboard instrument, and it was only gradually superseded by the space-saving and generally superior upright. It is not yet known where and when the square piano was invented. Many different instrument makers experimented with numerous ways of activating strings with hammer actions, giving as many different names to their instruments (e.g. *clavecin royal*, *fortbien*, *pantal[e]on*). The chief historical importance of the square piano lies in its having been the principal vehicle for the development of the piano in Germany in the mid-18th century in terms of the spread of the piano's popularity and experiments of its construction (*see* PIANOFORTE, §I, 2 and 3); also, such important 19th-century improvements as cast-iron framing and overstringing were first developed in American square pianos (*see* PIANOFORTE, §I, 8 and fig.26).

In its rectangular form the square piano is the direct descendant of the clavichord, the shape and layout of 18th- and early 19th-century square pianos being identical with that of 18th-century clavichords. The harp-shaped form, mostly built in south Germany and Switzerland in the last quarter of the 18th century, has features that do not derive from the clavichord but are designed for the particular needs of a piano, such as a thick hitchpin plank with a roughly quarter-round front. Some square pianos had no dampers and many had simple actions. 18th-century instruments often had many different mutation stops, devices to change the tone colour according to the tastes of amateur musicians. Important builders of square pianos in the 18th century were Johannes Zumpe in London, whose oldest extant instruments are from 1766 (*see* PIANOFORTE, §I, 4, figs.8, 9 and 10); J.G. Wagner in Dresden, who described his *clavecin royal* in 1775 (see Forkel), and his brother C.S. Wagner; and Matthias Christian Baumann (1740–1816) in Zweibrücken, whose instruments are mentioned in a letter from Mozart and whose earliest surviving instrument dates from 1775 (see Birsak). Signed and dated harp-shaped pianos by Gottfried Maucher (1737–1830) of Konstanz have survived. Important 19th-century makers of square pianos in the USA were Alpheus Babcock and the Chickering and Steinway firms.

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EDWIN M. RIPIN/SABINE K. KLAUS

Squeezebox. Informal expression for ACCORDION or CONCERTINA.

Squillante (It.: 'harshly'; present participle of *squillare*: 'to ring, peal, blare'). An expression mark found in the orchestral postlude to the 'Rataplan' of Verdi's *La forza del destino*.

Squire, W(illiam) H(enry) (*b* Ross, Herefordshire, 8 Aug 1871; *d* London, 17 March 1963). English cellist and composer. He was a pupil of his father and a foundation scholar at the RCM, London, where he studied the cello with Edward Howell and composition with Parry. His London début was at a concert given by Albéniz in 1891; in 1895 he performed the Saint-Saëns A minor Concerto at the Crystal Palace. He played in the Queen's Hall Orchestra, led the cellos at Covent Garden, toured frequently with Clara Butt, recorded Elgar's Concerto under Harty in 1930, and taught at both the RCM and the GSM. A generous player with warm, full tone, he received the dedication of Fauré's *Sicilienne*; among his compositions are a cello concerto, much light music and two operettas.

ROBERT ANDERSON

Squire, William Barclay (*b* London, 16 Oct 1855; *d* London, 13 Jan 1927). English musicologist and librarian. Educated privately and in Frankfurt, Squire graduated in law at Cambridge in 1879. He entered a firm of solicitors but soon his interest in music, stimulated at Cambridge by his close friendship with Stanford, led him away from the law; his first musical writings were as a contributor to the early parts of the first edition of *Grove's Dictionary*. When a vacancy for the charge of the printed music at the British Museum occurred in 1885, Squire was appointed, supported by testimonials from George Grove, A.D. Coleridge, Leslie Stephen, W.H. Husk, W.S. Rockstro and J.F. Bridge. Working almost single-handed until 1900 (when William C. Smith joined him), Squire made extensive improvements to the catalogue, built up the collections with continually increasing purchases and devoted much energy to preparing the two-volume catalogue of printed music before 1800, issued in 1912. He next read through the whole of the general catalogue of printed books (then consisting of four million entries) searching for opera librettos; he indexed some 10,000.

It was during Squire's term of office that the King's Music Library was deposited on permanent loan in the British Museum. He had begun negotiations to acquire the collection for the museum during the reign of Edward VII; his persistence was rewarded soon after George V's accession and the transfer took place in 1911. Squire was appointed its first honorary curator, and after his retirement in 1920 began work on its catalogue. For his services he was appointed MVO in 1926. As his list of works shows, he was long active as a cataloguer outside the British Museum. Likewise, the list of what he edited shows the range of his sympathies. He served on the committee of the Folk-Song Society from its inception in 1898 and was for some years secretary of the International Musical Society. He was secretary of the Purcell Society from 1879 to 1922. He played an active part in planning the Historical Music Loan Exhibition held at the Albert Hall in 1885, and later in preparing for the press the sumptuous catalogue of the exhibition of music and instruments held at Fishmongers' Hall in 1904. He found time to work as music critic to four journals between 1890 and 1904: the *Saturday Review*, *Westminster Gazette*, the *Globe* and the *Pilot*. He was a competent geographer and a connoisseur of paintings.

Squire's work as critic, editor and scholar was equal to the highest standards of his day. As a librarian, he was a fast and accurate worker, guided by a strong sense of purpose and remarkable foresight, and is worthy to rank with such distinguished contemporaries as Wotquenne, Mitjana and Sonneck.

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ALEC HYATT KING/R

Sqwarenote. *See* SQUARE .

Srayffaiff. *See* SCHREYERPFEIFE.

Srb [Debrnov, Srb-Debrnov], **Josef** (*b* Debrno, nr Kralupy nad Vltavou, 18 Sept 1836; *d* Prague, 1 Sept 1904). Czech writer on music. He was educated in Prague at the Malá Strana grammar school and Prague University (1858–63), where he studied history and Slavonic philology. As a youth he sang alto at St Štěpán and the Týn church and later also sang at the Žofínská Akademie. He was a member of the St Cecilia Society, and while at the university ran first his own quartet and then an octet. From 1863 to 1879 he held posts successively as assistant teacher, tutor and clerk, but then decided to renounce a secure income and devote his energies to the cause of Czech music. He took a leading part in the organization of the Prague Hlahol choir (1864–5, 1876–91) and was on excellent terms with the leading Czech musicians; he was Smetana's most intimate friend during the composer's last five years. For his literary work Srb adopted the name Josef Debrnov. He provided German translations for *The Bartered Bride* and three other operas by Smetana, as well as Bendl's *Lejla*, and many of Dvořák's songs and duets. His unpublished *Slovník hudebních umělců slovanských* ('Dictionary of Slavonic musical artists'), on which he worked for 25 years, though uncritical, contains useful source material.

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JOHN CLAPHAM/R

Srebotnjak, Alojz (*b* Postojna, Slovenia, 27 June 1931). Slovene composer. He studied composition at the Ljubljana Academy of Music (1958) with Škerjanc, in Rome with Porrena (1958–9), in London with Fricker (1960–61) and in Paris (1963). After teaching at the Pedagogic Academy (1964–70) he taught composition at the Ljubljana Academy until his retirement in 1995. Among composers of his generation, Srebotnjak has the most distinctively expressionist style, despite the diversity of his techniques, which range from 12-note serialism to aleatory works and graphic scores.

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ANDREJ RIJAVEC/IVAN KLEMENČIČ

Sri Lanka, Democratic Socialist Republic of [formerly Ceylon] (Sinh. Sri Lanka Prajathanthrika Samajavadi Janarajaya). Country in Asia. It is an island in the Indian Ocean, roughly 38 km from the southern tip of India and 960 km north of the Equator. With an area of approximately 65,610 km², it has a population of around 18·8 million (2000 estimate).

1. Introduction. 2. Tamil music and the music of Islam. 3. Sinhala music. 4. Music in the older religious networks. 5. Popular music. 6. Instruments.

1. INTRODUCTION. From the standpoint of music and musical performance practice, one of the most significant features of Sri Lanka is its long involvement in the political and commercial life of the region. Situated with the Arabian Sea to the west and the Bay of Bengal to the east, Sri Lanka has since ancient times participated in an intricate East-West economy, negotiating the sale of its sought-after natural resources (pearls, spices and elephants). The destinies of three important kingdoms in Sri Lanka – Anuradhapura (137–1000), Polonnaruva (1055–1255) and Kotte (1371–1597) – were tied to shifting centres of trade between the Indian Ocean and

the Arabian Sea. Anuradhapura remained the capital until the 12th century, when trading networks in south India shifted trade from the west to the east coast of India, more strategically located for Polonnaruva. The south-western kingdom of Kotte became dominant during the 14th century, when the centre of trade moved back to the western coastal areas in response to the international demand for commodities associated with the southwest (pearls and gems). Strategic alliances between influential families in India and Sri Lanka were not uncommon. In the 16th century Sri Lanka's strategic location and its natural resources became a focus of European imperial expansion. The Portuguese colonized parts of the south and south-west in 1505, the Dutch took over in 1658 and the British in 1796. Ceylon achieved independence in 1948 and became the Republic of Sri Lanka in 1972.

These extensive regional and international connections gave rise to several diasporic groups. About 74% of Sri Lankans are Sinhala, 18% are Tamil, and 7% are Muslim. Burghers (a census category for Sri Lankans who married into Portuguese or Dutch communities) constitute about 1% of the population. Statistically smaller groups are Chetties, Parsi, Eurasians and the descendants of African peoples brought first as slaves by the Portuguese, and later as soldiers by the British. Although numerically small, their performance genres are a rich source of information on the African diaspora in South Asia as well as on the forging of creole cultures – Iberian, African, Asian and Euorpean – in the shadow of colonial occupation.

In the 1990s roughly 15% of the population (mostly Tamil) practiced Hinduism; almost 70% (mainly Sinhala) practiced Theravada Buddhism. 7% of Sri Lankans practiced some form of Christianity, another 7% practiced Islam. Sinhala people also recognize another network of religious practices and ideologies. Characterized as the 'older religion', it includes elements found throughout South Asia, such as worship of local deities, popular Hinduism and astrology.

The biases of colonial scholars and travellers, for example their narrow focus upon Sanskrit texts on music in India, have diverted attention from the vibrant spectrum of music and musical practices in Sri Lanka. Colonial prejudices against non-'classical' music and against music of diasporic communities has endured. The impact of these biases has been to create an incomplete body of scholarly research in all languages about Sri Lanka's performance traditions and to stereotype Sri Lanka as an area of derivative, uninteresting music.

2. Tamil music and the music of Islam. Little research has been carried out on the Tamil and Muslim communities. In the Muslim community Qur'anic recitation styles and Sufi-related music and performing practices remain to be studied, as does the inclusion of characteristically West Asian instruments (oboe and kettledrum) in the Buddhist temple ensemble, *hēvisi*. Similarly, the social history and structure of Tamil prosody bears directly on the genesis of traditional and religious musical forms now thought of as Sinhala. The Hindu temple ensemble, consisting of the *tavil* and double-reed *nāgasvaram*, is



Buddhist initiation dance, accompanied by a hevisi ensemble, with ḍavula (double-headed cylindrical drums), tammäṭṭama (double kettledrums) and horanäva (double reed instruments)

ubiquitous in Sri Lanka. It appears that the great cultural capital of northern Sri Lanka, Jaffna, occupies a position of some prominence in the southern Indian region for its *nāgasvaram* players.

3. SINHALA MUSIC. Musical genres and performance practices in Sinhala Sri Lanka are generally divided into three cultural areas, distinguished by region: 'low-country' refers to music and performance practices of the southern areas; 'up-country' refers to the interior north-central regions; and Sabaragamuwa, probably the least studied, between the two. An important feature of musical forms and practices in these regions is their development more or less outside of the homogenizing influences of centralized state or court networks. Instead, localized teacher lineages (*guru paramparā*) retain proprietary rights to repertories and styles that, in turn, are related not to any particular school or system of music, but to particular practices. A unifying feature of these fairly localized repertories and practices is the use of intoned recitation and chanted prose. In Sinhala chanted verse and sung prose (*kavi*), prescribed sequences of long and short syllables (*mātra*) structure the melodic rhythm. These sequences and metres are influenced by Sanskrit and Pali, and perhaps by an older, pre-Buddhist, language, and given the vital political, musical, religious and military exchanges in the region over time, by regional languages such as Telugu and Tamil as well. The vocal range of Sinhala prosody is typically narrow, generally involving three to four semitones in chanted verse of the older religion, and three semitones in Theravada Buddhist recitation. Intoned recitation and chanted prose in the repertories of the old religion, Buddhist chant and Sinhala traditional music are formulaic in nature and reflect a broader, older musical history of the South Asian region, for the practice of chanting protective formulae has been known in South Asia since pre-Buddhist times (de Silva, 1981).

The diversity of Buddhist musical offerings includes chanted recitation of religious texts by monks (*bhikkus*) and instrumental musical offerings by lay people. Temple processions (*perahēras*) often include a snare drum and trumpet ensemble, *pappara*. At the Daladā Māligawa, the main Buddhist temple in Kandy, a group of praise singers (*kavikāra maḍuva*) sing eulogies (*praśasti*) to Buddha using melodies from 18th-century South India (Seneviratna, 1975). A temple band of musicians, *hēvisi*, plays musical offerings three times daily. A Buddhist system of instrument classification, *pañcatūrya nāda*, involves five categories of instruments: idiophones, aerophones and three types of membranophone (Seneviratna, 1979). *Pirit* (*paritta*, Pali: 'protection'), Buddhist chant, is a style of intoned recitation based on phonological properties of Pali, restricted melodically to a three-tone scale. Nowadays, *pirit* ceremonies may be conducted on any auspicious occasion, religious or secular, and can last anywhere from one hour to seven days (Sheeran, 1995).

Drumming in Sri Lanka also remains a topic for further research: while as many as 90% of Sinhala drum repertories are named for specific dance sequences in the practices of the older religions, there is some debate as to whether they can be consolidated into any single, overarching theoretical system (Makulloluwa, 1962; Kulatillake, 1980).

4. MUSIC IN THE OLDER RELIGIOUS NETWORKS. Formally, these systems recognize four major guardian deities. Buddhist temples contain a special shrine, or *dēvālē*, for the deities; lay religious specialists, *kapurāla*, preside over them. There are also secondary spirit beings whose spheres of influence tend to be rooted in specific locales, as well as malevolent and beneficent planetary deities. The social history and present practice of *dēvālē* ceremonies constitute an especially rich topic for further research (Kariyawassam, 1990). Scholars have long recognized the complexity of the interaction between Buddhism and the old religion, including the eventual consolidation of the old religion within an overall Buddhist framework (Obeyeskere, 1963). A genealogy of the musical styles in *dēvālē* ceremonies would illuminate the multiple forces that flowed through this interaction and that continue to make them vibrant forums of social, political and religious commentary.

Tovil refers to a cluster of practices that involve control and expulsion of malignant influences. They became a focus of missionaries and colonial administrators during the British colonial era as examples of 'heathenism' in the colonies and gave rise subsquently to a number of studies about dance, exorcism, religion and healing (e.g. Wirz, 1954; Kapferer, 1983). *Tovil* practices usually involve possession, as well as appearances of various spirit entities in masked form. Religious specialists (*yakādurā*) intone verses in a variety of metres whose form and social histories remain to be studied. Pitch ranges are generally narrow: three to four semitones are common in the low-country, while a slightly broader range is used in the up-country. A popular secular genre, *kōlam*, a masked theatre of south-western Sri Lanka, may have roots in *tovil*, though *kōlam* is also thought to be influenced by the South Indian *nāṭukkūṭṭu*.

Bali śanti karma (*śanti*, 'peace'; *karma*, 'action') refers to a cluster of practices involving offerings to planetary deities that are thought to bring peace and good health and to restore equanimity. Low-country *bali* tends towards gentleness, up-county *bali* incorporates slightly more athleticism. Dancers use hand-bells to create an encompassing sonic envelope; drummers play complex microrhythms while the *bali ādurā* recites the verses.

A now rarely performed set of practices is the *kohomba kankāriya*, ceremonies of supplication to spirit beings, including the powerful up-country god Kohomba. *Kankāriya* practices may contain the entire repertory of drum music for the main up-country drum, the *gāta bēra* (Kulatillake, 1980). Walcott (1978) suggests that the presentation of the gods' stories through song is at the heart of the offering's efficacy.

Other genres incorporating elements of prosody such as narrow vocal ranges, intoned recitation and sung verse are the puppet theatre of south-western Sri Lanka, *rukkada*, and a high-spirited dramatic genre of the up-country that involves mime and impersonation, *sokari* (Sarachchandra, 1966).

5. POPULAR MUSIC. A range of popular musical styles has flourished as a result of Sri Lanka's long history of inter- and intra-regional contact. *Nurti* is associated with the Sinhala music theatre of the early 20th century, with probable roots in the music of Parsi and Marathi theatre troupes from North India (*see* INDIA, §IX, 1(i)). *Nurti* music dominated urban popular music in Sri Lanka until

the 1930s, when Indian film music entered the scene. *Bailā* is a popular music and dance genre with probable roots in Afro-Portuguese performance traditions in Sri Lanka. Whether amplified or acoustic, *bailā* music characteristically uses instrumental combinations that include the banjo or mandolin, violin, guitar, *rabāna* (hand-held frame drum) and a pair of congas. When it involves a solo singer and a chorus, it is known as chorus *bailā*, a genre brought into prominence via radio by Wally Bastiansz (1913–85). *Vāde* ('debate') *bailā*, less common than chorus *bailā*, calls on performers to extemporize on themes and melodies set by a panel of judges or by the audience.

Sinhala pop, a genre that has been developing since the 1960s, combines influences from Indian film to Western pop, including reggae. The typical set-up consists of a solo singer and electronic drum sets, synthesizers and electric guitars. In the capital city, Colombo, a thriving English-language popular music scene may include cover tunes as well as originals 'in the Western popular idiom'. *Sarala gī*, 'light-classical' music, involves duets or solo singing and, usually, an 'oriental orchestra' (*sitār*, violins, *tablā*, flute and *sarod*). *Sarala gī* came of age more or less during a time of rapid expansion in radio transmissions throughout South Asia, when the demand for music programming grew and when Indian cinema music easily dominated popular tastes. In reaction, some cultural nationalists in both India and Sri Lanka began advocating the incorporation of classical and folk music into popular styles. Some Sri Lankan exponents, including the folk musicians Nelum Devi and Devar Surya Sena, Ananda Samarakoon (1911–62) and Sunil Shanta (1915–81), travelled to Rabindranath Tagore's arts institute in Bengal, Santiniketan, to join others in this process of musical experimentation.

6. Instruments. The 'southern drum', *yak bera*, is a long (roughly 67 cm), double-headed cylindrical drum that is suspended from a player's waist with a rope and played with two hands. Cow intestines are a common material for the drum head. The up-country *gāta bēre* is a double-headed barrel drum. Like the *yak bera* it is played with both hands and suspended from the player's waist with a rope. It measures roughly 67 cm in length and 85 cm in diameter at the widest part. Different materials are used for the left- and right-hand drum heads (e.g. monkey or goat for the right; cow for the left). The double-headed barrel drum *daule* is 45 cm long and has large drum heads 34 cm in diameter. It hangs suspended from the drummer's waist and is played with a stick in the right hand and bare left hand. The *tammāṭṭa* (*pokuru*) *bera* is a pair of kettledrums tied together, characterized erroneously by colonial writers as 'tom-toms'. It is played suspended from a player's waist and beaten with two supple, spring-loaded sticks (*kaduppu*) that are partially covered in cloth. The *tammāṭṭa* elaborates on the rhythmic cycle given by the *daule*. The *horanāva* is a conical-bore, quadruple-reed oboe. It can vary in size, anywhere from 20 to 35 cm in length, and have six to eight finger holes. In the *hēvisi* ensemble the *horanāva* player embellishes a series of set, skeletal melody patterns. Diverse social histories are inscribed in the music of the *kavikāra maḍuva* musical performance: the *uḍākki* hourglass drum and the *pantaru* reflect the broad religious and musical influences operating within Theravada Buddhist contexts. The *uḍākki* (also *ḍamaru*) is an hourglass drum identified both with Śiva and with Buddhist Tantric practice. The *pantaru* is an idiophone, a metal-framed instrument with jingles that are thought to signify the circle of planets.

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ANNE SHEERAN

Srnka, Jiří (*b* Písek, 19 Aug 1907; *d* Prague, 31 Jan 1982). Czech composer. He studied with Jan Mařák and Jindřich Feld senior (violin, 1922–4) and with Šín (composition, 1924–8) at the Prague Conservatory, where he also attended the masterclasses given by Novák (composition, 1928–32) and Hába (quarter-tone composition, 1934–7). His first appointment was in Ježek's orchestra at the Liberation Theatre, Prague (1929–35), after which he played in the orchestras of the National Theatre and of Radiojournal. From the beginning of the 1930s, however, he turned his attention almost completely to film music, becoming, with Trojan and Lucký, one of the leading Czech composers in the field. He lectured on film music at the Prague Academy of Musical Arts from 1950 to 1953.

Srnka's stylistic development was initiated under Hába's aegis. At the end of the 1930s, however, Srnka drew close to Czech folksong in style, and simplified his language largely as a result of his involvement with films.

He wrote more than 120 film scores, almost half of them for full-length works. Characteristic of his style are his lapidary, epigrammatic manner (as in *Jan Hus* and *Jan Žižka*) and his melodic invention, which is well displayed even where complicated harmonic relationships or an emphasis on colour exist (e.g. *Krakatit*). The folksong of south Bohemia, whose atmosphere Srnka approached most closely, influenced the broad arching of his melodic lines, the symmetry of his motif construction and his expressive lyricism.

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Film scores: Dejte nám křídla [Give us Wings], 1936; Včera neděle byla [Yesterday was Sunday], 1938; Ohnivé léto [A Fiery Summer], 1939; Pohádka máje [The Fairy Tale of May], 1940; Nezbedný bakalář [The Mischievous Bachelor], 1946; Krakatit, 1948; Němá barikáda [The Silent Barricade], 1949; Vstanou noví bojovníci [New Warriors Arise], 1951; Měsíc nad řekou [The Moon over the River], 1953; Stříbrný vítr [The Silver Wind], 1954; Jan Hus, 1955; Jan Žižka, 1955; Proti všem [Against Everything], 1957; Praha – matka měst [Prague – Mother of Cities], 1958

Orch: Sym. Fantasia, 1932–5; Vn Conc., 1957; Historické obrázky [Historic Pictures], str, 1961; Partita, vn, chbr orch, 1962

Vocal: Songs (K.H. Mácha), Mez/Bar, pf, 1936; Dětský rok [The Children's Year] (F. Hrubín), choral cycle, 1951

Chbr: Str Qt no.1, 1928; Wind Qt, 1928; Suite, vn, pf, 1929; Str Qnt, str qt, vc, 1930; Str Qt no.2, 1936; 3 skladby [3 Compositions], vn, pf, 1961

Pf: Suite, 1933; Fantasia, 1934; 2 čtvrttónové [2 Quarter-Tones], 1936; 3 skladby [3 Compositions], 1937

Principal publishers: Československý Filmové Nakladatelství, Československý Státní Film, Československá Televize Praha, R.A. Dvorský, Melantrich

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OLDŘICH PUKL

Šrom, Karel (*b* Plzeň, 14 Sept 1904; *d* Prague, 21 Oct 1981). Czech composer, writer on music and administrator. A private composition pupil of Zelinka and Karel Hába, he studied law (JUDr 1927) and worked for many years as an administrator. He was also drama director of the Osvobozené Divadlo (Free Theatre) of Jiří Voskovec and Jan Werich and a music critic concentrating on contemporary work. In 1945 he was made chief of the music section of Czech Radio. He was editor-in-chief for the state music publishers and first director of the Český Hudební Fond (1954–60); after 1961 he devoted his attentions to composing and writing. As a composer he began as a disciple of Alois Hába's atonal, athematic style, moving later in the direction of greater clarity and balance. His later music includes large-scale works and small, witty pieces based on folktales; the style is fresh and inventive, particularly in instrumentation and rhythm, with a tendency towards grotesque humour.

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(*selective list*)

Orch: Sym. no.1, 1930; Suita, 1934; Sym. no.2, 1951; Plivník [The Sprite], scherzo, 1953; Vzdech na bruslích [The Sigh on Skates], sym. allegretto after C. Morgenstern: *Galgenlieder*, 1957; Hajaja, suite, 1961; Pf Conc., 1961; Study, 1970; Malá suita, chbr orch, 1972; Conc., 2 fl, str, 1973; Scherzi notturni, chbr orch, 1974

Chbr and solo inst: 2 str qts, 1923, 1943; Scherzové trio, str trio, 1943; 7 kousků [7 Pieces], pf, 1943; Vynajítka, 9 insts, 1952; Soumrak [Twilight], pf cycle, 1965

Vocal: Tvář [Countenance] (F. Halas), A, pf, 1936

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Záhudbí [Beyond music] (Prague, 1965)

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JAN TROJAN

Śruti (Sans.:'that which is heard'). In Indian musical theory, the smallest audible interval, a microtone; especially a microtone as opposed to a scale degree (*svara*). Only the latter are employed as melodic pitches. However, *śruti* appear in ornamentation and in different modes the *svara* may be theoretically located at different microtonal positions. Thus according to the *Nāṭyaśāstra* of Bharata (early centuries CE) there were 22 *śruti* to the octave and seven *svara*, spaced at intervals of 2, 3 and 4 *śruti*. Bharata's demonstration of this theory using two harps (*vīṇā*) proves only that the *śruti* were regarded as equal in size, and that the scales were tuned by ear. The relationship of intervals to relative string lengths is first discussed in the works of Hṛdaya Nārāyana and Ahobala Paṇḍita (*c*1660). After the 13th century the number of theoretical *svara*-positions stabilized at 12 and the relationship of these to the 22 *śruti* became problematic. From the 18th century the relevance of Bharata's *śruti* concept to current practice became a matter of contentious debate among both Indian and European scholars, fuelled both by Orientalist interest in parallels with ancient Greek scale theory, and by an indigenous re-evaluation of music as an ancient Hindu tradition. In South India *śruti* also denotes the tonic drone (called *kharaj* in the North). (*See* INDIA, §III, I.)

RICHARD WIDDESS

Ssugh. A sign indicating the shortening of the duration of a note in Armenian EKPHONETIC NOTATION.

St –. Headings that begin with this abbreviation are alphabetized as 'Saint'.

Staar, René (*b* Graz, 30 May 1951). Austrian composer and violinist. He studied at the Östermalms Musikskola (1962–3), the Sibelius Academy, Helsinki (1968–9), and the Vienna Hochschule für Musik (1963–75, 1977–9), where his teachers included Franz Samohyl (violin), Hans Swarowsky and Karl Österreicher (conducting), Alfred Uhl and Roman Haubenstock-Ramati (composition). He also studied the violin with Nathan Milstein at the Zürich Master Courses. After settling in Vienna in 1986, he co-founded the Ensemble Wiener Collage, of which he has served as artistic director. He became a member of the Vienna Staatsoper orchestra in 1988 and of the Vienna PO in 1991. In 1993 he was appointed director of the Graz-Petersburg Ensemble. He founded the Ensemble Wien-Paris in 1996.

Staar's works group into extensive series, each of which consists of individual pieces and their revisions. His compositions are based on an intensive processing of material: in *Bagatellen auf den Namen György Ligeti* (1989–96), he superimposed rhythms to develop complex structures; in *Versunkene Träume* (1993), he built a harmonic foundation out of alterations to the intervallic composition of chords. He has also derived musical material from letter names and gained inspiration from elements of Japanese musical tradition (*Kodai no ibuki*,

'Breath of Ancient Times', 1996). Pulsating basic cells, temporal planes and stylistic layers combine, as if in montage, to create dream-like sound worlds, which refer to the tragic aspects of human life (*Just an Accident?*, 1985). (*LZMÖ*)

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GÜNTHER LEUCHT

Staatliches Institut für Musikforschung. German musical institute. Established in Bückeburg under court patronage in 1917, the Fürstliches Institut für Musikwissenschaftliche Forschung (C.A. Rau, director) consisted of a library, a special collection of 16th-century music, a department to serve local musical activities and an archive of reproductions of German musical manuscripts and rare printed editions. Its journal, *Archiv für Musikwissenschaft* (*AMw*), first appeared in 1918, followed by the publication of monographs, facsimiles and editions of early music pertinent to the history of Bückeburg. Crippled by the economic crisis, the institute discontinued *Archiv für Musikwissenschaft* in 1926 and ceased most of its other functions during the Depression.

In 1933 officials in the Nazi Education Ministry worked together with Max Seiffert (interim director since Rau's death in 1921) to resurrect the institute, move it to Berlin and expand its functions. In 1935 the new Staatliches Institut für Deutsche Musikforschung was established in Berlin, annexed two other Berlin collections (the Archiv Deutscher Volkslieder and the music instrument collection of the Hochschule für Musik) and assumed co-editorship of *Zeitschrift für Musikwissenschaft* (*ZMw*; renamed *Archiv für Musikforschung* in 1936). Its largest undertaking was the supervision of all existing and forthcoming Denkmäler series, including DDT, DTB and DTÖ (after the annexation of Austria in 1938). All were produced thereafter as *Das Erbe deutscher Musik* (EDM) under the supervision of Heinrich Besseler. Besseler also initiated the institute's bi-monthly magazine, *Deutsche Musikkultur*, to render musicological work accessible to a general readership. The institute published two bibliographies (*Bibliographie des Musikschrifttums* and *Verzeichnis der Neudrucke alter Musik*) and in 1943 laid the foundation for the most comprehensive music reference work in postwar Germany, *Die Musik in Geschichte und Gegenwart* (*MGG*), appointing Friedrich Blume as general editor. Its folk music division, directed first by Kurt Huber and later by Alfred Quellmalz, collected and catalogued folk music transcriptions and edited folksong editions. During the war the division worked together with Himmler's SS to study the folk practices of ethnic Germans destined for resettlement in the Reich.

Hans Albrecht succeeded Seiffert as director in 1941, and during the war the institute was forced to move out of its Berlin quarters and relocate to a castle in Liegnitz, while its collections were dispersed throughout the country to avoid damage. After the war the institute lost many of its functions to other interests (EDM and *MGG* were coordinated in Kiel under Blume, and the functions of the folk music division were delegated to Regensburg and Freiburg). As the Institut für Musikforschung Gross Berlin in West Berlin, it was rebuilt in 1950 under the direction of Alfred Berner, and was centered on the music instrument collection and reviving the *Bibliographie des Musikschrifttums*. In 1962 the institute came under the aegis of the Stiftung Preussischer Kulturbesitz, and in 1965 Hans-Peter Reinicke (institute director from 1967, succeeded by Dagmar Droysen-Reber in 1984 and Thomas Ertelt in 1994) was appointed to establish a research department in musical acoustics. The institute expanded its historical projects with a publication series on the history of music theory and an archive of 19th-century music and took on the coordination of RILM in West Germany. The institute now forms part of the cultural complex (*Kulturforum*) at the centre of Berlin, alongside the Philharmonie, the Staatsbibliothek, the Nationalgalerie and a group of museums.

PAMELA H. POTTER

Stabat mater dolorosa (Lat.: 'sorrowfully his mother stood'). A poem used in the Roman liturgy as both a sequence and a hymn.

1. General and history to 1700. 2. Settings since 1700.

1. GENERAL AND HISTORY TO 1700. The poem *Stabat mater dolorosa* was once ascribed to Jacopone da Todi (*d* ?1306); though unlikely to be his, it is at any rate considered to be of 13th-century Franciscan origin. The text was apparently not intended as a sequence for the Mass, but it has the verse form of the later metrical sequence (i.e. pairs of versicles in 887 trochaic metre, with the rhyme scheme *aab aab*; *see* SEQUENCE (i), §10). At least three other medieval texts belong to the same general type: *Stabat mater speciosa*, *Stabat iuxta Christi crucem* and *Stabat virgo mater Christi*. The first of these is an imitation of the *Stabat mater dolorosa* intended for Christmas, the second is found as a sequence as early as the Dublin Troper (*c*1360, *GB-Cu* add.710; facs. in Monumenta Musicae Sacrae, iv, Rouen, 1970) where it is set to the melody of *Salvatoris mater pia*; it occurs, set by John Browne, in the Eton Choirbook as a votive antiphon. Browne also set the poem *Stabat virgo mater Christi*, which is otherwise unknown.

Stabat mater dolorosa came into use as a sequence in the late 15th century, in connection with the new Mass of the Compassion of the Blessed Virgin Mary (though not in the English uses); the plainchant melody assigned to the sequence (*LU*, 1634*v*) appears to be of the same date, although its melodic elements can be found in earlier sequences. It was removed from the liturgy by the Council of Trent (1543–63) but revived by Pope Benedict XIII in 1727 for use on the two feasts of the Seven Sorrows (the Friday in the fifth week of Lent and the third Sunday of September, later 15 September). The use of the *Stabat*

mater as an Office hymn on the former occasion dates from the same time; in the Roman Breviary it was divided into the following sections: 'Stabat mater' (Vespers), 'Sancta mater istud agas' (Matins) and 'Virgo virginum praeclara' (Lauds). Stäblein (1956) gave four hymn melodies from 17th- and 18th-century sources; the *Liber usualis* melody (p.1424) seems to be a late 18th-century version resembling two of these. It was well established in this form by the end of the century; it appears with a bass in *Motetts or Antiphons* (1792) by Samuel Webbe (ii), and from there has passed into modern hymnals.

The text (with some variants) was set as a votive antiphon in the 15th century by such English composers as John Browne, William Cornysh (?ii), Richard Davy and Robert Hunt, the first three settings being in the Eton Choirbook (*GB-WRec* 178). The work by John Browne is indeed one of the great masterpieces of its period. Other settings before 1700 include those by Innocentius Dammonis, Josquin des Prez, Gaffurius, Gaspar van Weerbeke, Gregor Aichinger, Palestrina, Lassus, Agostino Steffani and Alessandro Scarlatti. The setting by Dammonis is a strophic four-part *laude* published by Petrucci in 1508. Josquin's five-part setting is based on similar material, which has led Reese (*ReeseMR*, p.253) to conjecture a 'lost' melody, and uses the tenor of Binchois' *Comme femme desconfortée* as a tenor cantus firmus. Weerbeke's simple and moving five-voice setting uses a version of the responsory *Vidit speciosam* as cantus firmus. Only one of the three settings of *Stabat mater* included in Haberl's edition of Palestrina's works is likely to be authentic; this is the celebrated eight-part work, remarkable for its sensitive declamation, rhythmic fluidity, harmonic expressiveness and subtle use of varied textures within a double-chorus framework. The *Stabat mater* by Lassus is an eight-part work added at the end of his second book of four-part *Sacrae cantiones* (1585).

2. Settings since 1700. The *stile antico* exerted its influence on polyphonic settings of the *Stabat mater* well into the 18th century, especially in Rome. Domenico Scarlatti's ten-part setting, probably composed between 1715 and 1719 while he was *maestro* of the Cappella Giulia, follows the best traditions of Roman choral writing, though with a decidedly modern feeling for harmony and tonality. Settings with orchestral accompaniment in which choruses alternate with solo arias and duets are more typical of 18th-century practice. A good example is Caldara's impressive setting, which adds to the standard vocal and orchestral forces of SATB soloists, chorus, strings and continuo the sepulchral tones of two trombones. They usually merely double the altos and tenors of the chorus, but in the tenor solo 'Tui nati vulnerati' they are given independent parts. Italian composers normally imposed some kind of tonal unity on the *Stabat mater* by beginning and ending in the same key and by pursuing a logical course through a series of related keys for the rest of the work (treating it much like a chamber cantata). Caldara reinforced his return to the home key by recalling the opening theme in the short fugal passage ('Fac, ut animae donetur paradisi gloria') which ends the work.

Outside Rome the sequence was sometimes set for solo voices only, with instrumental accompaniment. Pergolesi's setting, completed shortly before his death in 1736, was evidently intended to replace Alessandro Scarlatti's, which had been performed annually at Naples during Lent for many years. Both works are for soprano, alto, two violins and continuo and both are influenced by the secular cantata and the chamber duet. Scarlatti's setting is the more substantial, falling into 18 sections of which five are duets. Pergolesi's rather shorter composition achieved immediate popularity and appeared in print many times during the 18th century, often extensively rearranged. John Walsh (ii) published an edition in London in 1749, and 12 years later the Walsh firm brought out *An Ode of Mr Pope's Adapted to the Principal Airs of the Hymn Stabat Mater Compos'd by Signor Pergolesi*. An edition more representative of the 'improvements' effected by later hands is J.A. Hiller's of 1776, described on the title-page as 'improved in harmony, with added parts for oboes and flutes and arranged for four voices'.

The *Stabat mater* did not figure prominently among the church compositions of the Viennese school. Mozart's early setting (K33*c*, 1766) is lost, and Haydn's (1767) is not representative of his best work. Schubert's setting (D175, 1815) uses only the first 12 lines of the poem, which are then repeated to slightly different music. Like his setting of Klopstock's German paraphrase (D383, 1816), it is accompanied by an orchestra which includes three trombones. In the 19th century the sequence was often composed for concert rather than liturgical use. Rossini's setting, completed in 1841, vacillates between impressive choral sections and frankly operatic arias that too often show little regard for the meaning of the text. It was first performed, significantly enough, not in a church but at the Salle Ventadour, Paris, in 1842, when it was received with tremendous enthusiasm. It has remained one of the most popular settings of the text in the modern repertory. Dvořák expanded his *Stabat mater* (1877) to the proportions of an oratorio by rather tiresome repetition of both words and music and the use of unremittingly slow tempos. Liszt's setting, part of his monumental oratorio *Christus* (1862–7), is of particular interest for its structural use of part of the plainchant melody, heard at the opening and again at various points later in the work. Using a large orchestra, Liszt succeeded in combining grandiose gestures with passages of restrained, austere devotion.

Liszt's is among the most successful 19th-century settings, but the greatest is undoubtedly Verdi's, published in 1898 as the second of his *Quattro pezzi sacri*. Commentaries on it have tended to overstress the influence that Verdi's study of Palestrina had on the sacred works of his last years. It is more significant that in the *Stabat mater* Verdi was able to achieve a deep sincerity of utterance (as he did also in the Requiem) without renouncing a style perfected through years of experience in the opera house. As in *Falstaff* and *Otello*, the expressive points are made with the utmost economy and there is no textual repetition. The result is probably the shortest setting of the *Stabat mater* composed in the 19th century, and Verdi's example was followed by most 20th-century composers, although their orchestral requirements often rule out performance in church. Karol Szymanowski's (1925–6), Lennox Berkeley's (1947) and Poulenc's (1950) are outstanding settings. Another is Penderecki's (1962) for three unaccompanied choirs, which uses only six of the poem's 20 stanzas; the composer later incorporated it into his *St Luke Passion*. Bitter listed over 100 settings of the *Stabat mater* composed between 1700 and 1883,

including those of Charpentier, Agostino Steffani, Tartini, Boccherini and Gounod. Among the many written since then may be mentioned those of Dohnányi, Kodály, Persichetti, Stanford and Virgil Thomson.

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B. Staäblein, ed.: *Hymnen I*, MMMA, i (1956)
F. Haberl: 'Stabat mater', *Musica sacra*, lxxvi (1956), 33
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P.-G. Nohl: 'Das Stabat mater', *Musik und Kirche*, lxvii (1997), 97–106

JOHN CALDWELL (1), MALCOLM BOYD (2)

Stabile, Annibale (*b* Naples, ?*c*1535; *d* Cracow, April 1595). Italian composer. The name 'Annibale' is recorded as that of a boy singer at S Giovanni in Laterano from 1544 until 1545, and 'Annibale contralto' was a singer there from December 1555 until at least the end of 1556. Either or both of these references might have been to Stabile. The latter identification has been considered particularly likely, since Stabile called himself a pupil of Palestrina, who was *maestro di cappella* there in 1555–6. Judging by the dates of his publications and known employment, however, he may have been born *c*1545–50. Most of his life was spent in Rome. From October 1575 until 6 January 1578 he was *maestro di cappella* of S Giovanni in Laterano. He held the same position at the Collegio Germanico from July 1578 until 1590 (probably 6 February), during which time he was ordained (in 1582), and at S Maria Maggiore from 18 or 19 February 1591 until December 1594. From February 1595 until his death he was in the service of King Sigismund III of Poland; a work of his appeared in an anthology of motets by the king's musicians (RISM 1604[2]). He held several benefices, including that of S Lorenzo di Coll'Alto in the diocese of Nocera (Salerno); he was a member of the Virtuosa Compagnia dei Musici di Roma, which was officially founded in 1585.

Stabile's sacred music is generally less contrapuntal than Palestrina's, but eight of his motets employ strict canons. His madrigals are lyrical and sentimental, with supple rhythms and long smooth melodic lines; the later ones were moderately influenced by the lighter style that was popular in the last quarter of the 16th century.

Pompeo Stabile (*b* Naples, mid-16th century), probably a relative of Annibale, was from 1582 to 1583 organist at the SS Annunziata, Naples. His only publication, *Il primo libro de madrigali a sei voci* (Venice, 1585[32]), which contains a madrigal by Annibale, has a dedication signed from Genoa. He also contributed works to two anthologies (RISM 1585[31] and 1591[12]).

WORKS

SACRED

Letaniae . . . 8vv (Rome, 1583)
Motets, book 1 (Venice, 1584), lost
Sacrarum modulationum . . . liber secundus, 5, 6, 8vv (Venice, 1585), 1 ed. in Musica sacra, xvi (Berlin, 1939)
Sacrarum modulationum . . . liber tertius, 5, 6, 8vv (Venice, 1589)
Hymnus de gloria paradisi, 4vv (Dillingen, 1590); lost, 3 copies in *D-Bsb*
Litanies, 4vv (Venice, 1592), lost
10 Latin sacred works, 5–12 vv, 1583[2], 1590[5], 1596[2], 1604[2], 1604[6], 1607[2], 1611[1]
Missa 'Ung gay bergier', 4vv, ed. T. Maciejewski, *Msze królewskie* [Royal Masses] (Warsaw, 1979)
Missa 'Vestiva i colli', 5vv, ed. T. Maciejewski, *Msze królewskie* (Warsaw, 1979)
Missa cantantibus organis, 12vv, *I-Rsg* [Ky, Cr, Cruxifixus only; collab. Palestrina and others]; ed. in Monumenta polyphoniae italicae, i (Rome, 1930)

SECULAR

Il primo libro de madrigali, 5vv (Venice, 1572, rev. 2/1586) [1st edn lost]
Madrigali . . . di G.M. Nanino e di A. Stabile, 5vv (Venice, 1581[10])
Il terzo libro de madrigali, 5vv (Venice, 1585)
15 madrigals, 3–6vv, 1582[4]; 1582[5], ed. in *NewcombMF*; 1583[10], ed. in *NewcombMF*; 1583[11]; 1583[12]; 1583[14]; 1585[29]; 1585[32]; 1589[7]; 1589[11]; 1590[15]; 1591[12], ed. in C.H. Parry, Arion, iii (London, 1899); 1592[11]; 1593[3]

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J. Gołos: 'Nieznane dzieła Annibala Stabile' [Unknown works by Annibale Stabile], *Polskowłoskie materiały muzyczne*, ed. M. Bristiger (Kraków, 1989), 363–5
M. Bizzarini: *Marenzio: la carriera di un musicista tra rinascimento e contrariforma* (Coccaglio, 1998)

RUTH I. DEFORD

Stabile, Mariano (*b* Palermo, 12 May 1888; *d* Milan, 11 Jan 1968). Italian baritone. He studied in Rome under Cotogni and made his début in his native Palermo in 1911, as Marcello in *La bohème*. His selection by Toscanini to sing the title role in Verdi's *Falstaff* for the opening of the 1921–2 season at La Scala, with thorough coaching by both Toscanini and De Luca, proved to be the turning-point of his career: he scored an enormous success and sang the part nearly 1200 times in the course of 40 years (see illustration). During his first Covent Garden season, in 1926, he appeared as Falstaff, Iago and Don Giovanni, and later became a notable Gianni Schicchi and Scarpia. He was greatly admired at Glyndebourne as Figaro and as Dr Malatesta in *Don Pasquale*; also as Don Alfonso in the Glyndebourne production of *Così fan tutte* at the 1948 Edinburgh Festival. He repeated some of these parts in London between 1946 and 1949, during the long postwar seasons of Italian opera mounted by the Russian-born impresario Jay Pomeroy at the Cambridge and Stoll theatres.



Mariano Stabile in the title role of Verdi's 'Falstaff'

At the Salzburg Festival he was a noted Falstaff (under Toscanini), Count Almaviva and Figaro (*Barbiere di Siviglia*). Stabile's vocal powers were not exceptional, and his great attainments were the result of a spontaneous dramatic exuberance tempered by a fine sense of style. His enunciation was unusually clear, and his mastery of dramatic inflection and gesture complete. These qualities found full scope in *Don Pasquale* and *Così fan tutte*, and in both these operas his relish of the approaching discomfiture of his victims always delighted the audience. Malatesta's 'Bella siccome un angelo' has been more smoothly vocalized by other singers, but there was something irresistibly comical in the gusto with which Stabile would arouse Don Pasquale's desires by his account of Norina's charms while at the same time holding him at arm's length with imperious gestures of restraint. His Falstaff, an ideal projection of the Fat Knight's geniality, wit and ridiculous ambitions as a lover, is chronicled on disc in both live and studio recordings.

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DESMOND SHAWE-TAYLOR/R

Stabile, Pompeo (*b* Naples, mid 16th century). Italian musician, probably a relative of ANNIBALE STABILE.

Stabingher [Stabinger, Staubingher], **Mattia** [Mathias] (*b* Florence, 7 April 1739; *d* ?Venice, ?1815). Italian composer and director of music, active also in Russia. Son of the oboist Melchior Stabinger, he presumably received his early musical instruction from his father and other members of the grand duke's ensemble in Florence; as a flautist, he was probably a pupil of Nicolas Dôthel. In 1772 he directed the concerts of the Académie des Beaux-Arts in Lyons, and is also mentioned as a composer and a solo flautist (not clarinettist). From 1778 to 1781 he was successful as a ballet composer and *direttore d'orchestra per i balli* in Milan, Venice, Rome and Palermo. After taking up appointments as *maestro di cembalo* in Warsaw and with the Mattei-Orecia troupe in St Petersburg, he went to Moscow, where he directed the Italian opera company at the Petrovsky theatre (Maddox's). There he produced an opera and the oratorio *La Betulia liberata*. He returned to Italy in 1783 and wrote *L'astuzie di Bettina* (for the Venice carnival, 1784) and ballet music for Vicenza and Cremona. In 1785 he took over the musical direction of the Petrovsky theatre again, had great success in producing his own operas (some now with Russian librettos), and played an active but not especially successful part in the musical education of Russian society. After relinquishing his Moscow post to Carlo Pozzi, he probably returned to Italy around the turn of the century. Dated manuscripts and dedications suggest that he was in Lucca in the service of Queen Maria Luisa of Etruria in 1805. His final phase of residence and date of death, however, remain unknown. Much of Stabingher's music is lost, but his two extant large-scale works reveal him to have been a skilful composer, experienced if not particularly subtle in handling the stylistic resources of the time. His instrumental music in particular, most of it for or including the flute, and clearly intended for an amateur public, shows a preference for simple melodies and small-scale forms. His quartets op.6 are the earliest known quartets for four flutes without a bass part.

WORKS

music lost unless otherwise stated

BALLETS

Les Matelots (J.G. Noverre), in: Der glückliche Schiffbruch, Vienna, 1769/72, see Dahms

L'Adelasia, o sia Lo scoprimento della figlia d'Ottone (A. Muzzarelli), in J.G. Naumann: Solimano, Mantua, Vecchio, carn. 1778

La Merope, in P. Anfossi and F. Bertoni: Lo zotico incivilito, Palermo, spr. 1778

Calipso abbandonata (G. Canziani), Milan, Scala, aut. 1778

La morte d'Odoardo IV and Il sposo geloso (D. Ricciardi), in P. Anfossi: L'americana in Olanda, Venice, S Samuele, aut. 1778

Il trionfo di Alessandro (D. Ricciardi), in G. Astarita and T. Traetta: Gli eroi dei campi elisi, Venice, S Samuele, carn. 1779

Le aventure d'Ircana and La sconfitta della amazzone (A. Muzzarelli), in A. Salieri: La fiera di Venezia, Milan, Cannoobiana, 1779

La congiura di Gloucester (A. Marliani), in F. Bianchi: Erifile, Pavia, spr. 1780

La forza d'amore and La pastorella fedele (G. Magni), in A. Salieri: La scuola de' gelosi, Piacenza, Cittadella, spr. 1780

La Rosalia (L. Baratozzi), in D. Cimarosa: L'italiana in Londra, Parma, sum. 1780

Ernelinda e Giscone (G. Onorati), in L. Cherubini: Mesenzio re d'Etruria, Treviso, Onigo, aut. 1783

La morte di Arrigo VI (Ricciardi brothers), in G. Giordani: Elpinice, Bologna, Zagnoni, aut. 1783

La pastorella delle Alpi (D. Ricciardi), in D. Cimarosa: L'Olimpiade, Vicenza, Eretenio, 1784

La contadina astuta (E. Luzzi), in F. Alessandri: La finta principessa, Cremona, Nazari, spr. 1785

Alessandro nelle Indie (D. Lefèvre), in P.A. Guglielmi: Enea e Lavinia, Naples, S Carlo, 4 Nov 1785

La congiuara del duca di Gloucester (M. Fabiani), in F. Bianchi: L' Arminio, Florence, Pergola, aut. 1790

Il matrimonio infelice (F. Morelli), Moscow, Petrovsky, 1791

Ballet music to J. Kozłowski's Zelmira i Smelon, ili vzyatiye goroda Izmaïla [Zelmira and Smelon, or The Capture of the Town of Izmail] (lyric drama, 3, P.S. Potyomkin), Moscow, 22 July 1975/2 Aug 1795

Li zingari (Vienna, n.d.), collab. P. Wranitzky and J. Wiegl, *A-Wn*, inc.
Doubtful: Il trionfo d'Enrico, Naples, 1791 (see *DEUMM*)

OTHER STAGE

Il finto pazzo per amore (op, 2, ?T. Mariani), Moscow, Maddox's, 25 Oct/5 Nov 1782
L'astuzie di Bettina (op, 2), Venice, S Moisè, carn. 1784; *F-Pn, D-Dl, US-NYp*
La Sarità delusa (ob, ;Goldoni, Florence, Pergola, aut, 1784) Per
'Chastlivaya Tonya (Chastliviy nevod) [Lucky Tonya (The Lucky Net)] (comic op, 4, D. Gorchakov), Moscow, Petrovsky, 14/25 Jan 1786
Baba-Yaga (comic op, 3, D. Gorchakov), Moscow, Petrovsky, 2/13 Dec 1786
Pigmalion, ili Sila lyubvï [Pygmalion, or The Power of Love] (drama with music, 1, V. Maykov, after J.-J. Rousseau), Moscow, Petrovsky, 20/31 Dec 1787
Neudachnaya zhenit'ba [The Unhappy Marriage] (op, trans. from It.), Moscow, Petrovsky, 16/27 Feb 1788

OTHER VOCAL

La Betulia liberata (orat, P. Metatasio), Moscow, 26 March 1783, *I-PAc* as Il trionfo di Giuditta
La presa d'Ismaïl (allegory), Moscow, 22 Feb 1792
La réconciliation de l'Europe, ?Moscow, 1801
Orfeo (?cant.), Moscow, 22 Feb 1792
6 Ariette (Canzoncine), S, vn, hpd, 1805, *I-PAc, PS*
Caro bene, il mio dolore (rondo), S, hpd 4 hands, 1805, *PAc*

OTHER INSTRUMENTAL

op.	
1	Six duos, 2 fl (Paris, 1772)
2	Six quatuors, fl, vn, va, b (Paris, 1773)
3	Six trios, 2 vn, vc (Paris and Lyons, *c*1775)
7	Six duos concertants, 2 fl/(fl, vn) (Venice, 1784)
5	Sei quartetti concertanti, fl, 2 vn, b, 2 hn, ad lib (Venice, 1784/5)
6	Sei quartetti notturni, 4 fl (Venice, 1784/5)
—	Six sonates, pf, vn acc., advertised Moscow, 1786
—	Tre divertimenti, fl, vn, va, vc (Venice, 1787)

Conc., 2 fl, str, 2 hn, *I-Fn*; Conc., fl, str, 2 hn, *CZ-Bm*; Trio, e, 2 vn, vc, *I-Rdp, Nc*; Terzetti, fl, vn, b, *Pca, Bc, IBborromeo*; Duos, 2 fl/(fl, vn), *Mc, Gl*; Sonatas, fl, bc, *Gl*; Conversazione [6 sonatas], 2 hpd, *PAc*; Trionfo del Armata Francese, suite, hpd 4 hands, 1805, *PAc*
Doubtful: Trios, 2 fl/vn, b, *A-HE, I-MTventuri*, ? by Cambini; Duetti, 2 fl/vn, *Fn, Pca, Mc*, ? by Mancinelli

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NIKOLAUS DELIUS

Stäblein, Bruno (*b* Munich, 5 May 1895; *d* Erlangen, 6 March 1978). German musicologist. He studied musicology from 1914 with Sandberger and Kroyer at the University of Munich, where he took the doctorate in 1918 with a dissertation on 16th-century instrumental music. At the same time he completed his studies in composition, the piano and conducting at the Munich Akademie der Tonkunst. After he had spent a year as a répétiteur at the Munich Nationaltheater (1918–19), his operatic and concert conducting career took him to the Innsbruck Stadttheater (1919–20) and to the Coburg Staatstheater (1920–26); he also directed the Ernst-Albert-Oratorien Verein (1920–29). From 1931 to 1945 he taught at the Altes Gymnasium in Regensburg. During this period he became deeply interested in medieval music, making extensive visits to libraries and building up a collection of photographic copies of source materials.

In 1945 he founded the institute of musical research at the Philologisch-Theologische Hochschule, becoming director in 1953. He completed the *Habilitation* in musicology in 1946 at the University of Erlangen with a work on hymnology, and subsequently lectured at the Regensburg Hochschule. In 1956 he was appointed to the new chair of musicology at the University of Erlangen. Here he instituted his extensive collection of microfilm reproductions of medieval manuscripts as an international centre of research (in 1973 it comprised about 4000 manuscripts). He also founded and edited Monumenta Monodica Medii Aevi. Although he retired in 1963 Stäblein continued as director of the film archive and editor of Monumenta. Stäblein was an authority on medieval music, particularly on monodic music and the chorale. In his work he combined an attempt at comprehensive presentation and ordering of source materials with interpretative insight. His most important contribution was *Hymnen* (1956), which became the standard reference collection of monophonic hymn melodies for the Western church and of fundamental importance for the study of medieval liturgy and polyphonic music up to 1600.

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'Zum Verständnis des "klassischen" Tropus', *AcM*, xxxv (1963), 84–95
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'Nochmals zur angeblichen Entstehung des gregorianischen Chorals im Frankenreich', *AMw*, xxvii (1970), 110–21
'Oswald von Wolkenstein, der Schöpfer des Individualliedes', *DVLG*, xlvi (1972), 113–60
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HANS HEINRICH EGGEBRECHT

Stäbler, Gerhard (*b* Wilhelmsdorf, nr Ravensburg, 20 July 1949). German composer and organist. He studied at the Nordwestdeutsche Musikakademie, Detmold (1968–70), and at the Folkwang-Hochschule, Essen (1970–76), where his teachers included Nicolaus A. Huber (composition) and Gerd Zacher (organ). He has taught at the Essen Hochschule (1982–94) and held guest appointments at universities internationally. His other activities have included producing music programmes for European radio stations, founding the Essen Eisler Chor and editing *linkskurve* (1979–84). In 1986 he founded Aktive Musik, a touring concert and lecture series on new music and socio-political consciousness. He has also organized the concert series Active Music '89 (New York), the electronic music festival Ex Machina '90 (Essen) and the vocal music festival Mit Stimmen (1991, Ruhr), co-founded the Gesellschaft für Neue Musik, Ruhr (chair, 1991–5), and served as artistic director of the Jornadas de Musica Contemporanea (1993) and the ISCM World Music Days (1995). His honours include the Cornelius Cardew Memorial Prize (1982), a prize from the Ensemblia competition (1983), grants from Südwestfunk (1985–6), the Zentrum für Kunst und Medientechnologie (1995, 1997, 1998, 2000) and the Akademie der Künste, Berlin (1998) and residences at Djerassi (1986, 1987, 1993), Telluride (1990) and Darmstadt (1990, 1992, 1994). As an organist he has toured Europe and the USA (1973–93) playing his own music, with arrangements of early music and works by composers such as Cage, Ligeti and Christian Wolff.

Stäbler's compositions regularly refer to the world outside the concert hall. Every aspect of a work is imbued with meaning; he has considered the angle of reflection of the instruments, the temperature of the performance space and even smells as compositional materials. Many of his scores are graphic or conceptual featuring an eclectic range of techniques that demonstrate his interest in the interpretive processes of performer and audience as well as in particular sounds. In his early works, he often experimented with improvisation and open form; his works after 1980 are generally political and involve multimedia. An activist in the tradition of Eisler and Cardew, Stäbler has included references to unexpected contexts in many works; the mocking insertion of marches and advertising jingles into the Paul Celan settings *fallen, fallen ... und liegen und fallen* (1988–9) casts a sinister reflection on both past and present. *Den Müllfahrern von San Francisco* (1989–90), his first work to use Morse code as a constructive principle, was followed by *Sünde. Fall. Beil* (1991), in which Morse code organizes fields of data. He expanded and generalized this technique, substituting numerical rows for Morse code, in works such as *CassandraComplex* (1994), *[APPARAT]* (1995) and energy.light.dream (1999–2000).

WORKS

STAGE

Die Spieldose (after M. Saltykow-Schtschedrin), perc, tape, visual media, 1984–5; Sünde. Fall. Beil (royal op, 5, A.F.J. Lechner, after A. Dumas), 1991; CassandraComplex (music theatre, H.-W. Heister, after C. Wolf), 1994; Cassandra (dance score, choreog. B. Scherzer), vv, perc, tape, 1996; Time for Tomorrow: 25 Futuristic Acts (music theatre), 1998–9

INSTRUMENTAL

Large ens (6 or more insts): Das Sichere ist nicht sicher, spiral rondo, fl, bn, hn, perc, pf trio, tape, 1982; Windows (Elegien), cl, bn, tpt, trbn, perc, accdn, pf, vn, db, 1983; Wirbelsäulenflöte, pfmr, 4 vv, b; cl, 3 objects pf, 1984; Schatten wilder Schmerzen, orch, 1984–5; Ruck- VERSCH^{ie} $_{o}$BEN Zuck-, accdn, orch, 1986–8; Co – wie Kobalt, db, orch, 1989–90; Den Müllfahrern von San Francisco, fl, ob, cl, bn, hn, tpt, 2 trbn, tuba, perc, pf, str qt, db, 1989–90; TRAUM 1/9/92, sax, vc, pf, chbr ens, 1992; Kopflos (Kassandra-Studie), fl, cl, vn, vc, pf, perc, 1993; triumPF (Kassandra-Studie), wind ens, 1994; Dreizehn, 11/17/19/23 pfmrs, 1997; Ausnahme.Zustand, orch, 1997–8

2–5 insts: Mo-ped, org, motorcycle, 1970–71; Warnung mit Liebeslied, hp, accdn, perc, 1986; ... strike the ear ..., str qt, 1987–8; nachbeben und davor, vc, accdn, 1988–9; Oktober, fl, vn, db, 1989; ... Im Spalier ..., brass qnt, 1990; Zeitsprünge, accdn, perc, 1990; Hai!, tuba, insts, 1991; ... Abschiede ... (Kassandra-Studie), str trio, 1993; Beppu 'thoughts on three haiku by Bashō', tpt, perc, 1994; Xen(i)on, 5 b cl, 1994; Winkelzüge, 4 fl, 1995; Journal 9'1119, fl ens, perc, tape, smells, 1996; POETIC ARCS, ens, 1996; Seven, Three, ob, cl, bn, 1996; Spuren, 4 sax, 1996; Unstern! Finstere (Franz Liszt), ens, 1996; Internet 4 (adriatico), 1–2 pf, 1–2 perc, 1996–7; Fallzeit, 1–2, perc, 1997; Internet 4 (New York/Francesco Clemente), 4 pf, 1997; estratto, bn, harmonica ad lib, 1998; futuressence 1, trbn, accdn, perc, 1998

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VOCAL

Choral: drüber ..., 8vv, vc, synth, tape, 1972–3; ... fürs Vaterland (Schi-King, E. Mühsam, Brecht), 3 songs, vv, speaking chorus, insts, 1981–2; Mit wachen Sinnen (A. Jackson), chorus, perc, 1986–7; Die Nacht sitzt am Tisch (O. de Camargo), vv, insts, synth/cassette rec, 1992; [APPARAT], SATB, cl, db, accdn, perc, 1995; news^{2}, 11vv, slide projections, 1996; [voix$^{(time)}$], multimedia, vv, insts, 1996–8; Burning Minds, 12vv, 1997; Speed, vv, 1997; Trama/Gewebe, SATB, 1997–8

Other vocal: Den Toten von Sabra und Chatila, 1v, fl, ob, cl, pf, 1982; fallen, fallen ... und liegen und fallen (P. Celan), 1v, accdn, tuba, tape, 1988–9; Ungaretti-Lieder, 1v, perc, 1990; O Muro (P. Tierra), S, drum, metal, wood, glass, ice, tape, 1992; Rachengold, 1v, water glass, stopwatch, 1992; Winter, Blumen, Ct, vn/va/vc/db, 1995; Internet 3.1, 1v, cl, perc, 1995–7; Belfast Breakfast Songs, 1v, 1996; Internet 3.2, Mez, pf, perc, 1996; Bridges, 1v, accdn, 1996–7; energy.light.dreams with orch, ch ens with Bar, tape, 1999–2000

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PAUL ATTINELLO

Stabreim (Ger.: 'stave-rhyme', 'alliterative verse'). Alliteration is found in all the oldest surviving forms of Germanic verse, from the Old English *Beowulf* to the Old High German *Hildebrandslied* and the Old Norse Poetic Edda. Each line is made up of two half-lines, of two or three semantically important, stressed syllables ('lifts'), with a

variable number of weakly stressed syllables dividing them. The lines are linked together alliteratively: the main stress or 'stave' falls on the first lift of each second half-line, while the two lifts in the preceding half-line are supporting staves, one or both of which must alliterate with the main stave.

Initial rhyme was replaced by end-rhyme in the 9th century in German. It was revived in the 19th century by Friedrich de la Motte Fouqué in *Der Held des Nordens*, from where it was taken over by Wagner into *Der Ring des Nibelungen*. Drawing on Romantic theories of language, Wagner believed that primitive communities had expressed themselves instinctively in alliterative verse: the *Ring* libretto was based, therefore, on the premise that the more insistent the *Stabreim* and the more archaic the language, the more authentic the text would be as an expression of human emotions. By mistaking the conscious and highly elaborate artistry of his Eddic sources for a spontaneous outpouring of the popular spirit, Wagner counterfeited a style which proves more hindrance than help in our understanding. His experiment found few imitators.

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STEWART SPENCER

Staccato (It.: 'detached'). Of an individual note in performance, usually separated from its neighbours by a silence of articulation. The separation may be, but is not invariably, accompanied by some degree of emphasis, and occasionally the term may imply emphasis without physical separation. The term may be regarded as the antonym of LEGATO; a degree of articulation intermediate between staccato and legato, which has sometimes been represented by the term 'non legato', was regarded by certain 18th-century authorities as the normal method of playing melodies with life (according to C.P.E. Bach in his *Versuch*, 1753, it implied playing with 'fire and a slight accentuation'). It is not always clear, however, that the use of the term 'non-legato' implies something different from staccato marks; in late Beethoven, for instance, the use of the term 'non-legato' or staccato marks, often occurring after legato passages, may both merely be intended as indications not to slur.

In 20th-century notation the staccato is generally prescribed by means of a dot over or under the note and is distinguished from the more emphatic staccatissimo, indicated by a wedge. Furthermore, modern notation often prescribes the technical means to be adopted by the performer in order to secure the required effect. String playing is particularly rich in such distinctions: for example, there is a difference between a staccato in which the bow remains on the string (with or without a change of bow direction for each note) and the SAUTILLÉ and



1. *Mozart: String Quintet in E♭, K614, Andante*

spiccato in which the bow leaves the string between each pair of notes. Such technical distinctions gradually came into use from the 18th century; for details, *see* BOW, §II, 2(iv, vii) and 3(vi–ix).

Before the second half of the 19th century, dots, dashes and wedges were likely to have the same meaning, although some notators and theorists distinguished between dots and dashes, meaning different degrees of staccato, at least from the time of Quantz (*Versuch*, 1752) and Leopold Mozart (*Violinschule*, 1756), and it was generally expected in the 18th century that performers would make use of a variety of different touches. The autograph score of the Molto Allegro of Mozart's Symphony no.41, shows a mixture of bold dashes and smaller staccato marks which, although they are actually small dashes, have often been taken to represent dots. Such passages, in which one or other form predominates or where smaller or larger marks appear to be consistently associated with particular elements in the musical phrases, have led many scholars to maintain that Mozart, and other composers of the period whose autographs contain a similar variety of forms of staccato marks, intended to indicate two distinct types of staccato execution by means of these marks. On the basis of theoretical writings, the dash has usually been considered to indicate a shorter and sharper execution, and the dot a longer and lighter one (though the writings of some theorists suggest alternative interpretations). Advocates of a deliberate differentiation between dots and dashes in the music of some 18th-century composers are, however, faced with rationalizing many passages, such as the one in the illustration from the Andante of Mozart's String Quartet in E♭ K614, where the variety of the forms is so extensive as to render a meaningful distinction between two distinct types impracticable. A number of scholars (perhaps most persuasively P. Mies: 'Die Artikulationszeichen Strich und Punkt bei Wolfgang Amadeus Mozart', *Mf*, xi (1958), 428–55) have argued that the apparent distinction between dots and dashes resulted from habits of writing, particularly at speed. This line of argument provides a plausible alternative explanation of seemingly consequential differentiation between the two forms. Whether or not a notational distinction was sometimes intended, there can be no doubt that composers envisaged, and the best performers employed, a continuous spectrum of subtly varied staccato execution, not two discrete types. One distinction, almost invariably observed by Mozart, Beethoven, and many of their contemporaries, was between normal staccato marks and staccato marks under a slur indicating portato; in the latter case, whatever the form of their marks elsewhere, they punctiliously employed dots. In Baroque thoroughbass notation, vertical dashes are sometimes used to indicate *tasto solo* passages, no doubt also implying some degree of emphasis or articulation.

In the late 19th and early 20th centuries a wide variety of signs came to be used to signify various nuances of staccato articulation involving numerous combinations of dots, vertical and horizontal dashes, vertical and horizontal wedges etc., in the music of such composers as Debussy and Schoenberg. Attempts have been made since then to standardize this aspect of notation, but without general success.

See also ACCENTUATION, ARTICULATION AND PHRASING, ARTICULATION MARKS, DOT and DASH.

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GEOFFREY CHEW/CLIVE BROWN

Stachel (Ger.). *See* ENDPIN.

Stachowicz, Damian [Damianus a SS Trinitate] (*b* Sokołów, nr Przemyśl, 1658; *d* Łowicz, nr Warsaw, 27 Nov 1699). Polish composer. He was a member of the Piarist order for 25 years and lectured on poetics and rhetoric at the college at Łowicz; he also published a few panegyrics. At his death he was vice-rector of the college, and he also directed the music in the college chapel. His compositions were chiefly intended for the chapel but were performed in other churches as well. According to his monastic obituary he was recognized by his contemporaries as an outstanding composer. His extant works are uneven: some show signs of haste and are deficient technically; others, on the contrary, show a masterly technique – e.g. the solo concertato *Veni consolator*, which resembles the trumpet arias of the Venetian operatic school and is now frequently performed. An essential feature of Stachowicz's music is his frequent use of homophony, with polyphony confined to a few passages, and his extensive application of concertato technique. Fanfare-like melodies are also a characteristic of his music: they stem from his partiality for clarini, which appear in nearly all of his extant compositions.

WORKS

Missa requiem, 5vv, 2 vn, 2 tpt, bc, *PL-R*
Beata nobis gaudia, 4vv, 2 vn, 2 tpt, bc, *SA*
Laetatus sum, 4vv, 2 vn, 2 tpt, bc, *Wtm*
Lauda Ierusalem, 4vv, 2 vn, 2 tpt, bc, *Wtm*
Laudate pueri, 5vv, 2 vn, 2 tpt, bc, *Wtm*
Veni consolator, 1v, tpt, bc (org), ed. in WDMP, xiii (4/1978)
Litaniae della BMV, 4vv, 2 vn, 2 tpt, bc, *R*
Completorium solemne, Requiem ex B: lost, mentioned in 1715 inventory of Piarist chapel, Wieluń
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ZYGMUNT M. SZWEYKOWSKI

Stachowski, Marek (*b* Piekary Śląskie, 21 March 1936). Polish composer. He studied composition with Penderecki at the Kraków academy (1963–8), where he has since taught, becoming rector in 1993. He has also held visiting lectureships at Yale University (1975) and in England, the Netherlands, Israel and South Korea. His works *Neusis II* and *Śpiewy thakuryskie* ('Thakurian Chants') won first prize at the Malawski and Szymanowski competitions in 1968 and 1974 respectively; other honours include three mentions at the UNESCO Composers' Rostrum (1974, 1979, 1990), the prize of Polish Composers' Union (1984) and the New York Jurzykowski Foundation award (1989).

In the 1960s Stachowski adopted a musical language which drew upon the prevailing sonorism in Poland (including that explored by the Kraków ensemble MW2) while retaining the intervallic emphasis of 12-note writing. As a result, his music, in works such as *Irisation* (1970) and *Ody Safyckie* ('Sapphic Odes', 1985), has a distinctively resonant quality. From *Neusis II* (1968) onwards he has used unison pitches as focal points in otherwise diffusive textures. While many works have an animated or ritualistic quality (e.g. *Thakurian Chants* and *Choreia*), others, like the string quartets, are more pensive and ascetic. Neo-classical features (such as his approach to tonality, rhythm and gesture), increasingly overt since the Divertimento, are often couched in a gently impressionistic style; an example of this is the Sonata for strings (1991).

WORKS
(*selective list*)

Stage: Najdzielniejszy z rycerzy [The Most Valiant of Knights] (children's op, 3, K. Penderecki, after E. Szelburg-Zarembina), 1965 [collab. Penderecki], Poznań, 15 March 1965; Magiczne kuranty [Magic Chimes] (ballet), narr, orch, 1989, Poznań, 22 April 1990

Orch: Musica con una battuta del tam-tam, tam-tam, str, 1966; Ricercar 66, org, str, 1966; Sequenze concertanti, 1968; Irisation, 1970; Musique solenelle, 1973; Poème sonore, 1975; Divertimento, str, 1978; Choreia, 1980; Capriccio, 1983; Vc Conc., str, 1988; Z księgy nocy [From the Book of the Night], 1990; Sonata, str, 1991

Vocal: 5 zmysłów i róża [The 5 Senses and a Rose] (T. Kubiak), Mez, fl, trbn, hp, xylorimba, 1964; Z księgi godzin [From the Book of Hours] (R.M. Rilke), T, 2 male choruses, orch, 1965; Neusis II, chorus, perc, 10 vc, 5 db, 1968; Chant de l'espoir (P. Eluard), S, Bar, 2 spkrs, chorus, boys' chorus, orch, 1969; Słowa [Words] (W. Broniewski), S, B, chorus, orch, 1971; Śpiewy thakuryjskie [Thakurian Chants] (R. Tagore), chorus, orch, 1974; Ptaki [Birds] (T. Hołuj, P. Hertz, J. Harasymowicz, Z. Herbert), S, cl, str trio, 1976; Symfonia pieśni tęsknotą uświeconych [Sym. of Songs Sanctified by Nostalgia] (K. Damrot, J.N. Jaroń), S, chorus, orch, 1981; Amoretti, T, lute, b viol (E. Spenser), 1982; Madrigali dell'estate, S, str trio, 1984; Ody Safickie [Sapphic Odes] (Sappho) Mez, orch, 1985; Jubilate Deo (Ps lxxxxix), chorus, org, 1987

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ADRIAN THOMAS

Stacy, Thomas (*b* Little Rock, AR, 15 Aug 1938). American oboist and english horn player. It is his energies in bringing public awareness to the english horn as an instrument in its own right for which Stacy is most famous. He was appointed solo english horn with the New York PO in 1972, and has also appeared as soloist with many of the major American orchestras. He has commissioned and given the premières of more than 25 works for english horn, including works by Gunther Schuller, Stanisław Skrowaczewski, Ned Rorem (Concerto for English Horn, 1994), Vincent Persichetti and Bernard Hoffer. Widely sought after as a teacher, and a member of the faculty of the Juilliard School, Stacy has given masterclasses at the RAM, as well as in Korea, Japan, Russia and Sweden, and directs the annual Stacy English Horn Seminar. His recordings include concertos by Rorem and Persichetti.

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GEOFFREY BURGESS

Stade, Frederica von. *See* VON STADE, FREDERICA.

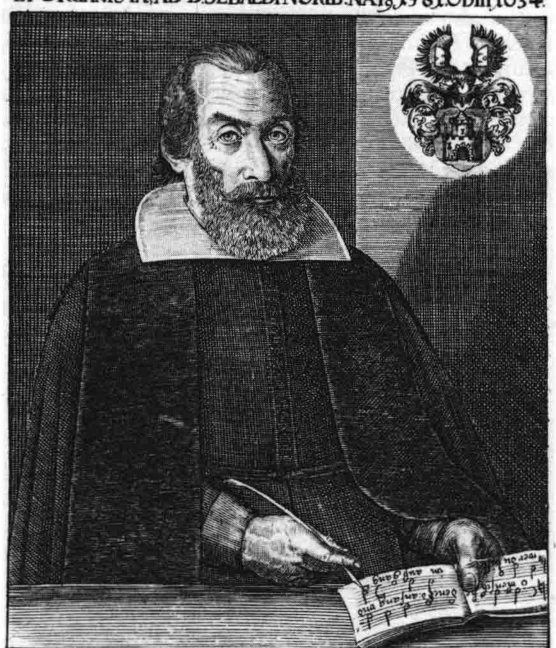
Stadelmayer [Stadelmaier, Stadelmeyer], **Johann.** *See* STADLMAYR, JOHANN.

Staden, Adam. German composer and poet, son of JOHANN STADEN.

Staden, Johann (*b* Nuremberg, bap. 2 July 1581; *d* Nuremberg, bur. 15 Nov 1634). German composer and organist. He was a distinguished and versatile composer, and one of the outstanding German musicians of his day. In his later years he was the leading musician in Nuremberg and established the so-called Nuremberg school of the 17th century. He was the father of Sigmund Theophil Staden.

1. LIFE. Staden's father married Elisabeth Löbele as his second wife in December 1574, and Johann was born of this marriage. The year of his birth is given on his portrait (see illustration) as 1581; the Nuremberg baptismal records show that a son called Johannes was born on 2 July to Hans and Elisabeth Starnn, this surname undoubtedly being a scribal error for 'Staden'. Doppelmayr wrote that Staden had become celebrated as an organist in Nuremberg by the age of 18. This reputation, and perhaps also experience as an assistant organist at one of the Nuremberg churches, led to his first traceable appointment, as court organist at Bayreuth; he is described thus in the Nuremberg city record of his marriage on 16 April 1604. After a big fire at Bayreuth in 1605, Margrave Christian moved his court to Kulmbach, where it remained until 1610. The only traces of Staden during these years are the baptismal records of his children and the dedications of his works. Three baptisms at Kulmbach in 1606, 1607 and 1608 identify him as court organist. The

JOHANNES STADEN, MUSICUS RELIGIOSUS, SYMPHONISTA, ET ORGANISTA, AD D. SEBALDI NORIB. NAT. 1581. Obiit 1634.



Qui nunquam vivus pingi, sculpive volebat,
STADIUS, hâc facie sistitur, ecce! tibi.
Quanta viri at fuerit Pietas, et Musica virtus,
Prologuitur quodvis, quod dedit ille, melos
Ioh. Pfann Sculp: A° 1640. I.V.

Johann Staden: engraving by Johann Pfann, 1640

dedications of his *Neue teutsche Lieder* (1609) and *Neue teutsche geistliche Gesäng* (1609) are signed from Kulmbach and that of his *Venus Kräntzlein* from Bayreuth on 1 May 1610.

Staden must soon have returned to Nuremberg, for a daughter was baptized there on 10 January 1611. After the death of H.L. Hassler in June 1612, Staden took over his post as court organist in Dresden until late 1613 or early 1614. He was back in Nuremberg in 1614 and 1615 for the baptisms of two more daughters, but his name does not appear in the city records until 1616, when he dedicated a work to the city council, and the council promised him the next organist's post to become vacant. That occurred on 20 June 1616 at the Spitalkirche, and on 19 November of the same year Staden moved to St Lorenz to succeed Kaspar Hassler as organist. In 1618 he was appointed organist of St Sebaldus, the most important musical position in Nuremberg, which he held for the rest of his life.

That Staden had a wide reputation as an organist is suggested by Margrave Christian's invitation to him in 1618 to join Michael Praetorius, Samuel Scheidt and Heinrich Schütz in testing a new organ at Bayreuth. As Nuremberg's leading musician he was often asked by the city council to judge new music that composers dedicated to the city. Among such works passed on to him were the second part of Schein's *Opella nova* (1626), Melchior Franck's *Suspirium Germaniae* (1628) and Scheidt's second set of *Geistliche Concerten* (1634); the letters of dedication of these three works are in the Nuremberg Staatsarchiv (Rechnungsbelege nos.702 and 783; those of Scheidt and Schein ed. in Zirnbauer, 1959). With great devotion and energy Staden established the direction that the so-called Nuremberg school was to take during the rest of the 17th century. Among his pupils were J.E. Kindermann, two lesser Nurembergers, Paul Grimmschneider and Daniel Dietel, and probably David Schedlich. A teacher-pupil tradition runs uninterruptedly from Staden and Kindermann through Schwemmer and G.C. Wecker to Johann Krieger and Johann Pachelbel at the beginning of the next century.

Staden also taught his four sons. They included not only Sigmund Theophil Staden, but two others who wrote some music: Johann (1606–27) by whom there are two pieces in his father's *Hauss-Music* (RISM 1628[6] and 1634[4], both reprinted in 1646[5]); and Adam (1614–59), who is known by three funeral songs (*D-Nst*) and who wrote the texts of two of them as well as those of five other pieces, two by his brother Sigmund Theophil and three by Schedlich.

2. WORKS. About half of Staden's extant works have survived in incomplete form. Except for some instrumental pieces in two manuscripts, his music exists in printed partbooks (without bar-lines and with traces of mensural notation such as ligatures and blackened notes). His first printed work was *Neue teutsche Lieder* (1606), which was soon followed by two other collections of polyphonic secular songs, *Neue teutsche Lieder* (1609) and *Venus Kräntzlein* (1610); all three have instrumental pieces appended. Closely related stylistically to these secular works are the various collections of sacred songs: *Neue teutsche geistliche Gesäng* (1609), *Drey christliche Betgesäng* (1622), the four parts of *Hauss-Music* (1623–8), *Musicalischer Freuden- und Andachtswecker* (1630), the 12 strophic songs in *Hertzens Andachten* (1631) and the 12 songs appended to his son S.T. Staden's new edition of Hassler's *Kirchen Gesäng* (1637). These collections provide a total of 65 secular and 180 sacred polyphonic songs by Staden. His models, as for other composers of the Nuremberg school such as H.C. Haiden, Melchior Franck and Johannes Jeep, were the songs of Leonhard Lechner and especially H.L. Hassler (*Neue teutsche Gesäng*, 1596, and *Lustgarten*, 1601). Most of Staden's songs are in four parts (though many are in three or five parts), all are without basso continuo, and, as Staden wrote in the foreword to volume iv of his *Hauss-Music*, they can also be performed on instruments. The style is predominantly note-against-note, but one does find imitative counterpoint, especially in *Venus Kräntzlein*. The texts are by earlier and contemporary poets, including Staden himself; chorale texts are rare. The songs are distinguished by folklike melodies and simple rhythms.

Staden published no further secular vocal music after leaving the Bayreuth court about 1610. His principle sacred works are a mixture of old and new styles: some motets without basso continuo, some with continuo as well as other instruments, and choral and solo concertos. His first major work, *Harmoniae sacrae* (1616), contains all these types and is of considerable historical interest. The first 21 pieces are five- to eight-part motets without continuo, modelled after Lassus; an appendix consists of six pieces for two to five voices with continuo (some also have other instrumental parts) in the style of Lodovico Viadana's *Cento concerti ecclesiastici* (1602). Furthermore, the eighth partbook has all the parts in open score

for the organist, which appears to be the earliest German instance of this Italian practice. Along with Aichinger's *Cantiones* (1607–9), Michael Praetorius's *Urano-Chorodia* (1613), the first part of Schein's *Opella nova* (1618) and Schütz's *Psalmen* (1619), Staden's *Harmoniae sacrae* offers some of the earliest sacred concertos in Germany; through it he introduced to Nuremberg an obligatory basso continuo (in the style of Viadana), independent instrumental accompaniment, the solo concerto and the modern score. Nevertheless, the basic style is still that of the motet; melodically and harmonically there is no trace of the *seconda pratica* anywhere in Staden's output. Other collections that can be grouped stylistically with *Harmoniae sacrae* are *Harmoniarum sacrarum continuatio* (1621), which also contains open scores, *Harmoniae novae sacrarum cantionum* (1628, 'cum & sine Basso ad Organum') and *Harmoniae variatae sacrarum cantionum* (1632), though the continuo part of all three is usually a *basso seguente*.

Staden's first major work with German texts is *Kirchen-Music* (1625–6), which contains several examples of concerted writing for solo voices, chorus and mixed vocal and instrumental groups. Volume i makes extensive use of chorale texts, whose melodies often serve as cantus firmi in the manner of the chorale motets of Senfl and Heinrich Finck a century earlier; in general, however, chorales play a lesser role in Staden's music. The texts of volume ii are psalms and other biblical verse, usually set in concerto style. The careful attention to declamation and pictorial aspects of the texts makes *Kirchen-Music* Staden's most expressive work. The basso continuo partbook of volume ii contains his well-known 'brief and simple introduction' to 'basso ad organum' (see Arnold, 100ff, and the foreword to edn of vol.i, DTB, xii, Jg.vii/1, p.xlii). He added nothing to the theories of Viadana, Agazzari and Michael Praetorius, but he provided a clear summary of these earlier writings and showed his thorough understanding of the various types of basso continuo (see Eggebrecht). His *Hertzens Andachten* (1631) and *Geistliche Music-Klang* (1633) also contain solo concertos, and his lost *Davids Harpffe* (1643) probably did so too. With his *Hertzentrosts-Musica* (1630) he introduced the solo continuo song to Nuremberg, and along with Schein and Melchior Franck he was an early composer of motet dialogues, two of which appear in *Hauss-Music* (1628).

Staden's instrumental music, with Hassler's *Lustgarten* as its model, ranks with that of Haussmann and Franck as among the most important in the Germany of his time. In addition to the instrumental pieces appended to his collections of secular songs of 1606, 1609 and 1610 and five pieces in a manuscript tablature, there are three printed collections by him, which appeared in 1618, 1625 and 1643 respectively. This gives a total of 196 pieces, many of which were probably written for a Nuremberg Musikkränzlein, a group of amateur performers (see Nagel, 1895, and Martin). The pieces include many and various dance movements, not grouped by key, as well as sinfonias, sonatas (which are among the first published German examples of the form), intradas, canzonas and fantasias. Occasionally one finds a thematic relation between single pieces.

To sum up, Staden was one of Germany's earliest exponents of the concertato style (both choral and solo) and the continuo. But his maxim, according to Herbst and Walther, was: 'the Italians do not know everything, the Germans can also do something'. And indeed his output shows neither a complete surrender to, nor a stubborn evasion of, new Italian styles, forms and textures, including those based on the continuo, such as concertato, monody and recitative. Instead his works reveal a conservative interpolation of these elements with the German traditions of syllabic treatment of the text, unadventurous harmony and counterpoint and the dominating sacred songs with their restricted melodic flow and limited forms.

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J. Staden: Ausgewählte Werke, ii, ed. E. Schmitz, DTB, xiv, Jg.viii/1 (1907) [S ii]

Chorbuch, ed. F. Jöde (Wolfenbüttel and Berlin, 1927–31) [J]

SACRED VOCAL

Neue teutsche geistliche Gesäng, 3–8vv (1609)

Harmoniae sacrae pro festis praecipuis totius anni, 4–8vv, quibus . . . adjectae sunt . . . novae inventionis italicae cantiones, 1–5vv, bc (1616); Angelicus hymnus, no.11, pubd separately (1615); 7 in S i; 1 in J ii

Jubila sancta Deo per hymnum et echo, 8vv (1617)

Harmoniarum sacrarum continuatio, 1–12vv, bc (1621); 3 in S i; 3 in S ii

Drey christliche Betgesäng, 4vv (1622)

Harmonicae meditationes animae, 4vv (1622)

Hauss-Music, geistliche Gesäng, 3, 4vv: vol.i (1623, 2/1634[4]), 4 in S i; vol.ii (1628), 2 in S i, 1 in J ii; vol.iii (1628), 9 in S i, 6 in J v; vol.iv (1628[6]), 4 in S i; 4 vols. pubd together (1646[5]), 2 in S i

Kirchen-Music, geistliche Gesang und Psalmen: vol.i, 2–14vv (1625), 1 in S i, 1 in S ii; vol.ii, 1–7vv/insts, bc (1626), 5 in S ii; incl. in bc of vol.ii, *Kurz und einfältig Bericht für die jenigen, so im Basso ad Organum unerfahren*; pr. in *AMZ*, new ser., xii (1877), 99–103, 119–23; extracts trans. in Arnold, 100–09

Harmoniae novae sacrarum cantionum, 3–12vv, bc (1628); 4 in S ii

Hertzentrosts-Musica, geistliche Meditationen, 1v, bc (1630); copy in *D-Nst* incl. MS organ tablature of nos. 1–9; 1 in S ii

Musicalischer Freuden- und Andachtswecker oder Geistliche Gesänglein, 4–6vv (1630); 3 in S i; 2 in J ii, iv

Hertzens Andachten, geistliche Gesänglein, 1, 4vv, bc (1631); 2 in S ii

Harmoniae variatae sacrarum cantionum, 1–12vv, bc (1632); 1 in S ii

Plausus Noricus praecelsissimo atque potentissimo principi ac domino, domino Gustavo Adolpho, 9vv/insts, bc (1632)

Geistliche Music-Klang, 1, 3vv, 2, 3 viols, bc (1633); 1 in S ii

Davids Harpffe, 1v, bc (1643), lost

Ach bleib bey uns, 8vv (n.d.)

1 Magnificat, 1620[9], incl. in Kirchen-Music, i

12 songs, 4vv, 1637[2]

5 motets, 1672[2], 4 from Harmoniae novae

Lamb Gottes, das du weg nimbst Sünd der Welt, response, 4vv, *D-Nla*

SECULAR VOCAL

Neue teutsche Lieder nach Art der Villanellen beyneben etlicher Baletti oder Tantz, 3–5vv (1606)

Neue teutsche Lieder mit poetischen Texten samt etlichen Galliarden, 4vv (1609); 3 in S ii; 1 in J iv; 4 ed. in W. Vetter, *Das frühdeutsche Lied*, ii (Münster, 1928), 20ff

Venus Kräntzlein, newer musicalischen Gesäng und Lieder, 4, 5vv (1610); 7 in S ii; 1 in J iv; 15 ed. in NM, cxix (1936, 2/1959)

Orpheus redivivus, MS, lost, see Zirnbauer, 1960, p.346

INSTRUMENTAL

Neue Pavanen, Galliarden, Curanten, a 4, 5 (1618) [incl. 1 repr. from 1616[24]]; 6 in S ii; 6 ed. in NM, lxxx (1932, 2/1955); 2 balletti ed. in E. Mohr, *Die Allemande*, ii (Zürich and Leipzig, 1932), nos.46–7

Opusculum novum, a 4 (1625)

Operum musicorum posthumorum pars prima, a 3–8 (1643); 8 in S ii; 3 ed. in W. Hillemann, *Im Trio* (Mainz, 1954)

Inst pieces in secular vocal collections, see above

5 suite movts, a 3, Nuremberg, Staatsarchiv (score)

21 pieces incl. 4 toccatas, kbd, and org transcrs. of inst works, *I-Tn* (see Mischiati)

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Letter, 4 Dec 1626, Nuremberg, Staatsarchiv
Kurz und einfältig Bericht, see *Kirchen-Music*, ii (1626)

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O. Mischiati: 'L'intavolatura d'organo tedesca della Biblioteca nazionale di Torino', *L'organo*, iv (1963), 1–154
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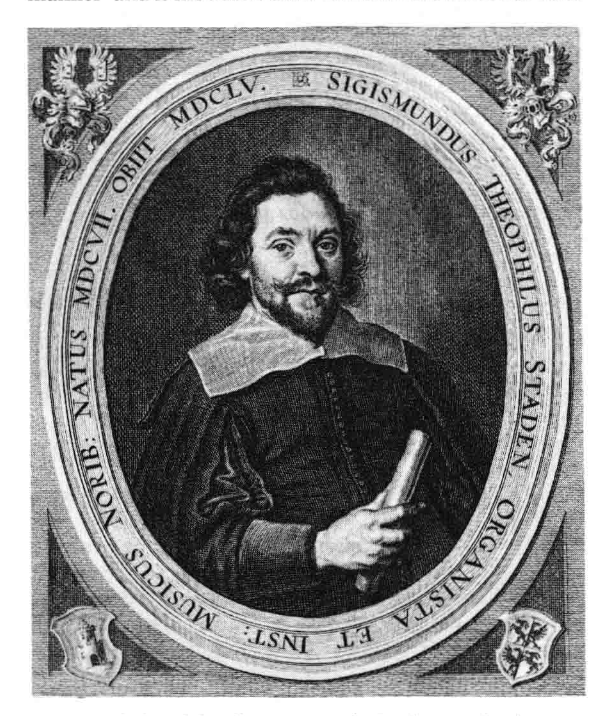
HAROLD E. SAMUEL

Staden, Sigmund Theophil [Gottlieb] (*b* Kulmbach, bap. 6 Nov 1607; *d* Nuremberg, bur. 30 July 1655). German composer, instrumentalist, organist and theorist, son of JOHANN STADEN. He was a leading musician in Nuremberg, and though a lesser composer than his father he is perhaps, as the composer of the first extant Singspiel, historically more important.

1. LIFE. The German form, 'Gottlieb', of Staden's middle name appears in part iv of the magazine *Frauenzimmer Gesprächspiele* (1644) edited by Georg Philipp Harsdörffer, who was a crusader for the purification of the German language; Staden himself used 'Theophil'. His early musical studies with his father were so successful that in July 1620, some ten years after the family returned to Nuremberg from Kulmbach and Bayreuth, Johann Staden petitioned the city council for an expectant's salary for his 13-year-old son. This request was apparently denied, but in December 1620 the council granted the boy 150 gulden a year for board, room and lessons with Jakob Paumann in Augsburg. Johann Staden could teach his son composition, the organ and the violin, whereas Paumann, a well-known instrumental teacher, who from 1591 to 1596 had been in the Munich Hofkapelle under Lassus, could offer instruction on the cornett, trombone, bassoon and viola, as well as on keyboard instruments and in composition. Hans Leo Hassler was in Augsburg at the same period. The young Staden returned to Nuremberg in 1623 and was granted an expectant's salary, thus beginning his lifelong service to the city. He again studied away from home between February and August 1627, when the city council paid for him to study string instruments (probably viola da gamba and viola bastarda) in Berlin with Walter Rowe (i). Before leaving Nuremberg he was appointed a city instrumentalist. In 1634 he received the further appointment of organist of St Lorenz. With this double salary, which he enjoyed for the rest of his life, he was Nuremberg's highest-paid musician.

Staden was often called on to perform duties normally assigned to a Kapellmeister, a position which in Nuremberg was seldom held by the city's outstanding musician. In 1649, for example, at a large banquet in honour of the peace treaty ending the Thirty Years War, music was performed under his direction by a group of 43 musicians (21 singers, 18 instrumentalists and four organists). Another elaborate concert conducted by him, which probably involved the entire musical forces of Nuremberg, was a programme of music of all types and from all times down to the year in which it took place, 1643. The printed programme is extant: *Entwerfung dess Anfangs, Fortgangs, Aenderungen, Brauchs und Missbrauchs der edlen Music* ('An outline of the beginning, continuation, developments, use and misuse of the noble art of music'). Most of the music performed at this historical concert, which included music of the angels, music that sounded at the beginning of the world and music of the Hebrews, was from Staden's imagination, though actual works by Lassus, Hassler, Giovanni Gabrieli and Johann Staden were either performed or referred to (see Kahl). There is a posthumous portrait of Staden which was engraved in 1669 (fig.1). Four letters written by him in 1637–44 are in the Staatsarchiv, Nuremberg.

2. WORKS. The Singspiel *Seelewig* appeared in 1644 in part iv of *Frauenzimmer Gesprächspiele*. The complete series of eight parts (1642–9) contains 300 works, nine of which include either music or instructions for music, apparently all by Staden. *Seelewig* is the only one that is through-composed. It is designated as 'in the Italian manner' and is modelled on the school dramas of the 16th



1. Sigmund Theophil Staden: engraving by Joachim von Sandrart, after Michael Herr, 1669



2. Act 3 scene i of Sigmund Theophil Staden's 'Seelewig': woodcut from G.P. Harsdörffer's 'Frawenzimmer Gesprächspiele', iv (Nuremberg, 1644)

and 17th centuries (fig.2). The recitatives lack the freedom of their Italian counterparts, and the emphasis on strophic songs, a trait still common in J.P. Krieger's operas 50 years later, retards the dramatic movement. The music in the other eight *Gesprächspiele* consists of one or more strophic songs and instrumental interludes which appear between sections of spoken dialogue. The oratorio-like religious plays which Staden produced in collaboration with Johann Klaj, a teacher in the Nuremberg schools, are related to the Singspiels. All the roles – biblical characters, the people, good and bad angels and the Lord – were read by Klaj, and Staden's solo, choral and instrumental sections were interspersed with the declamation. Six such works were reportedly performed in 1644 and 1645 at St Sebaldus following Sunday vesper services.

Staden published only two collections of vocal music, a modest contribution compared with the 20 collections (both vocal and instrumental) published by his colleague Kindermann. The 35 songs of *Seelen-Music* can be performed by four voices and continuo, or the latter can assume the lower parts as an accompaniment for the soprano voice. The outmoded melodic style of these pieces enjoyed a popularity long after Staden's death: all of them were included in *Geistliche Seelen-Music*, collected by Christian Huber, which appeared in nine editions between 1682 and 1753. Staden's second collection, *Musicalischer Friedens-Gesänger*, contains some of the music performed at the peace festival of 1649. Of the 12 sacred and secular compositions in it, nine are strophic songs; the other three are through-composed, of considerable length, and with a greater use of melodic ornamentation than is to be found in Staden's other compositions. A number of his other strophic songs with continuo were published in anthologies, and he wrote 19 for funerals, 11 of which are four-part chorales, note-against-note and without a separate continuo part. No other 17th-century Nuremberg composer wrote so often in this form. In 1637, when other German composers were experimenting with the new Italian style, Staden brought out a new edition of H.L. Hassler's *Kirchengesänge*, adding six of his own and 12 of his father's four-part strophic songs to the 69 of Hassler's 1608 edition. Although he did not stubbornly evade the new style, as can be seen in *Seelewig* by his adding of recitative to the strophic-song tradition of school plays, Staden, like his father, preferred the German traditions of syllabic treatment of the text, unadventurous harmony and counterpoint and the dominating sacred songs with their restricted melodic flow and limited forms. Of the large amount of instrumental music that one would have expected from one of Nuremberg's leading instrumentalists, there is only a single suite movement.

The pointedness and clarity of *Rudimentum musicum*, an elementary manual for schools which went through four editions, can serve now as an introduction to the basic theoretical practice of the 17th century. But despite this theoretical work, his printed collections, the renowned concerts under his direction and his reputation as a performer, there is no evidence that Staden influenced German music in the middle of the 17th century or that his fame was more than local. There is no record of his having had any pupils: it is known that in Nuremberg young musicians studied with Kindermann, who in contrast to Staden's conservatism could offer his pupils thorough, devoted training in the new Italian style.

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DRAMATIC

all published in Frauenzimmer Gesprächspiele, 1642–9

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OTHER VOCAL

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Musicalischer Friedens-Gesänger, 3vv, 2 vn, vc, bc (1651)
6 lieder, 4vv, 1637[2]
18 occasional lieder, mostly for funerals, 4vv (1637–58)
1 funeral lied, 1647[6]
12 lieder, 1v, bc, in D. Wülffer: Zwölff Andachten (1648)
10 lieder, 1v, bc, in J. Rist: Neuer himlischer Lieder, i (Lüneburg, 1651)
5 lieder in L. Erhard: Harmonisches Chor- und Figural Gesang-Buch (Frankfurt, 1659), incl. 4 from Seelen-Music

INSTRUMENTAL

Volta, suite movt, a 3, Nuremberg, Staatsarchiv

LOST WORKS
oratorio texts extant and published in Nuremberg

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Incid music for orats, probably by Staden (texts by Klaj): Aufferstehung Jesu Christi, 1644; Engel- und Drachen-Streit; Höllen- und Himmelfahrt Jesu Christi, 1644; Weyhnacht-Liedt der heiligen Geburt Jesu Christ, 1644; Herodes der Kindermörder, 1645; Der seligmachenden Geburt Jesu Christi, 1650
2 occasional lieder

THEORETICAL WORKS

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Accentus L. habraicae . . . 1651, formerly in *D-Nst*, now lost (see Will, viii, 279)

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HAROLD E. SAMUEL

Stader, Maria (*b* Budapest, 5 Nov 1911; *d* Zürich, 27 April 1999). Swiss soprano. She moved to Switzerland as a refugee and studied singing with Hans Keller and Ilona Durigo. In 1939 she won the singing prize at the Geneva International Music Competition, and at the end of the war began a career as a concert singer, and also taught at the Zürich Musikakademie. She gave numerous concert tours in the USA, Japan and Africa and sang at the principal festivals. Her fame was based chiefly on her interpretations of Mozart. Though she rarely appeared in the opera house – she did perform the Queen of Night at Covent Garden in the 1949–50 season – she sang many operatic roles in concerts, and on recordings (mainly with Fricsay). Her clean technique and flexible, well-focussed, though not large voice made her much in demand for the concert repertory, from Bach's Passions to Verdi's Requiem. She gave an indication of her working methods in her book *Gesang (Lektion) Arie 'Aus Liebe will mein Heiland sterben': Matthäus-Passion [von] Joh(ann) Seb(astian) Bach* (Wie Meister üben, iii, Zürich, 1967; Eng. trans., 1968). She was honoured with the Salzburg Lilli Lehmann Medal (1950), the Mozart silver medal (1956) and the Hans Georg Nägeli Medal of Zürich (1962). She retired from the concert platform in 1969 after a series of farewell concerts. Her autobiography, *Nehmt meinen Dank*, was published in Munich in 1979.

JÜRG STENZL/R

Stadlen, Peter (*b* Vienna, 14 July 1910; *d* London, 21 Jan 1996). English pianist and writer on music of Austrian birth. He studied at the Vienna Akademisches Gymnasium and Hochschule für Musik, where his principal teachers were Paul Weingarten (piano), Joseph Marx and Max Springer (composition) and Alexander Wunderer (conducting); he also studied philosophy at Vienna University. From 1929 to 1933 he was at the Berlin Hochschule für Musik, under Leonid Kreutzer (piano), Josef Gmeindl (composition) and Julius Prüwer (conducting). In 1934 he embarked on a career as a concert pianist, specializing in the Viennese Classics and contemporary piano music, particularly that of the Second Viennese School, and playing widely in Europe; in 1937 he gave the première of Webern's op.27 Variations, and at the Venice Biennale in the same year he directed from the keyboard a performance of Schoenberg's op.29 Suite whose reception created a notorious scandal. Stadlen settled in England before World War II; after the war he introduced a number of important 12-note works, including Schoenberg's Piano Concerto, to audiences in Germany, Austria and England, and played under the composer in the premières of Hindemith's *Four Temperaments* and *Konzertmusik* for piano, brass and harp (Vienna, 1947), also supervising a masterclass in modern piano music at the Darmstadt summer courses (1947–51). In 1952 he was awarded the Austrian government Schoenberg medal.

During the mid-1950s Stadlen turned away from a career in practical music to one in research, criticism and broadcasting. He was appointed a music critic on the *Daily Telegraph* in 1959, becoming chief critic from 1977 until his retirement in 1985; from 1965 to 1969 he was also a lecturer in music at the University of Reading, and in 1967–8 a visiting fellow of All Souls College, Oxford. His writings, and particularly his criticism of contemporary music, were much affected by his disillusionment with serialism. He gave a series of lectures 'The Rise and Decline of Serialism' at the British Institute of Recorded Sound in 1960. He also worked extensively on the autograph and sketch material of Mozart and Beethoven, and devoted particular attention to Beethoven's use of the

metronome and the question of Schindler's forgeries in Beethoven's conversation books, which he played a leading part in exposing. His critical writings show his strongly committed standpoint on controversial matters and an unusually allusive style.

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STANLEY SADIE

Stadler, Anton (Paul) (*b* Bruck an der Leitha, 28 June 1753; *d* Vienna, 15 June 1812). Austrian clarinettist, composer and inventor. He was a son of a Viennese musician and shoemaker, Joseph Stadler, and his wife Sophie (née Altmann). At some time after the birth of his brother Johann (Nepomuk Franz) (*b* Vienna, ?1755; *d* Vienna, May–June 1804), the family returned to Vienna. Both boys became clarinettists; the earliest evidence of a joint performance appears in a programme of the Tonkünstler-Societät (1773). In 1779 they were engaged in the imperial eight-part Harmonie (Anton initially played second clarinet because of his interest in the low register), and they played in the court orchestra on a freelance basis. In 1780, the year of Anton's marriage to Francisca Pichler (?Bichler), the brothers were also in the service of Count Carl von Palm, while Anton was also employed by the Russian ambassador Count Dmitry Golitsïn and the order of Maria Treu. By 1781 the brothers were full-time members of the court orchestra as well as the Harmonie; Anton, assuming the first clarinet part, was paid more than the virtuoso cellist Joseph Weigl, and as a soloist he became the dominant wind player in Vienna at a time when it was still rare to hear the clarinet as a solo concert instrument.

Stadler probably met Mozart at the home of Countess Wilhelmine Thun soon after Mozart's move to Vienna in 1781, and the two became friends; Stadler often performed in Mozart's masonic works (especially those with basset-horn) and in 1786 played the Trio K498. According to Constanze, the two planned a secret fraternal society called the 'Grotto', for which Stadler completed a document begun by Mozart, now lost (see Constanze's letter to J.A. André, 31 May 1800); perhaps to his regret, Mozart also entrusted Stadler with certain of his business dealings.

Stadler is noted for having invented a 'Bass-Klarinet', now known as 'basset clarinet', which was made by Theodor Lotz (*b* Vienna, 1747/8; *d* Vienna, 1792) in 1787. This had two more keys at the lower end than the normal clarinet (probably *c* and *d*) and was first played in public at Stadler's concert of 20 February 1788. By 1790 it had four basset keys (*e*♭, *d*, *c*♯ and *c*) and was described as having a full four-octave range. Mozart composed for it the Clarinet Quintet K581 and the Clarinet Concerto K622; the latter was first performed by Stadler probably in Prague on 16 October 1791 at the start of a five-year concert tour, during which Johann took his place as first clarinettist. Basset clarinet writing also appears in the obbligato aria 'Parto, parto' in *La clemenza di Tito*, in portions of *Così fan tutte* and in two clarinet quintet fragments K91/516*c* and K88/581*a*. Stadler himself wrote a basset clarinet concerto (lost), as did Süssmayr (lost, drafts in *GB-Lbl*).

In 1799 Stadler prepared a 50-page 'Musick Plan' (now in *H-Bn*) for a new music school on the estate of Count George Festetics in Kesthely, Hungary. This contains valuable information on 18th-century musical life and education; its bibliography lists a forthcoming clarinet method by Stadler himself, but this was apparently never completed. Stadler was pensioned from the court orchestra in 1799 (after which his brother Johann again took his place), but in 1807 he was again playing first clarinet, and he was active as a soloist as late as 1806. His estate after his death (from tuberculosis) included some music but no clarinets. He was survived by his estranged wife and his sons Michael Johannes, an apprentice instrument maker, and Anton, a basset-horn player. His compositions were available as late as 1844. Many newspaper reports mention his soft tone and his ability to change registers quickly and with remarkable ease.

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Solo inst: 3 caprices, cl (*c*1800), ed. F.-G. Höly (Lottstetten, 1992); 10 Variationen über Müsst ma nix in übel aufnehma, cl (1810); 9 Variationen über Müsst ma nix in übel aufnehma, csakan (1810); 3 fantaisies ou caprices, cl (n.d.); 3 fantaisies ou potpourris, cl (n.d.); Variations sur différents thèmes, cl (n.d.); Variations sur différents thèmes favoris, cl (n.d.); Suite d'airs connus; 3 caprices, csakan/flûte double (Berlin, n.d.); 7 variations, basset-hn, 8 variations, basset cl, perf. Riga, 1794, lost; variations on Freut euch des Lebens, basset cl, perf. Hanover, lost
Other inst: 6 duettinos, csakan, csakan/vn (Berlin, n.d.); 6 duettinos concertants, 2 cl (n.d.); 6 duettinos progressifs, 2 cl (n.d.); 12 ländlerische Tänze, 2 cl (n.d.); 18 Terzetten, 3 basset-hn, *A-Wgm*; 2 csakan partbooks, *D-Bsb*; Parthie, 6 wind insts, perf. 1785, lost; Conc., basset cl, perf. Riga, 1794, lost

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PAMELA L. POULIN

Stadler, Johann Wilhelm (*b* Repperndorf, nr Kitzingen, 8 Oct 1747; *d* Eltersdorf, nr Erlangen, 26 June 1819). German composer. The son of a teacher, he received his musical instruction first from his grandfather and later from a Kantor in Heilsbronn near Ansbach. He began his study of theology in Erlangen in 1770, and went on to obtain a master's degree; for a time he was a pupil of Johann Balthasar Kehl, whom he succeeded as municipal Kantor in Bayreuth (1778) and tutor (in 1805 headmaster) at the college there. The culmination of his musical activity was probably the series of choral and orchestral concerts given there under his direction. He had to give up his position as Kantor in 1815 and subsequently taught at the Gymnasium, retiring in November 1818. In 1817 the University of Erlangen awarded him the doctorate of philosophy.

Stadler's 'musical genius, attested to by his many beautiful vocal pieces' and his 'excellent musical library' were praised as early as 1788 in Meusel's *Museum für Künstler*. According to the obituary notice written in his honour by the board of the Bayreuth Gymnasium, he was a 'learned connoisseur of music' who had trained 'a considerable number of excellent vocal artists in several areas of Germany'. Among his compositions the setting of Klopstock's funeral song *Auferstehn, ja auferstehn wirst du* was long popular in Bavaria. A few songs are extant in anthologies, among them a setting of Spiegel's *Die Sehnsucht* (in *Musen Almanach für 1782*) also attributed to Maximilian Stadler, but his many cantatas, choral pieces and the oratorio *Die Kreuzfahrer* are lost.

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G. Schmidt: 'Johann Balthasar Kehl und Johann Wilhelm Stadler', *Archiv für Geschichte von Oberfranken*, xlvi (1966), 183–240 [incl. list of works]

GÜNTER THOMAS

Stadler, Abbé **Maximilian** [Johann Karl Dominik] (*b* Melk, 4 Aug 1748; *d* Vienna, 8 Nov 1833). Austrian composer, music historian and keyboard performer. He received his earliest musical training from Johann Leuthner, bass at the Benedictine abbey of Melk. In 1758 he went as a choirboy to Lilienfeld, where he learnt the violin, clavichord and organ and made his first attempts at composition. During vacations he revisited Melk to study the music of the new organist J.G. Albrechtsberger. Stadler continued his formal education after 1762 at the Jesuit College in Vienna. In November 1766 he entered Melk as a novice, took his vows the following year and was ordained on 13 October 1772. After directing the abbey's theological studies for eight years he served briefly as chaplain in Wullersdorf in 1783. He was elected prior of Melk on 17 November 1784.

Favoured by Emperor Joseph II during the suppression of the Austrian monasteries, Stadler was appointed abbot of Lilienfeld in April 1786. In Kremsmünster, where he held the same post from May 1789, his administration was marked by his support of secular music, including performances of operas by Paisiello, Salieri and Umlauf. He moved to Linz in January 1791, acted as consistorial adviser to the bishop and was awarded an annual pension of 1000 florins from Kremsmünster for the next 12 years. In 1796 he settled in Vienna, was secularized in 1803 and received the titular canonry of Linz. He was given duties as parish priest in Alt-Lerchenfeld (1803) and Grosskrut (1810), near Vienna. Resigning this last post in November 1815, he made Vienna his permanent residence and remained active there until his death.

Stadler's musical activities were many-sided. He experimented with a type of 18th-century aleatory music, composition by throwing dice, and even developed an interest in ethnic music, as shown by his arrangements of chants of the Mevlevi dervishes. His more conventional essays in composition spanned almost three-quarters of a century. He wrote primarily vocal music, especially sacred compositions on German texts. The performances of his oratorio, *Die Befreyung von Jerusalem* (from 1813), established his reputation internationally. This success was followed by the publication of a number of his works in Vienna (by Mechetti, Steiner & Co., Diabelli and others).

After moving to Vienna in 1796, Stadler became musical adviser to Mozart's widow, Constanze. Along with Nissen he was the first to order and catalogue the manuscripts in Mozart's estate (1798–9). The number of his completions of fragments and sketches left by Mozart remains to be determined. He made copies of the Requiem (K626), and when its authenticity was questioned by Gottfried Weber in 1825 Stadler published a series of articles in a successful defence. By 1819, according to the Beethoven conversation books, he was working on the *Materialen zur Geschichte der Musik unter den österreichischen Regenten*, now considered to be the first history of music in Austria. Long believed to be lost, this significant document was rediscovered in Vienna in 1969.

Stadler was considered a leading 'erudite composer' and an accomplished interpreter of keyboard music by his Viennese contemporaries. He held honorary memberships in both the Steiermärkischer Musikverein (after 1821) and the Gesellschaft der Musikfreunde in Vienna (1826). He was a prominent figure in Viennese musical life, maintaining relationships not only with the Mozart family, but with Haydn, Beethoven and Schubert as well. There are two engravings of him by J.B. Pfitzer (1813, 1818) in the Bild Archiv of the Austrian National Library, Vienna.

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SACRED

Masses: nos.1–2, G, B♭, 4vv, orch (1824), *A-M*, *Wn*; D, before 1790, *M*, *SEI*, *Wn*; 2, d, d, before 1790, *Wn*, *D-Dkh*; C, ?1763–7, lost; 2, 1772, lost; Requiem, c, 1820, *A-GÖ*, *M*, *Wn*, *Wst*, *D-Dkh*; Requiem, F (1821), *A-M*, *Wn*, *D-Bsb*

Other liturgical: Asperges me, Ecce sacerdos magnus, Tantum ergo, Vidi aquam, 4vv, org (1818); Libera me Domine, 4vv, org (1821–2), *A-M*; 10 vesper psalms, 4vv, org (1826), *Wn*; Alma Redemptoris, Ave regina, Regina coeli, Salve regina, 4vv, org (1826); Magna et mirabilia, Salvum fac populum tuum, 4vv, orch

(1829–30), *M*, *Wgm*, *Wn*; Delectare in Domino, Si Deus pro nobis, 4vv, orch (1831–2), *M*; 5 Magnificat, 2 in *Wgm*, *Wn*, 3 lost; Te Deum, *M*, *SEI*; 3 litanies, 1 in *Wgm* (frag.), 2 lost; 9 Salve regina, 8 in *M*, 1 lost; 3 Ave regina, 4 antiphons for Corpus Christi, 2 Christmas motets, Regina coeli, 2 Alma Redemptoris, O quam metuendus, Miserere, Omnipotens: all *M*; Exaltabo, *Wn*; Veni Sancte Spiritus, responsories for Holy Week, lost

Other sacred: 14 Trauergesänge (U. Petrack), 4vv, org (1805); Vater unser, 4vv (after 1810), *GÖ*; Der 111te [112] Psalm (trans. M. Mendelssohn), 4vv, orch, 1814 (1831–2), *M*; 24 Psalmen Davids (trans. Mendelssohn), Tr, pf (1815–*c*1817), *Wst*, *D-Bsb*; Neue Messgesänge mit Melodien, Tr, org (1816), 4vv/org, *A-Wgm*; Der 50te Psalm (trans. Mendelssohn), 4vv (1818), *D-Bsb*; Deutsches Salve regina, Tr, pf (1822); Gott! (H.W. Gerstenberg), hymn, after 1810, *A-M*, *Wgm*, *Wn*; Loblied, ?1810–21, *M*; Ps xxiv, *c*1821, *M*, *Wgm*; Ps xxix, 1832, *Wgm*; Ps lxiii, *Wgm*; Ps lxxxiv, 1831, *M*; 7 other psalm settings (trans. Mendelssohn), *M*, *Wgm*, *Wn*, *Ws*, *D-Bsb*; chorales for Redemptorist nuns, *c*1832, lost

OTHER VOCAL

Dramatic: Das Studenten-Valete (Singspiel, Petrack), Melk, 6 Sept 1781, *A-M*; incidental music to Polyxena (H. von Collin), 4vv, orch, U. of Vienna, 15 Dec 1811, *M*, *Wgm*, *Wn*; Die Befreyung von Jerusalem (H. and M. von Collin), oratorio, U. of Vienna, 9 May 1813 (1821), *M*, *Wgm*, *D-Bsb*

Secular cantatas: Cantate auf die zwote Primiz Seiner Hochwürden und Gnaden Urbans [Hauer] (Petrack), Melk, 5 April 1785, lost; O Tonkunst, Tochter der Erfindung, soloists, chorus, orch, 1789, *A-KR*; cantata (J.F. Ratschky), 4vv, orch, Linz, 1791–6; lost; Die Frühlingsfeyer (F.G. Klopstock), 5vv, orch, 1813, *M*, *Wgm*, *Wn*, *CH-Zz*

Lieder: Die Sehnsucht (Spiegel), Tr, pf (1782), also attrib. J.W. Stadler; Jung und schön bin ich (?Petrack), Tr, pf (1783); 12 Lieder von Gellert [= Petrack, Goethe], Tr, pf (*c*1785); 5 It. arias (P. Metastasio), S/B, orch, 1790–1803, lost; 2 scenes from Polyxena (Collin), Tr, pf (*c*1806); 2 Lieder (D.L. Witte), Tr, pf (Berlin, 1819); Die Liebe (F.L. Stolberg), Tr, pf (1821); 13 other lieder

Other secular: Hoch du mein Oesterreich, hymn, 4vv, wind insts (1818); An die Versöhnung (C. Kuffner), 4vv, pf/org (1820–21), *A-M*; Glaube, Hoffnung und Liebe (Kuffner), 4vv, pf/org (1820–21), *M*, *Wgm*; Es ist ein Gott (C.A. Tiedge, from Urania), 4vv, orch, after 1810, *Wgm*; 2 melodramas (J.M. Denis, K. Mastalier), Tr, pf, *c*1770, ?1780–85, *M*; canons, 3–6vv, *KR*, *Wst*, private collection of L. Koch

INSTRUMENTAL

Kbd: 6 sonatinas, hpd/pf (1794); 3 fugues, org/pf, op.1 (1798–1803); Sonata, F, hpd/pf (1799); 2 sonatas, 1 fugue [= op.1 no.3], pf (Zurich, 1803); 12 Eng. dances, pf (*c*1809); Prelude and Fugue, E, pf (1818); variation on a waltz by Diabelli, pf, in Vaterländischer Künstlerverein (*c*1824); Fugue, c, on the name Schubert, org/pf, 1829 (1829), *Wgm*; 3 sonatas, hpd, 1763–7, lost; 6 variations, 1767–72, 3 Galanterie-Menuette, 1803–10, Fugue, 1828, *Wgm*; Minuet, 3 trios, Rondo, Variations, *c*1803, *GB-Lbl*; 7 sonatas, 1772, *A-Wgm*, *D-Bsb*; 8 preludes, org, 1773, *Bsb*

Other inst: 6 str trios, 1763–7, lost; Divertimento, fl, 4 str, 1772–86, *A-M*; 12 minuets, orch, *c*1782–5, *M*; 2 str qts, 1 divertimento, vn, va d'amore, va, vc, before 1790, *M*; 2 vc concs., before 1790, lost; Sonata, E♭, hn, pf, 1803–10, lost

COMPLETIONS AND ARRANGEMENTS

Completions: G. Benda: Mass (Cr–Ag), *Wn*; F.L. Gassmann: Requiem (Off, San, Bs, Ag), 1790, *KR*; J. Haydn: Hin ist alle meine Kraft, canon, as last movt of str qt, op.103, HIII:83 (1807), *Wgm*, as Musikalische Visitkarte des … Joseph Haydn, S, T, pf (1807), as An Joseph Haydn, 2 S, pf, *c*1809, *M*; W.A. Mozart: Larghetto and Allegro, E♭, *CZ-KRa*, ed. in Neue Ausgabe sämtlicher Werke, x/31 (Kassel, 1964), see Croll (1962–3) and 'Zu Mozarts Larghetto und Allegro' (1964); Mozart: K355/576b, 372, 400/372a, 401/375e, 429/468a, 442, 443/404b; Mozart-Bach: Das wohltemperirte Clavier, ii/22, for str qt, see Croll, 'Eine neuentdeckte Bach-Fuge' (1966)

Arrs./edns: [7] Original-Chöre der Derwische Mewlevi (trans. V. von Hussar), unison chorus/1v, pf (*c*1822); L. van Beethoven: Septet, op.20, for pf; L. Cherubini: Médée, Lodoiska, Eliza, N.M. Dalayrac: Thurm von Gottenburg, C.W. Gluck: Orfeo, W.A. Mozart: Idomeneo, Der Schauspieldirektor, all for str sextet; Mozart: Menuetti et Tedeschi, K361/370a, for str sextet, K492 for pf, str qt, before 1800, *A-Wn*, K429/468a for pf, *H-Bn*; works by Ammerbach, Caldara, Conti, Josquin Des Prez, Ebner, Mouton, Obrecht, Ockeghem

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Priorats-Ephemeriden (MS, 1784–6, *A-M*)

Beschreibung der Fragmente aus Mozart's Nachlass (MS, *c*1798, formerly *D-Bsb*, ?lost)

Fragmente von Singstücken [from Mozart's estate] (MS, *c*1798, *A-Wgm*)

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ROBERT N. FREEMAN

Stadlmayr [Stadlmair, Stadelmaier, Stadelmayer, Stadelmeyer], **Johann** (*b* ?Freising, Bavaria, *c*1580; *d* Innsbruck, 12 July 1648). German composer. The title-page and dedication of his *Sacrum Beatissimae Virginis Mariae canticum* (1603) report that he came from Freising. The date of his birth, given as 1560 by Fétis and others, was probably closer to 1580, for in 1619 he was called a 'rather young and lively man'. The earliest documented reference to him is in Georg Draudius's catalogue *Bibliotheca classica* (Frankfurt, 1611, 2/1625), where a collection of eight-part masses by him is said to have been published in 1596 (misprinted as 1569 but corroborated elsewhere). In 1603 he was a musician in the service of the Archbishop of Salzburg. In 1604, the year of his first marriage, he became vice-Kapellmeister and then Kapellmeister there, a post he held until 1607, when he was appointed to a similar position at the court of the Habsburg Archduke Maximilian II of the Tyrol at Innsbruck. Though later offered other positions he chose to remain in Innsbruck for the rest of his life.

Maximilian, who was Grand Master of the Teutonic Order and specially interested in serious music, apparently held Stadlmayr in great esteem, for he bought him a house and included him in his will. After Maximilian's death in 1618, the Innsbruck chapel was disbanded because his successor, Archduke Leopold V, kept his own musicians at his former Alsatian residence. Stadlmayr presented several petitions for employment so that he and his large family need not leave Innsbruck, where, as he said in 1620, he had 'spared no effort in 13 of the best years of his life'. During this period, which also saw the death of his first wife (in 1619) and his remarriage (in 1621), he added to his income by working as government meat inspector. Not until 1624, after he had sought leave to apply for a post in Vienna, was he reappointed Kapellmeister, with an appropriate salary. Leopold also wanted to make him a member of the nobility, but he refused (as he had also done when Maximilian made him a similar offer some years before) because he lacked sufficient funds to maintain such a position. The court chapel now attained its greatest brilliance, and after Leopold died in 1632 his widow, Claudia de' Medici, continued to support Stadlmayr despite financial difficulties caused by the Thirty Years War, which was ravaging neighbouring countries; part of her support was to help finance the publication of some of Stadlmayr's works.

Stadlmayr's renown went far beyond the Innsbruck of his day. Michael Praetorius praised him in his *Syntagma musicum*, iii (1618); W.C. Printz in his *Historische Beschreibung* (1690) counted him among the best-known composers of the 17th century. A number of his works were included in anthologies used from Italy to the Netherlands, or appeared in widely dispersed keyboard intabulations; some were still performed in the 18th century. But he is little known today. All his music shows solid craftsmanship and an ability to create varied works from unassuming material and with simple means.

Stadlmayr was almost exclusively a composer of Catholic church music, and a prolific one. 16th-century traditions as well as 17th-century innovations inform his style. He achieved clear articulation of the liturgical texts, as required by the Council of Trent, with short phrases of generally syllabic declamation that follow natural speech inflections. In imitative sections he highlighted the texts by frequent repetitions of a few words, and he often used stereotyped figures for expressive emphasis. His publications up to about 1628 continue 16th-century traditions of carefully handled polyphony and effectively treated homophonic chordal blocks in the Venetian manner. In some works the two kinds of texture are set against each other. In others one texture may predominate: the polychoral idiom does so in the masses and *Magnificat* settings for two and three choirs, while the textures of the fifth and ninth items in the *Magnificat* collection of 1603 are exclusively contrapuntal. Stadlmayr also continued to make use of plainchant in long notes for cantus firmi as well as of parody technique for many masses and *Magnificat* settings, which are based mainly on Italian works.

In the earlier works the new style intrudes only in added bass lines for the organ which merely double the lowest vocal notes. It is more pronounced with the substitution of instrumental ritornellos for the odd-numbered verses of the works forming the second part of the *Hymni* of 1628. From then on ensembles for widely varying combinations of solo voices, often with added instruments (usually two violins or cornetts), are increasingly deployed in imitative, often florid, concertato fashion, contrasted with homophonic sections for the tutti groups. Although the works are still modal, they show an increasing tendency towards a major-minor tonality.

WORKS

MASS COLLECTIONS

Missae, 8vv, 2 bc (org) (Augsburg, 1596), no known copy; cited in Draudius: Bibliotheca classica (Frankfurt am Main, 1611, 2/1625)
Missae, 8vv, 2 bc (org) (Augsburg, 1610)
Missae, 12vv, 3 bc (org) (Vienna, 1616)
Missae concertatae, 6vv, 2 cornetts/vn, 4 trbn, bc (Innsbruck, 1631)
Missae breves, 4vv, cum una pro defunctis et alia, 5vv, bc (Innsbruck, 1641) [1 mass 5vv]
Missae concertatae, 10 et 12 vocibus et instrumentis cum 4 partibus pro secundo choro (Cantus, 8vv, 2 cornetts/vn, 3 trbn/va, 2 bc) (Innsbruck, 1642) [1 with 2 addl vns]
Missae, 9vv primo choro concertante a 5vv, secundo pleno et necessario cum symphoniis ad libitum, 9vv, 3 cornetts/vn, 3 trbn/va, bc (Antwerp, 1643)

MAGNIFICAT COLLECTIONS

Edition: *Eight Magnificat Settings*, ed. H.H. Junkermann (Madison, 1974) [incl. 4 from the 1603 collection, 1 from 1608, 2 from 1614, 1 from 1641]
Sacrum Beatissimae Virginis Mariae canticum, 5–8vv (Munich, 1603)
Mag, 4vv, super octo tonos, quibus accesserunt litaniae, antiphonae Mariales, 8vv (Passau, 1608) [incl. litany and 4 Marian ants also pubd in Antiphonae, 1636]
Super magnae matris divino carmine Magnificat, symphoniae variae ... 8, 12vv, 2, 3 bc (org) (Innsbruck, 1614)
Cantici Mariani septies variati, liber quartus, 12vv, 3 bc (org), op.6 (Innsbruck, 1618)
Psalmi vesperini (1640) and Psalmi integri (1641) also contain Magnificat settings

OTHER COLLECTIONS

Musica super cantum gregorianum ... pars prima missarum dominicalium introitus complectitur ... 5vv, bc ad lib (Ravensburg, 1625); 52 introits, 9 Gloria Patri settings; for contents see R. Mitjana (1911)

Musicae super cantum gregorianum pars secunda: festa proprium et commune sanctorum, 5vv, bc (Ravensburg, 1626); 50 introits; for contents see Mitjana
Hymni quibus totius anni decursu ... 4vv ... accomodi, quibus et alii hymni pro festis solemnioribus ... accesserunt, 4–8vv, 2 cornetts/vn, bc (Innsbruck, 1628); 4-part hymns of part i, ed. in DTÖ, v, Jg. iii/1 (Vienna, 1896/*R*)
Moduli symphoniaci in augustissima Christi nati celebritate et ceteris deinceps natalibus et Purificatione virginis feriis, 5–10vv, bc (Innsbruck, 1629); 5 compositions by other composers, 9 by Stadlmayr
Antiphonae vespertinae ... cum tribus litaniis Lauretanis duabus salutationibus angelicis, 2–8vv, bc (org) (Innsbruck, 1636)
Odae sacrae Jesu Christo ... 5vv et totidem instrumentis si placet (2 vn, 3 va, bc) (Innsbruck, 1638[2]); 4 compositions by A. Reiner, 13 by Stadlmayr
Salmi, 2, 3vv, 2 vn/cornetts (Innsbruck, 1640)
Psalmi vespertini omnes cum 2 Magnificat concertationibus musicis per 6vv, bc (Innsbruck, 1640)
Psalmi integri a 4vv concertantibus, 4 aliis accessoriis ad lib ... 2 cornetts/vn, bc (Innsbruck, 1641)
Apparatus musicus sacrarum cantionum ... 6–24 vocibus et instrumentis (Innsbruck, 1645); 44 vocal and 6 inst compositions
Psalmus quinquagesimus Davidis ... 4–6, 8vv cum secundo choro et instrumentis senis si placet (Innsbruck, 1646) [3 Miserere settings for 2 solo vv and insts]

WORKS IN ANTHOLOGIES

Maria klar, du bist fürwahr, 4vv, in 1604[7]
Bonitatem fecisti, 2vv, bc, in 1622[2]
Cantate Domino, 2vv, bc, in 1623[2]
Canzon [without text], 3vv, bc, in 1624[1]
Ant, 4vv, bc, in 1628[5]
3 Salve regina settings: 2vv, bc; 9vv, bc; 12vv, bc; in 1629[1]
Dixit Dominus, rep. from Salmi (1640), in 1659[3]

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HILDE H. JUNKERMANN/THEO SCHMITT

Stadtfeld, (Christian Josef Anton Franz) Alexander (*b* Wiesbaden, 28 April 1826; *d* Brussels, 4 Nov 1853). Belgian composer of German birth. The son of a military bandmaster, as a child prodigy he attracted the attention of the Belgian King Leopold I, who made it possible for him to attend the Brussels Conservatory. From 1839 to 1849 he studied there under the personal supervision of the director, Fétis. As winner of the Prix de Rome in 1849 he went to Paris, where several of his works were successfully performed. His numerous male choruses and songs, some of them published, are completely in accord with contemporary taste. His only grand opera *Hamlet* (1851–3; libretto by Jules Guillaume), which was performed posthumously in Weimar (1882), was strongly influenced by Meyerbeer. His first three symphonies and his two concert overtures show a talent for instrumentation as well as a serious attempt to come to grips with Beethoven's techniques of thematic development. In his fourth symphony, the *Symphonie triomphale* (1852), he succeeded in an independent synthesis of these achievements with elements of French Revolutionary music, but his early death from tuberculosis prevented the full development of his individuality. His works, almost all in manuscript, are in the library of the Brussels Conservatory.

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MAGDA MARX-WEBER

Stadtpfeifer (Ger.: 'town piper'). A professional musician employed by civic authorities. The term has been used in German-speaking countries since the late 14th century (*der statt pfiffer*, 1378, Berne) along with *Ratsmusicus* (*Ratsmusikant*), *Stadtmusicus* (*Stadtmusikant*), *Instrumentist*, *Kunstpfeifer* and *Zinkenist* and is equivalent to the English 'town wait'. Earlier titles include *speleman dere stat* (1227, 1265, Brunswick), *figellatori consulum* (1335, Lüneburg), *des Rades Trometer* (1339, Bremen), *Stadtspielman* or *Stad spellude* (before 1401, Lüneburg). From the 17th century the *Prinzipal* of a town band was sometimes also given the title *Director der instrumentalen Musik* or *Stadtmusikdirektor*. While in smaller communities the position was usually held by a master together with his apprentices and journeymen, the larger cities had up to ten civic musicians of equal rank.

1. Employment and duties. 2. Training and skills.

1. EMPLOYMENT AND DUTIES. The earliest evidence of musicians being taken into civic employment in Germany dates from the 14th century: 1335, Lüneburg, and 1348, Frankfurt (outside Germany there is slightly earlier evidence: *tubatores del comune*, 1291, Florence; 1297, Ypres). The musicians were usually minstrels and their appointment was of a temporary nature; service was for a specific occasion, or at least was paid by the event. Proper written appointments began in the 15th century and were an essential element in the establishing of town musicians. In these the contractual duties as well as the rights of the musicians were laid down, and the mayor and council of the town guaranteed the musician a yearly or half-yearly fixed salary (*salarium fixum*). The list of duties of the Stadtpfeiferei included performance at official celebrations, festival parades, royal visits, civic weddings or baptisms, participation in church services and church and school festivities, as well as the education of musical apprentices. In return the musicians were guaranteed the exclusive privilege of providing music within the city boundaries. Rural districts were frequently included in their domain, hence the title *Stadt- und Landmusicus*. They were often entitled to expenses for instruments, music or clothes, collections at Martinmas and the New Year, donations towards fuel and grain, and privileges such as exemption from taxes or watch duty. When players were disabled, substitutes were often engaged.



Nuremberg Stadtpfeiferei announcing the New Year: drawing by an unknown artist, pen and ink with colour wash, 16th century (D-Bsb germ.fol.442, f.91v–92r); from a collection of drawings depicting the social life of Nuremberg

The town musician's social status depended mainly on the size of his income. On a fixed salary he generally earned less than the cantors and organists of an area's principal churches. Details of musicians' resources and revenue can be gathered from personal account books. Both social position and range of musical work depended largely on the size and nature of the city (whether it was the seat of a bishopric, a court residence, a university or garrison town, a free imperial city, municipal republic or small town) and the amount of ceremony it had to provide. In smaller places the Stadtpfeifer would also have to assume the burden of tower or watch duty, and often combined his official post with a job as organist, schoolteacher, instrument maker or even a totally non-musical post. His counterparts in larger cities, on the other hand, were able to confine themselves to more artistic tasks commensurate with their position as musicians: directing or participating in concerts, musical evenings, feast day masses etc. and, later, in operas. Hanseatic cities such as Hamburg, Lübeck, Rostock and Danzig also had, besides their privileged town musicians, *Chor- und Köstenbrüder* or *Rollmusikanten* – musicians who were organized according to the statutes of the various guilds and entrusted with providing music for the middle and lower classes. The eight city musicians (*Ratsmusikanten*) were appointed exclusively to play for patrician families and members of the upper class. As a rule the move from city to court musician meant a rise in social position.

The Stadtpfeifer waged a constant battle to retain his exclusive right to provide music. In order to preserve his professional privileges and to prevent competition from untrained musicians (*Pfuscher*, *Böhnhasen*), town musicians from northern and central Germany formed in 1653 a provincial association of mutual interest whose statutes were ratified by Emperor Ferdinand III. But when free exercise of trade followed in the wake of the French Revolution, and with it the introduction of free competition, the legal basis for the town musicians' privileges disappeared, and with it many of the traditional town bands. Other factors contributed, notably the technical demands made on instrumentalists in music after 1790 which led to the replacement of the old Stadtpfeifer – the all-round musician – by a new type, the specialist, whose education was provided by the newly established conservatories of music.

2. Training and skills. In many places, anyone wishing to begin study under a Stadtpfeifer was required to present proof of 'honourable and lawful birth'. After a

five- or six-year period of study in which he had to master a large number of wind and string instruments he was ceremoniously released and became a journeyman. As a trained 'Musikant' he then chose either to continue working for his master or to undertake several years of travel. A proficient journeyman could obtain a position as Stadtpfeifer (*Prinzipal*), when one fell vacant, by means of an audition and selection by the local council. As in other trades, it was possible to become a Stadtpfeifer by marriage and to pass on the post within a family. This was how the Bach family held posts for generations as Thuringian town musicians.

The Stadtpfeifer, as a rule, was a practising musician. From the mid-18th century he mastered and taught the newly fashionable piano and guitar, as well as wind and string instruments. A number of exceptional town musicians became famous as instrumental virtuosos: Nathanael Schnittelbach (1633–67) and Thomas Baltzar (*c*1630–63) as violinists in Lübeck, and the Leipzig trumpeter Gottfried Reiche (1667–1734), whom J.S. Bach valued highly and who was also prominent as a composer of four-part TURMMUSIK ('tower music'). To match the wide variety of tasks assigned him, the Stadtpfeifer had a wide repertory. It embraced signal pieces, chorales, dance movements, conversational and representational music, and from the 18th century onwards included sinfonias and concertos as well. Among the better-known composers who developed through training as town musicians or were active as Stadtpfeifers or directors of *Stadtmusik* the following are noteworthy: Susato (Antwerp, 1531–49), Brade (Hamburg, 1608–10, 1613–15), Hassler (Augsburg, 1600; Nuremberg, 1601–4), Schop (Hamburg, 1621–67), S.T. Staden (Nuremberg, 1623–55), Pezel (Leipzig, from 1664; Bautzen, 1680–94), Zachow (Eilenburg, from 1676), Telemann (Frankfurt, 1712–21; Hamburg, 1721–67), Quantz (Radeberg and Pirna, 1714; Dresden, 1716), Zelter (Berlin, from 1774) and Lumbye (Copenhagen, from 1829).

See GUILDS, MINSTREL and WAIT.

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HEINRICH W. SCHWAB

Staehelin, Martin (*b* Basle, 25 Sept 1937). Swiss musicologist. He trained in Basle as a secondary school instructor in music and classics, at the same time taking a flute teacher's certificate under Joseph Bopp (1962). He first studied Latin and Greek philology then later musicology with Schrade and Schmitz (1963–7) and took the doctorate at Basle University in 1967 with a dissertation on the masses of Isaac. With a scholarship from the Schweizerischer Nationalfonds (1968–71), he completed the *Habilitation*, also on Isaac's masses, under Kurt von Fischer at the University of Zürich in 1971. He became director of the Schweizerisches Volksliederarchiv in 1963 and has served on the board of directors of the Schweizerische Musikforschende Gesellschaft (president of the Basle chapter 1971–3). From 1972 to 1977 he represented Switzerland on the IMS committee; he won the Edward J. Dent medal for musicology in 1975 and in 1976 moved to Bonn and became director of the Beethoven-Archiv and the Beethoven-Haus. In 1983 he was appointed chair of the musicology department at Göttingen University.

Staehelin's research centres on the music of Josquin's period and is distinguished (e.g. in his exemplary edition of Isaac's masses) by its precision and by his knowledge and analysis of sources. His later work includes articles

on Mozart, Beethoven, a monograph on Nägeli and writings on the history of musicology.

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JÜRG STENZL

Staempfli, Edward (*b* Berne, 1 Feb 1908). Swiss composer. After studying medicine in Berne for two years he changed his focus to music. He studied in Cologne under Jarnach and Maler (1929–30) and was a pupil of Dukas in Paris for a year. There he was soon attached to the circle of Conrad Beck, Marcel Mihalovici, Alexander Tcherepnin and Tibor Harsányi. In 1935 he attended Hermann Scherchen's conducting course in Brussels, where he was awarded the Le Boeuf Prize for the *Musique pour 11 instruments*. He was so deeply impressed by hearing the first performance of Berg's Violin Concerto (Barcelona, 1936) that he became preoccupied with the 12-note technique until, in 1949, he was satisfied that it was the right method for him. The outbreak of World War II drove him from Paris back to Switzerland, where he lived in Basle and from 1944, in Lugano. In 1951 he moved to

Heidelberg and in 1954 to Berlin. He made an extended visit to the USA in 1962, lecturing on contemporary Swiss music and having works performed. The influence of his various places of residence is evident in his music. French Impressionism and the radical polyphony of early Hindemith first led him to produce a series of chiefly concertante scores containing lyrical elements. His time in Switzerland coincided with a transitional period of approximately ten years, at the end of which he decided to use 12-note technique and later extended serial procedures. His writing has continued to be strict and fully determined, though also colourful; his orchestrations create a luminescence reminiscent of Berg. He has often appeared as a conductor or pianist, particularly in his own works.

WORKS
(*selective list*)

STAGE

Le pendu (ballet), 1935; Choreographisches Divertimento (ballet), 1942; Die Prinzessin und der Schweinehirt (ballet, Kreis, after H.C. Andersen), 1942; Ein Traumspiel (op, A. Strindberg), 1943; Medea (op, F. Grillparzer), 1954; Spannungen (ballet), 1961; Der Zöllner Matthäus (1, after M.-L. Kaschnitz), 1974; Caligula (op, A. Camus), 1981–2

VOCAL

Orats and cants.: Filles de sion (P.J. Jouve), S, A, Bar, chorus, orch, 1934; 6 Sonette (E. Barrett-Browning), S, orch, 1942; Liberté (P. Eluard), solo vv, chorus, wind, timp, pf, 1944; 6 Liebesgedichte (R. Huch), A, orch, 1945; Der Spiegel der Welt (orat, Bible: *Ecclesiastes*, Baroque texts), solo vv, chorus, orch, 1950; Divertimento (H. Arp, W. Kandinsky, P. Klee), S, 8 insts, 1958; Wenn der Tag leer wird (N. Sachs), solo vv, chorus, orch, 1967; Zion's Klage und Tröstung (orat), spkr, S, A, Bar, chorus, orch, 1970; L'avventura d'un povero cristiano (orat, I. Silone), male spkr, female spkr, S, A, T, B, 2 choruses, orch, 1972

Other vocal works: La musique (C.P. Baudelaire), A, str qnt, hp, 1946; 5 poèmes (P. Patocchi), A, hp, cel, pf, 1948; Les 7 poèmes d'amour en guerre, chorus, 1948; 3 Lieder, Mez, orch, 1963; Traumschalmei (A. Valangin), S, pf, 1969; Solo la muerte (P. Neruda), Bar, chorus, 7 insts, 1971; Gedanken über der Zeit (P. Fleming), S, fl, ob, hp, perc, pf, 1972; Jenseits (Kaschnitz), S, ob, cl, va, vc, hp, pf, 1973; 3 poèmes (G. Apollinaire), S, hp, 1990; Requiem für einen Knaben, spkr, ens, 1992; many other songs

INSTRUMENTAL

Orch: Konzertante Syms. nos.1–4, 1931–4; Sym. no.1, 1938; Conc., 2 pf, orch, 1940; Concertino, cl, str, 1941; Sym. no.2, 1942; Concertino, pf, chbr orch, 1945; Praeludium und Variationen über ein Tessiner Volkslied, pf, orch, 1945; Sym. no.3, 1945; Mouvements concertantes, 1947; Epitaphe pour Paul Eluard, 1954; Fantasie, vn, str, 1955; Fl Conc., 1957; Strophen, 1958; Orch Werk, 1960; 5 Nachtstücke, 1961; Musik für 16 Str, 1967; Tripartita, 3 pf, 23 wind, 1969; Sätze und Gegensätze, vib, pf, perc, str, 1972; Sym. no.4, 1980; Conc., hpd, 7 inst, 1981; Conc., hn, tpt, trbn, orch, 1984; 4 Stücke, 1984; Musik, va, 11 wind, 1985; Sym. no.5, 1985; Sym. no.6, 1988; Vc Conc., 1991; Conc., a sax, orch, 1993; Dialoge, ob, hp, str, 1993; 5 pf concs.; 4 vn concs.

Chbr: Qt, fl, str trio, 1932; Trio, fl, vn, pf, 1935; 4 Stücke, brass, 1946; 5 Stücke, ww, 1946; Konzertante Fantasie, 2 tpt, 2 pf, timp, 1947; 5 Stücke, fl, pf, 1954; Ornamente, 2 fl, cel, perc, 1960; Duo, cl, pf, 1970; Duo, fl, gui, 1981; Nocturnes, sax, hp, 1983; Trio, tpt, bn, pf, 1983; Duo, bn, pf, 1984; Duo, vn, b cl, 1984; Duo, a fl, vc, 1987; Qnt, fl, pf qt, 1988; Duo, va, tuba, 1990; Why Not, sax, tpt, vib, pf, 1990; Qnt, str qt, db, 1992; 7 str qts; 2 pf trios; 2 str trios; 2 wind qnts; 2 wind trios

Pf: 6 Stücke, 1932; 5 charakteristische Stücke, pf 4 hands, 1938; 10 kleine Klavierstücke, 1944; 7 Klavierstücke, 1954; 3 Sätze, 1959; 6 Klangstudien, 1992

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FRITZ MUGGLER/CHRIS WALTON

Staes, Ferdinand(-Philippe-Joseph) (*b* Brussels, bap. 16 Dec 1748; *d* Brussels, 23 March 1809). Flemish harpsichordist, organist and composer. The son of Guillaume Staes, an organist at the Brussels royal chapel from 1758, he studied with his father and later with Ignaz Vitzthumb. As a harpsichordist he was accompanist at the Théâtre de la Monnaie, Brussels, by 1767 and the following year was appointed assistant to his father (second court organist at that time); he also took part in *concerts de table* at court and performed successfully at the concerts of the academy and Concert Bourgeois in 1771. In January 1772 he gained the reversion for his father's post of principal court organist but (despite Fétis and later sources) he never filled this appointment, for his father was still active when the royal chapel was dissolved in 1794. By 1772 Staes was an organist at the Madeleine church, where Burney heard him and wrote that 'the organ was played in a masterly manner, by M. Straze [sic], who is esteemed the best performer upon keyed instruments in Brussels'. Staes was a member of the masonic lodge 'L'heureuse rencontre à l'Orient', Brussels, by 1786, but does not seem to have written masonic music. His compositions include several keyboard works (mainly sonatas for the harpsichord or piano) with instrumental accompaniment.

WORKS

Kbd, with insts: 5 sets of 3 sonatas, hpd/pf, vn, vc, opp.1–5 (Brussels, n.d.); Concerto, solo hpd/pf, orch, op.6 (Brussels, n.d.); Idées de campagne, hpd/pf, vn, vc, 2 hn (Brussels, n.d.)

Kbd solo: works in contemporary anthologies; pf transcrs. of contemporary works by other composers

Other inst: Nouvelle marche bruxelloise, military band (Brussels, 1790)

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PAUL RASPÉ

Staff [stave] (Fr. *portée*; Ger. *Liniensystem*, *System*; It. *sistema*, *rigo*). In Western notation a set of lines on, between, above and below which notes of music are written. A five-line staff has been the most widely used type since north French manuscripts of the early 13th century containing polyphony. A four-line staff has been used for plainchant since the late 11th century. Staves are also used in TABLATURE: in music for string and wind instruments they represent the strings or holes of the instrument, and have digits denoting which fingers are to touch the strings or holes; in keyboard tablature the lines denote specific pitches. Except in tablature for string and wind instruments, the staff carries low notes on its lowest line, high notes on its highest, and may be supplemented above and below by leger lines. Notes are prefaced by a clef indicating the pitch of the line on which it is placed (and hence of the other lines of the staff). Two or more staves, joined by a brace, form a system.

1. The staff in early theoretical writing. 2. Early plainchant notation and Guido of Arezzo. 3. Polyphonic music.

1. THE STAFF IN EARLY THEORETICAL WRITING. The earliest surviving examples of a staff date from the end of the 9th century. In *Musica enchiriadis* (*c*860 according to

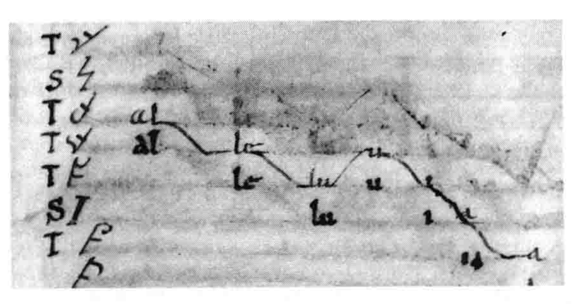
Handschin and Dronke, *c*900 according to Smits van Waesberghe; *see* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS, §2) a set of lines called *chordae* ('strings' – an interesting link with tablature) are used, one for each pitch, a 2nd apart. To the left of each line appears a dasian letter giving its pitch. The letter 'T' or 'S' to the left of each space denotes the interval of a tone or semitone between each *chorda*. Syllables of a chant text are set on the lines, indicating the pitch at which they are to be sung. The manuscript *F-VAL* 337, shown in fig.1, probably the earliest surviving copy (not later than 900), uses an eight-line staff.

Hucbald's *De harmonica institutione* (*c*900) contains an example of a six-line staff, bearing syllables of chant text in the same way as *Musica enchiriadis*, with the spaces designated tone or semitone but without dasian letters. Hucbald specifically equated the lines with the strings of the cithara: 'Porro exemplum semitonii advertere potes in cithara sex chordarum, inter tertiam et quartam chordam' (Gerbert, in *GerbertS*, i, 109, omitted the lowest line; *B-Br* 10078–95, f.87*r*, facs. in Smits van Waesberghe, 1969, p.107, shows that the text syllables should touch the lines, although the modern reproductions that appear to equate a syllable with an interval do have predecessors in medieval manuscripts: see Apel, p.205). The link with early hexachord theory is unclear.

Such diagrammatic staves were also used in the organum instruction of *Musica enchiriadis*, *Scolica enchiriadis* and their successors throughout the Middle Ages, sometimes necessitating staves of 18 lines, as many as there were dasian letters. But this system of notation was a teaching aid and not used in functional liturgical manuscripts.

2. EARLY PLAINCHANT NOTATION AND GUIDO OF AREZZO. All neumatic notations contained an element of the distinction between high and low notes in the very shape of their neumes. By the turn of the millennium Beneventan and Aquitanian notations were diastematic, that is, individual neumes were placed higher or lower on the page relative to one another, though not clearly enough for completely certain modern transcription. By the mid-11th century Aquitanian notation regularly used a single dry-point (scratched) line, whose pitch varied according to the mode of the piece (a table is given in Stäblein, p.41). The author of the *Quaestiones in musica* suggested a mode-linked technique of using a single coloured line, with different colours for different modes; but he wrote half a century after and in knowledge of Guido of Arezzo's teaching.

Guido of Arezzo, in *Aliae regulae* (*c*1030), recommended that lines should be drawn for every other pitch, a 3rd apart, so that notes of a scale would be set alternately on a line or in a space. He further recommended that one or more of the lines be coloured to denote its pitch (he preferred a red F line and a yellow C line), or that a letter be set in front of at least one of the lines to denote its pitch (*see* CLEF, fig.1*b*). His principles, in one variant or another, were gradually adopted all over Europe, at different times in different places. Central Italy took up the coloured-line scheme quickly (Smits van Waesberghe, 1951, cites 17 manuscripts written by *c*1100). Coloured lines were slightly less common elsewhere, but use of the Guidonian staff with a clef spread rapidly through advanced European centres of music, especially those of the Low Countries. The Beneventan and west Aquitanian



1. Lines (called 'chordae') forming a staff in the treatise 'Musica enchiriadis', 9th century (F-VAL 337, f.45r); dasian letters indicate the pitch of each line, the letters 'T' and 'S' the intervals between the lines

areas did not adopt it until nearer 1200. German Switzerland was particularly conservative; although isolated earlier manuscripts use it (e.g. *CH-E* 366, 12th century, with four dry-point lines, red F line, F and C clefs; facs. in Stäblein, p.187), the staff was not generally used there until the 15th century. Smits van Waesberghe (1951) showed that references to lines in use at Corbie Abbey in the 10th century (*F-AM* 524; M. Gerbert: *De cantu et musica sacra*, St Blasien, 1774, ii, 61) and in the prologue to Pseudo-Odo's *Dialogus de musica* are both post-Guidonian.

Lines of different colours were not often used after the 13th century (German scribes again being the most conservative in this respect). Most surviving manuscripts have four-line staves (Guido did not specify a number), for which a four-nibbed pen would have been used. Often all four might be coloured red. These characteristics of chant books persisted into the age of printing and to the present day.

3. POLYPHONIC MUSIC. The more extended range of each voice in polyphonic music led to the general adoption of a five-line staff, as in *GB-Lbl* Add.36881 (*c*1200), where the lower part (with the chant) frequently has a four-line staff and the organal voice a five-line one (dry-point lines; fig.2). The north French sources of polyphony of the 13th century consistently use red or black five-line staves. Exceptions to a practice that has been standard ever since are the use of a six-line staff by scribes of Italian trecento music and a few later Italian-influenced repertories (*F-CH* 564, *I-Bc* Q15, *TRmr* 89), and the use of six or more lines for keyboard music (the florid upper line of the music of the Buxheim Organbook, *D-Mbs* Cim.352*b*, is written on a seven-line staff; *see* NOTATION, fig.108). Again, this was to cope with parts of generally more extended range. Occasionally the left hand had more lines than the right hand (Frescobaldi's *Toccate e partite d'intavolatura di cembalo*, 1614, left hand eight lines,



2. Four- and five-line staves (with dry-point lines) for the lower and organal parts in two-part polyphony, c1200 (GB-Lbl Add.36881, f.4r)

right hand six; *see also* BAR, illustration). Frequently both had a middle C line (Fitzwilliam Virginal Book, *GB-Cfm* 32.g.29, two six-line staves). Staves of more than five lines were not generally used after the 17th century.

See also NOTATION, §III, 3(i), 4(v), and SCORE.

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DAVID HILEY

Staffa (It.). A TRIANGLE resembling a medieval stirrup.

Staffa, Giuseppe, Baron (*b* Naples, Dec 1807; *d* Naples, 18 May 1877). Italian composer and teacher. He studied in Naples with Francesco Ruggi and Giacomo Tritto. Being of noble birth, he was – according to Fétis – perceived as a skilled amateur. However, each of his seven operas was produced in Naples during his lifetime. The première of the first, *Priamo all tenda di Achille* (S Carlo, 19 November 1828), in which Rubini created Achille, took place just before the composer's 21st birthday. News that Staffa's next work would be *Francesca da Rimini* (S Carlo, 12 March 1831) upset Mercadante in Madrid, who towards the end of 1830 was working on his own setting of Romani's libretto. The other operas were *Un matrimonio per ragione* (Teatro del Fondo, 1835), *La battaglia di Navarino* (S Carlo, 1837), *La zingara* (Teatro Nuovo, 1845), *Il merciaiuolo ambulante* (Teatro Nuovo, 1846) and *Alceste* (S Carlo, 1852). He also composed for the church, and conducted the orchestras of the Nuovo and Fondo theatres – Staffa did not limit himself to a mediocre operatic career. He was also a critic and founded the Neapolitan journal *La musica*. His reputation, however, came from his teaching: he presided over the music section of the Academy of Sciences, Letters and Fine Arts in Naples, and sat on commissions influencing important ministerial decisions. He later dedicated himself entirely to teaching composition, publishing a treatise on harmony and another on composition.

RICCARDO LA SPINA

Staffani, Agostino. *See* STEFFANI, AGOSTINO.

Staggins, Nicholas (*d* Windsor, 13 June 1700). English violinist and composer. He was granted the post of musician-in-ordinary at court as a violinist to date from Michaelmas 1670 by a warrant of December 1671, and warrants of January and June 1673 also granted him a post as flautist. He suddenly achieved prominence in 1674 on his appointment, from 29 September, as Master of the King's Musick in succession to Grabu, a post which he continued to hold under James II and William and Mary. In 1676 he was granted leave to travel to Italy 'and other foreign parts', no doubt to broaden his musical experience. In 1682 he became MusD of Cambridge, though he did not perform the customary exercise at the time. Some criticism of this caused him to perform it in 1684 and to have the fact and its consequence announced in the London Gazette (10 July):

> Dr Nicholas Staggins, who was some time since admitted to the degree of Dr. of music, being desirous to perform his exercise upon the first opportunity for the said degree, has acquitted himself so much to the satisfaction of the whole University this Commencement, that by a solemn vote they have constituted him to be a public professor of music there.

The Grace appointing him first professor of music at Cambridge is dated 2 July 1684. The post was nominal, with neither duties nor emoluments. Meanwhile, in April 1683, jointly with John Blow, he had applied to the king for a licence to set up 'an Academy or Opera of Musick' for the performance of their compositions, but the outcome of this, if any, is not recorded. In 1686 he was described as of 'Little Chelsey in the parish of Kensington', from which address he wrote his will in 1690. He died at Windsor and was buried at St George's Chapel there. He was unmarried. A reference in *Tom Brown's Letters from the Dead to the Living* (London, 1700) suggests that Nicholas Staggins was bandy-legged, and even contemptuously regarded.

He held no composing appointment at court and his surviving compositions are too fragmentary to allow an estimate of his ability to be made, though it seems to have been but slender. His most important work was the music for the court masque *Calisto, or The Chaste Nymph* of 1675, which was extravagantly praised by the librettist, John Crowne, in the published edition of the words. Seven of the songs are in manuscript (*GB-Lbl* Add.19759) and a suite also survives (*US-NYp* Drexel 3849). There are traces of three odes for the birthday of William III, the words of two of which were printed in the *Gentleman's Journal* for 1693 and 1694, while the *London Gazette* on 22 March 1697 referred to a repeat performance of his 'Consort of Musick ... which was performed at St James on His Majesty's Birthday', presumably in November 1696. One air from the 1693 ode was printed in *Comes amoris*, book 5 (1694), and the solo 'Song on the King's Birthday' (*GB-Lbl* Add.19759) may come from the 1696 ode. There are 11 songs by Staggins in the printed collections of the period, including the following to words found in the contemporary theatre (dates quoted are those of first performance, not publication): 'How unhappy a lover' (Dryden, *Conquest of Granada*, 1671); 'While Alexis lay pressed' (Dryden, *Marriage à la mode*, 1672); 'How pleasant is mutual love' (Shadwell, *Epsom Wells*, 1672); 'How severe is fate' and 'Let business no longer' (Lee, *Gloriana*, 1676); 'As Amoret with Phyllis sate' (words by Scrope) and 'When first Amintas' (Etheridge, *The Man of Mode*, 1676). A few fragmentary instrumental pieces survive (*GB-Lbl* and *Och*), and Playford's *Dancing Master* (1679) includes 'Staggin's Jigg', presumably his work. (P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690*, Oxford, 1993, 2/1995)

WATKINS SHAW

Stagno, Roberto [Andrioli, Vincenzo] (*b* Palermo, 11 Oct 1840; *d* Genoa, 26 April 1897). Italian tenor. He studied in Milan with Lamperti, then made his début in 1862 at Lisbon as Rodrigo in Rossini's *Otello*. He appeared at Madrid, Venice, Rome, Naples, Florence and the Metropolitan, where he sang Enzo in the first New York performance of *La Gioconda* (1883). His repertory included Don Ottavio, Elvino, Pollione, Gennaro (*Lucrezia Borgia*), Poliuto, Raoul, Robert le diable, Manrico, Radames, Romeo, Faust and Lohengrin. He also sang Verdi's Otello in Buenos Aires (1888). He created Turiddu in *Cavalleria rusticana* at the Teatro Costanzi, Rome

(1890), and sang in the first performance of Giordano's *Mala vita* at the Teatro Argentina, Rome (1892). His powerful, flexible voice could encompass a great variety of roles. He was married to the soprano Gemma Bellincioni. Their daughter Bianca Stagno-Bellincioni (1888–1980), also a soprano, sang in Naples, Barcelona, Rome and Lisbon, and appeared at Covent Garden (*Bohème* and *Manon Lescaut*) in 1914; she also wrote *Roberto Stagno e Gemma Bellincioni, intimi* (Florence, 1943/*R*). For illustration *see* BELLINCIONI, GEMMA.

ELIZABETH FORBES

Stahel [Stahl], **Johann** (*fl* 2nd quarter of the 16th century). German composer. Possibly the son of Johann Stahel, a singer in Maximilian I's court, he ranks among the lesser of the Reformation composers strongly influenced by Franco-Flemish procedures. He is known principally from the publications of Georg Rhau. In most of his works (such as those in *Vesperarum precum*) the cantus firmus is presented simply and in long, isometric note values. The pieces for festal occasions are in a more florid and imitative style; in these the cantus firmus is frequently ornamented.

WORKS

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Benedictus qui venit, 2vv, 1549[16]

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39 antiphons, 4vv, M

3 hymns, 4vv: Ne mens gravata, M 70; Veni Redemptor omnium, *D-ERu* 473, *ROu* Mus.Saec. XVI

2 chorales: Nu lasst uns den Leib begraben, 5vv; Vater unser im Himmelreich, 4vv: both ed. in DDT, 1st ser., xxxiv (1908)

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B. Bellingham: *The 'Bicinium' in the Lutheran Latin Scools during the Reformation Period* (diss., U. of Toronto, 1971)

VICTOR H. MATTFELD

Stählin, Jacob von (*b* Memmingen, Swabia, 9 May 1709; *d* St Petersburg, 25 June/6 July 1785). German historian and writer on music. He was educated at the Lateinschule in Memmingen and after 1728 at the Gymnasium in Zittau; here he also studied privately with a certain Montallegro, an Italian master of fireworks display. In 1732 he entered Leipzig University, and during this period became a friend of J.S. Bach's sons, playing flute duets with them. He was also a member of the circle surrounding the most famous literary critic of the day, J.C. Gottsched. His career as fireworks designer and professor of poetry and rhetoric took him in 1735 to Russia, where he held numerous positions in St Petersburg and at the imperial court. He edited a fortnightly German-language journal in St Petersburg, where he reported extensively on court activities and introduced a wide variety of materials related to the German Enlightenment. His *Original-Anekdoten Peters des Grossen* (1785) was known throughout Europe in various translations. His detailed accounts of cultural life in Russia and at court are the earliest historical documents for Russian theatre, music and dance. His *Nachrichten von der Musik in Russland* was published in J.J. Haigold: *Beylagen zum neuveränderten Russland* (Riga and Leipzig, 1769–70); see also *Muzïka i balet v Rossii XVIII veka*, translated from German (Leningrad, 1935).

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GEORGE J. BUELOW

Stahlspiel (i) (Ger.). *See* BELL-LYRA.

Stahlspiel (ii) [Stahlstäbe] (Ger.). *See* GLOCKENSPIEL (I).

Stahmer, Klaus Hinrich (*b* Stettin [now Szczecin, Poland], 25 June 1941). German composer. Between 1960 and 1969 he attended the Hamburg Musikhochschule and the universities of Hamburg and Kiel (PhD 1968). In 1969 he began teaching music theory and musicology at the Bavarian Staatliche Hochschule für Musik, Würzburg; he was appointed professor in 1977. He has served as the director of the Würzburg New Music Studio (from 1989), founded (in 1976) the Würzburg New Music Days and acted as president of the German section of ISCM (1983–7). His numerous composition awards include first prize at the Tokyo competition for contemporary guitar music (1985) and the Würzburg arts prize (1995).

Stahmer's early compositions use the techniques of the Second Viennese School. During the 1970s his style became more individual, particularly through the influence of the visual arts. During the 1980s he increasingly worked on projects that crossed artistic boundaries, such as music synchronized with slide-projections, graphic scores and works for sound sculptures. His most recent music acknowledges non-European influences and returns to archaic forms and techniques of ornamentation. All of his music is characterized by short, pregnant sequences of notes and individual sounds that are repeated and developed within transparent textures. Frequent repetition and sustained, deep tones lend much of his work an archaic and spiritual quality. (*KdG*, M. Henke)

WORKS
(*selective list*)

STAGE

Espace de la solitude (ballet), gui, 4-track tape, 1977; La voce del fiume (ballet, C. Pavese), spkr, gui, perc, 2-track tape, 1980; El Bailarin (scene for dancers, V. Aleixandre), spkr, 3 gui, 1983; Singt, Die Nashörner (ballet, after E. Ionesco), tape, 1983, collab. B. Konrad; Vögel (1 scene, K.H. Stahmer, after Euripides: *Die Troerinnen*, W.H. Auden: *Zeitalter der Angst*, V. Aleixandre), 1985–6, Kiel, 1987

INSTRUMENTAL

Orch: Dedications, conc., va, hp, str orch/pf, 1964–77; Mobile Aktionen, str orch, 1975; Multiples, concertino, 3 perc, orch, 1977; May they Come, May they Disembark, May they Stay and Rest a While in Peace, 1994; Wie ein Stillstand der Zeit, hp, str orch, 1995

Chbr: Rotations, fl, cl, trbn, vn, va, vc, perc, pf, 1963–77; Threnos, va/vc, pf/org/gui, 1964; I Can Fly, 2 perc, 1975–81; Parole ultime, perc, org, 1978; Geburtstagskanon für John Cage, any sound source, 1982; Debussyana, fl, gui, vc, 1983; 8 Nachtstücke (after G. Vescovi), fl, gui, vc, 1983–90; Vasarelyana, 8 perc, 1985; Weg nach Innen, org, perc, 1992; Vision, org, perc, 1995; Noa Noa, cl, s sax, pf/accdn, 1996

Solo inst: Marsiada (Miti antichi I), ob, 1978; Aristofaniada (Miti antichi III), fl, 1979; Parisiada (Miti antichi II), rec, 1979;

Nocturne für Enzensberger, gui, 1984; Nacht und Träume, gui, 1995; Sacred Site, pf, 1996

VOCAL

Quasi un requiem (H. Miller), spkr, str qt, 1974; Die Landschaft in meiner Stimme, 1v/vv, 1978; Wintermärchen (H. Heine), 3 spkrs, cl, str qt, 1981; Davids Lobgesang (Bible, F. von Assisi, E. Cardenal), S, T, spkr, chorus, org, 5 perc, ens, tape, 1982; Momentaufnahmen (J. Baldwin, S. Beckett, S. Plath), spkr, ens, 1986–9

ELECTRO-ACOUSTIC AND SOUND SCULPTURES

El-ac: 4 Transformationen, vc, perc, synth, tape, slide projections ad lib, 1972; Porcelain music, cl, tape, slide projections, 1983 [after sculptures by E. Augustin, J. Koblasa, K. Kütemeier]; Ritual/Labyrinth, db fl, tape, 12 ceramic urns, 1990; Kristallgitter, str qt, cptr controlled vibrating stones, ring modulation, 1992; Berlin Song Line, tape, 1994; Dreamscape, tape, 1994; Kumanyayi (Song Line I), fl, tape ad lib, 1994; Dschukurrpa (Song Line II), perc, tape ad lib, 1994; Kuruwarri (Song Line III), gui, tape ad lib, 1995; Herr der Winde, fl, cptr controlled sound sculpture, 1996

Other works: Soundscape, sound sculptures, 1985; Hommage à Daidalos, 6 female vv, vibrating stones, 1989; Klanglabyrinth I–II, vibrating stones, 1989

Principal publishers: Breitkopf & Härtel, Verlag Neue Musik, Zimmermann

ERIKA SCHALLER

Staier, Andreas (*b* Göttingen, 13 Sept 1955). German harpsichordist and pianist. He studied the piano, the harpsichord (with Gustav Leonhardt) and the bassoon at the Hanover Staatliche Hochschule für Musik, and then won a scholarship to study with Ton Koopman at the Sweelinck Conservatory, Amsterdam. After working with Musica Antiqua Köln (1983–6) he embarked on a solo career as a harpsichordist and fortepianist, performing throughout Europe and in the USA. Staier has played frequently with the cellist Anner Bylsma, and is the regular accompanist of the tenor Christoph Prégardien, with whom he has made admired recordings of Schubert lieder. Among his other recordings, those of Bach and Scarlatti have been acclaimed for their freshness and sense of discovery, while his readings of Haydn and Schubert sonatas and Mendelssohn concertos have made an eloquent case for the performance of this repertory on keyboards of the period. Staier was appointed a professor at the Schola Cantorum in Basle in 1987.

RICHARD WIGMORE

Staimitz. *See* STAMITZ family.

Stainer, Jacob [Jakob] (*b* Absam, nr Hall in Tirol, ?1617; *d* Absam, late Oct or early Nov 1683). Austrian violin maker. He received a good education as a chorister (serving in either a church choir – perhaps in Hall – or the Innsbruck court chapel); surviving letters from later years suggest he was a well-educated man. He is traditionally said to have learnt his craft in Cremona, but he was probably apprenticed to a German violin maker resident in Italy. He based his style on an earlier German model, developing it to perfection. Hart wrote: 'I am satisfied that Stainer was assisted by neither the Brothers Amati nor Nicholas Amati, and I am strengthened in this opinion by the steadfastly German character of a model which no pupil of Amati could have persisted in using'. His oldest known violin is dated Absam, 1638.

Until 1655 Stainer made visits to monasteries, church choirs and court chapels in order to sell instruments and carry out repairs; his travels took him to Salzburg, Munich, Venice, Brixen, Bozen and elsewhere. In 1656 he acquired a house in Absam. Ferdinand Karl, the reigning archduke of Tyrol, appointed him 'archduke's servant' (i.e. purveyor to the court) in 1658; this was not a salaried position, but involved promotion to the rank of a court employee. Meanwhile, he had become so well known that he was receiving commissions by post; about 1658 he carried out a commission for the Spanish court. A denunciation for suspected heresy in 1669, though hotly denied by Stainer, brought him into conflict with the Church. At that time, he had commissions for instruments from Italy, Nuremberg, the monasteries at Rottenbuch and Lambach and from the Bishop of Olomouc. From about 1675 he suffered from bouts of temporary insanity, probably acute manic depression, but in succeeding years he created some of his finest instruments, surpassing even the best products of his middle period. His last violin is dated 1682 (now in the Tiroler Landesmuseum Ferdinandeum, Innsbruck).

Besides violins, Stainer also made *viole da braccio*, bass viols, cellos and double basses; for viols, he used as his model an English instrument by the virtuoso William Young, who was employed at the Innsbruck court from 1651 to 1662. His bass instruments were mostly made to order, according to the size of the church or concert room. Distinctive features of his violins are the relatively broad lower back and the modified contour of the corners at the waist. At first he worked with a highly arched model, but after about 1665 he also made rather less arched instruments. The wood and varnish are of the best quality, and the accuracy of his craftsmanship ranks close to Stradivari's. The silvery tone (*voce argentina*) of the Stainer violin was regarded as ideal for more than 150 years; literary sources confirm the high esteem in which his instruments were held, even in comparison with those of the Cremona masters. Hawkins, for example, wrote: 'The violins of Cremona are exceeded only by those of Stainer … whose instruments are remarkable for a full and piercing tone'. The *Encyclopédie méthodique* states that 'the violins with the greatest reputation are those of Jacob Steiner'. And Stainer heads a list of distinguished violin makers compiled by Francesco Galeazzi. For a long time his model influenced violin making not only in German areas, but also in Italy (where only Brescia and Cremona stuck to their own tradition) as well as several other countries. Distinguished copiers included Gabrielli, Gobetti, the Caracassi brothers, Stadlmann, Widhalm and William Forster (ii). There are countless instruments that contain a forged label with Stainer's name, and even standard works, such as those by Lütgendorff, Vannes and Hamma include illustrations of labels that have proved to be forgeries. Towards the end of the 18th century there was a change in what was considered to be the ideal tone, and the smooth, clarinet-like timbre, characteristic of the instruments of the Cremona school, began to be preferred. Further, the greater volume obtainable from a Cremona instrument could meet the demands now made of the violin in concert-hall performance. During the 19th century the Cremona violin completely superseded the Absam; in the 20th, Stainer's instruments have regained popularity for historically informed performances.

Markus [Marcus] Stainer (*b* Hallein, Salzburg, *c*1633; *d* Laufen, Bavaria, 27 Nov 1693), a musician and violin maker often described as Jacob's brother, was not in fact related to him. In 1655 he applied for citizenship at Laufen, granted in 1656. His few known instruments do not show a lot of talent. Instruments with the label



Violin by Jacob Stainer, Absam, Tyrol, c1670 (private collection)

'Marcus Stainer, Bürger und Geigenmacher in Kufstein' are fakes; there is no record of a violin maker of this name in Kufstein.

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WALTER SENN/KARL ROY

Stainer, Sir **John** (*b* London, 6 June 1840; *d* Verona, 31 March 1901). English musicologist and composer. His father, William Stainer, was parish schoolmaster of St Thomas's, Southwark, and had a small chamber organ on which he gave the boy lessons from an early age. John lost the sight of his left eye through an accident when he was five years old. In 1848 he became a probationer and in 1849 a chorister at St Paul's Cathedral, where he was soon one of the leading solo boys. In 1854 he became organist of St Benet, Paul's Wharf; two years later Ouseley heard him deputizing at the organ at St Paul's and promptly offered him the post of organist at his recently founded St Michael's College, Tenbury Wells; Stainer used to ascribe his later success to Ouseley's guidance during his years at Tenbury.

He entered Christ Church, Oxford, in 1859, and graduated BMus (1859), BA (1864), DMus (1865) and MA (1866). In 1860 he was appointed organist of Magdalen College and in 1861 organist to the university. He founded the Oxford Philharmonic Society and conducted its first concert in 1866. His supreme opportunity came in 1872, when he succeeded Goss as organist of St Paul's Cathedral. Long-overdue reforms had been begun through the efforts of a minor canon, Robert Gregory;

Stainer hastened them by means of tactful persuasion. The number and salaries of the choir were increased; rehearsals, processions and weekly choral celebrations of communion were soon introduced. The musical repertory was greatly expanded and altered.

Stainer soon gained a pre-eminent position as church musician, scholar and composer. It was through his initiative that the Musical Association was founded in 1874. In 1876 he became organist and in 1881 principal of the National Training School for Music. He was knighted in 1888, but in the same year had to resign his position at St Paul's because of failing eyesight. In 1889 he returned to Oxford as professor of music. He was also vice-president of the Royal College of Organists, and president of the Musical Association, the Plainsong and Mediaeval Music Society and the London Gregorian Association. He died suddenly while on a visit to Italy.

In his lifetime and for a considerable period after his death, Stainer was known primarily as a composer of cathedral music and hymn tunes. His services and anthems, most of them written for St Paul's, were fashionable throughout the Anglican communion and beyond it. His fine literary feeling in his choice of texts was not always matched by an ability to set them appropriately to music. He himself came to regret that he had published his compositions, and said to Fellowes that he knew they were 'rubbish'; they have been so judged by severe critics of more recent times. Nevertheless, a few works remain favourites: *The Crucifixion* is usually broadcast every Passiontide and several of the hymn tunes can be heard in churches of almost every denomination. Wienandt and Young (1970) pointed out 'a dramatic element in Stainer's anthems not often seen in the works of his predecessors' and a balanced appreciation of Stainer's output of cathedral music has been provided by Gatens (1984). His hymn tunes have been rehabilitated by Routley (1981), who called Stainer 'a matchless part-writer, contrapuntist and handler of the musical language'.

Today Stainer is venerated not as a composer but as a pioneer of English musicology. His edition of *Early Bodleian Music*, completed shortly before his death, was the first serious effort by an English scholar to explore music before Palestrina and Tallis. Also of value is his edition, with the Rev. H.R. Bramley, of Christmas carols. His professorial lectures at Oxford, and his papers to the Musical Association (six of which were printed in *PMA*), were excellent models for younger scholars, often venturing into almost unexplored musical territory. In general, he was a benign influence on musicians of the younger generation, most notably Hubert Parry, his successor at Oxford. Stainer was a noted collector of music, specializing in 18th-century songbooks. His elder daughter, Eliza Cecilia, who helped him with *Early Bodleian Music*, published a *Dictionary of Violin Makers* (London, 1896/*R*), and contributed, along with her father and a brother, John F.R. Stainer, to earlier editions of *Grove*.

WORKS

all printed works published in London

Gideon (orat), Oxford, 1865 (1875)
The Daughter of Jairus (cant.), Worcester Festival, 1878 (1879)
St Mary Magdalen (cant., W.J. Sparrow Simpson), Gloucester Festival, 1883 (1884)
The Crucifixion (orat, Sparrow Simpson), St Marylebone Parish Church, 24 Feb 1887 (1887)
The Story of the Cross (cant., E. Monro) (1893)
5 evening services: A ('Magdalen'), *c*1864, D, F (1894), E (1894), F (1895)
3 communion services: A (1865), F (1887), C (1901)
4 full services: E♭ (1874), A/D (1877), B♭ (1884) and D, male vv (1898)
6 morning services: C (after 1877), G (1893), D (1894), F (1896), A♭ (1899), G (1915)
4 chant services (1895–7)
Sevenfold Amen (1873) [arr. of Dresden Amen]
12 Sacred Songs for Children (E. Oxenford) (1889)
[156] Hymn Tunes (1900)
44 anthems, org works, madrigals, partsongs, songs, str qt

EDITIONS

with H.R. Bramley: Christmas Carols, New and Old (London, 1871)
with S. Flood Jones and others: The Cathedral Psalter (London, 1874)
with W. Russell: The Cathedral Prayer Book (London, 1891)
Six Italian Songs (London, 1896)
The Church Hymnary (Edinburgh, 1898)
with J.F.R. and C. Stainer: Early Bodleian Music (London and New York, 1901/*R*)
with W.H. Frere and H.B. Briggs: A Manual of Plainsong (London, 1902)

WRITINGS

A Theory of Harmony, Founded on the Tempered Scale (London, 1871, 7/1884 as *A Treatise on Harmony and the Classification of Chords*, 8/*c*1895)
with W.A. Barrett: *A Dictionary of Musical Terms* (London, 1876, 4/1974)
The Organ (London, 1877/*R*)
Music of the Bible, with an Account of the Development of Modern Musical Instruments from Ancient Types (London, 1879, 2/1914 with suppl. by F.W. Galpin)
Music in its Relation to the Intellect and Emotions (London, 1892/*R*)
with J.F.R. and C. Stainer: *Dufay and his Contemporaries* (London, 1898/*R*)

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F.G. Edwards: 'John Stainer', *MT*, xlii (1901), 297 only
W.G. McNaught: 'Some Reminiscences of the Late Sir John Stainer', *R.A.M. Club Magazine*, no.4 (1901), 1–4
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A.H. King: *Some British Collectors of Music* (Cambridge, 1963)
B. Rainbow: *The Choral Revival in the Anglican Church 1839–1872* (London, 1970)
E.A. Wienandt and R.H. Young: *The Anthem in England and America* (New York, 1970), 263–72
E. Routley: *The Music of Christian Hymns* (Chicago, 1981), 103–4
N. Temperley, ed.: *Music in Britain: the Romantic Age 1800–1914* (London, 1981/*R*)
P. Charlton: *John Stainer and the Musical Life of Victorian Britain* (Newton Abbot, 1984) [incl. detailed list of works]
W.J. Gatens: 'John Stainer (1840–1901) and Joseph Barnby (1838–96): the High Victorian Idiom', *Victorian Cathedral Music in Theory and Practice* (Cambridge, 1986), 170–201
N. Thistlethwaite: *The Making of the Victorian Organ* (Cambridge, 1990)
W. Shaw: *The Succession of Organists* (Oxford, 1991), 179–80
I. Bradley: *Abide with Me: the World of Victorian Hymns* (London, 1997)

NICHOLAS TEMPERLEY

Stainer, Markus. Austrian violin maker, formerly thought to be a brother of JACOB STAINER.

Stainer & Bell. English firm of music publishers. It was founded in London in 1907 by a group of investors with an interest in music, as an outlet for British compositions

(the names 'Stainer' and 'Bell' were chosen merely for euphony). The firm's reputation was quickly established, and it published the later music of Stanford, who did much to support the firm in its financially precarious early years, as well as works by Holst (*Hymn of Jesus*, 1919), Vaughan Williams (*A Sea Symphony*, 1918; *London Symphony*, 1920), Bantock and Boughton. In 1917 it was appointed by the Carnegie Trust to publish the Carnegie Collection of British Music. The firm has undertaken the publication of several major scholarly series, notably E.H. Fellowes's editions of the English Madrigal School (1913–24), the Complete Works of William Byrd (1937–50), and the English School of Lutenist Song Writers (1920–31), which was taken over from the firm of Winthrop Rogers in 1924. Revised editions of all three series were published under the supervision of Thurston Dart, musical adviser to the firm from 1953 until his death in 1971. In 1951 the firm was entrusted with the publication of the Musica Britannica series for the Royal Musical Association, and a further important series, Early English Church Music, has been published for the British Academy since 1963; the facsimile series Music for London Entertainment was taken over in 1987. In addition, from the outset the firm has published many sheet editions in series such as Choral Library, Church Choir Library, Unison Songs, Organ Library, and Modern Church Services, all originally devoted to new works by British composers and later also noted for fine editions of older music. In February 1971 the firm entered a partnership with GALLIARD LTD; with its purchase of that firm in November 1972 titles published by AUGENER, JOSEPH WILLIAMS and Joseph Weekes entered the catalogue. Since the managing directorship of Bernard Braley (1968–87) the firm has also played a significant role in the promotion of contemporary Christian hymnody.

PETER WARD JONES

Staingaden, Constantin. *See* STEINGADEN, CONSTANTIN.

Stalder, Hans Rudolf (*b* Zürich, 9 July 1930). Swiss clarinettist. After studying at the Zürich Conservatory with Emil Fanghänel, and subsequently with Gustav Steinkamp and Louis Cahuzac, he was principal clarinet with the St Gallen Orchestra, 1953–5, and the Zürich Tonhalle Orchestra, 1955–86. He has made an extensive study of historic performing practices from the early Classical treatises of Vanderhagen, Backofen and Lefèvre, and in Augsburg in 1968 gave the first performance of Mozart's Concerto in a reconstruction of its original version for basset clarinet. Although he is best known as a player of the chalumeau, early clarinet and basset horn, Stalder is also a noted performer of contemporary music, and has given the first performances of Karl Amadeus Hartmann's Chamber Concerto for clarinet and strings and Frank Martin's Ballade in the composer's arrangement for him for basset horn and orchestra. His Stalder Quintet (1955–90) and Zürich Clarinet Trio (founded in 1976) have had many works written for them. Stalder taught at the Zürich Conservatory from 1960 to 1970 and in 1975 was appointed to the Basle Musikakademie.

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PAMELA WESTON

Stalder, Joseph Franz Xaver Dominik (*b* Lucerne, bap. 29 March 1725; *d* Lucerne, 4 Jan 1765). Swiss composer. After attending the Jesuit college in Lucerne he studied moral theology in Milan (1748–9) and also took up composition. In 1750, again in Milan, he became a pupil of Sammartini and Galimberti, at the recommendation of Meyer von Schauensee. In 1752 he was appointed provisor at St Leodegar monastery, Lucerne. In the following year, however, he moved to London, and in 1754 to Paris, where he began a productive career as a composer and as a conductor with the Prince of Monaco and the Prince of Conti. Probably of a sickly disposition, he returned to St Leodegar monastery in 1762 with a prebendary organist's post. As an instrumental composer Stalder stands between his Swiss contemporaries Meyer von Schauensee and Constantin Reindl. Saladin listed 48 symphonies by him which appeared in Paris between 1757 and 1759; the few of these that are extant show a remarkable freshness of style, particularly in their first movements.

WORKS

Stage (mostly written for Jesuit Theatre, Lucerne; all lost): Hans und Trini (operetta, 2); incid music to: Marienspiel, 1745, Froyla, 1748, Athemenes Cretensis, 1749, Henricus Calvensis, 1751, Zeleux der König von Lokrien, incl. Der Einsiedler (Spl, 2)

Sacred vocal: Mag, 4vv, insts, 1757, *CH-E*; Amo te Jesu sponse dilecte, aria, S, str, org, *SAf*; Conserva me, off, 4vv, str, org, 1764, *SAf*; In exitu Israel, Ps cxiv, 4vv, str, *E*, *EN*, *SAf*; In te Domine speravi, Ps lxxi, 4vv, insts, org, *E*; Jesu dulcissime da te amare, aria, T, str, *EN*; Regina caeli, S, str, *EN*

Syms.: 6 sonate a 3 con tutti l'orchestra, op.4, lost; 6 for 4 str (Paris, n.d.); 6 a 4, hns ad lib (Paris, n.d.): 6 simphonies italiennes, 4 str, hns ad lib, op.5 (Paris, n.d.) [also pubd as 6 simphonies à 4 (Paris, n.d.)]; 6 a 4, with hns (Paris, ?1759); 12 a 4, with hns, ?lost; 8 a 6, *F-Pc*; Sinfonia, *CH-EN*

Other inst: Ov., *Zz*; Fl Conc., *EN*; Sextet, 2 fl, 2 vn, va, b, *EN*; 6 str qts (London, *c*1770); 6 trio concertati, 2 vn, b, op.2 (Paris, n.d.), lost; Pf Sonata, *E*

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W. Jerger: 'Zur Musikgeschichte der deutschsprachigen Schweiz im 18. Jahrhundert', *Mf*, xiv (1961), 303–12

WILHELM JERGER

Stamaty, Camille (Marie) (*b* Rome, 13/23 March 1811; *d* Paris, 19 April 1870). Greco-French pianist, composer and teacher. Unable to decide between music and business as a profession, Stamaty worked in the Prefecture of the Seine from 1828. He studied piano with A.-C. Fessy and (from about 1830) Frédéric Kalkbrenner, but rheumatism temporarily forced him to direct his energies towards composition. He made his first public appearance as a pianist in the Salle Pleyel on 15 March 1835, with a concerto of his own composition (probably the Concerto in A minor op.2), a set of variations (probably his op.3 set on an original theme), and Kalkbrenner's recent Grand Duo in D for two pianos op.128, with the composer as his duo partner. Reviewers commented upon the delicacy and refinement of his playing, his evenness of sound and independence of finger-movement, all features which placed him firmly in the Kalkbrenner tradition. In September 1836 he went to Leipzig where he studied briefly with Mendelssohn. He returned to Paris early in 1837 and introduced much more Bach, Mozart and Beethoven into his programmes. In 1862 he was made Chevalier of the Légion d'Honneur.

Stamaty's other compositions include a Piano Trio (op.12), several piano sonatas, salon pieces for piano, and a few songs. The melodic and rhythmic construction of

many of Stamaty's works reveal his empathy with 18th-century styles: the Grande sonate op.20 opens with a *galant* melodic gesture with mordents decorating appoggiaturas; his salon pieces include works based on old dances, such as the *Sicilienne dans le genre ancien*. Stamaty's interest in early music also led him to transcribe instrumental works by Rameau, Haydn, Mozart and others for his major pedagogical work: the five-part *L'école du pianiste classique et moderne* (Paris, 1854–62). As a teacher, Stamaty continued the Kalkbrenner tradition, using the latter's piano method of 1831 (and its famous hand-guide, to restrict arm movement) in his training of both Gottschalk and Saint-Saëns. His *25 études pour piano* op.11 were adopted by the Conservatoire as official teaching material; they bear out Saint-Saëns's comment that Stamaty concentrated excessively on legato playing and the cultivation of a continuous *espressivo* in both legato and staccato contexts.

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KATHARINE ELLIS

Stamegna [Stamigna], **Nicolò** [Nicolaus] (*b* Spello, nr Perugia, *c*1615; *d* Loreto, 13 Sept 1685). Italian composer. He was a priest. From 1635 to 1638 he was *maestro di cappella* of Spoleto Cathedral and then, according to Pitoni, held a similar post at Fabriano. On 6 June 1639 he was named organist at the collegiate church of S Maria Maggiore, Spello, but had left by 10 September 1639. He was *maestro di cappella* of Orvieto Cathedral until 1658 and then at Perugia (according to Pomponi). On 31 January 1659 he took up the post of *maestro di cappella* of S Maria Maggiore, Rome, and then moved to S Giacomo degli Spagnoli, where he remained from 1667 to 1684. In 1670 he described himself as a canon, and on 17 October 1682 he obtained a benefice at Spello. According to Tebaldini and Schmidl he was *maestro di cappella* in Rome at the Cappella del Gesù and the Seminario Romano, both from 1665, but this may stem from a misreading of Gaspari. On 14 July 1684 he went to the Santa Casa, Loreto, and remained there until his death.

Stamegna's *Sacrae modulationes* shows characteristics of the early concertato motet, while the pieces in his *Sacri concentus* of 33 years later are more akin to true sacred cantatas. His stylistic development cannot be traced in detail because of the apparent large gap in his production from the late 1630s to the 1660s. He produced a new edition of Guidetti's *Directorium chori* (Rome, 1665), occasioned by changes in the Roman Breviary made by Pope Urban VIII. Pitoni listed him in his *Guida armonica* (MS, *c*1685, *I-Rvat*) and used an extract from one of his two-voice motets to illustrate a point of contrapuntal technique.

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Sacrarum modulationum, liber 1, 2–4vv (Rome, 1637)
Sacrorum concentuum, liber 1, 2–4vv (Rome, 1670)
Motets, pss, 1–4vv, bc: 1662[2], 1664[1], 1665[1], 1667[1], 1668[1], 1672[1], 1683[1]
Missa, 12vv, org, *I-Rsg*, *Rvat*

S Tomaso d'Aquina (orat, S. Lazarini), lost [text pubd Rome, 1678]

Messa 'Benedicamus Domino', 5, 9vv, insts, lost [catalogued in MS inventory of a Roman church in *Bc*, bound with Gaspari's *Miscellanea musicale*]
Missa Febea, 16vv, *Rvat* [arr. by Stamegna of Carissimi's Missa 'L'homme armé', 12vv, see Feininger]

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JUDITH NAGLEY

Stamic Quartet. Czech string quartet. It was founded in 1985 by Bohuslav Matoušek, Josef Kekula, Jan Pěruška and Vladimír Leixner; all except the viola player had previously played for more than a decade in the Doležal Quartet. In 1986 the ensemble won the European Broadcasting Union competition in Salzburg and began its regular tours abroad. It plays a wide repertory with verve and a colourful tonal palette but has a special sympathy for Czech music, from the Classical era to the 20th century. Under the leadership of Matoušek – a noted soloist – it recorded all the quartets of Dvořák and Martinů. In 1995 Vitězslav Černoch became leader, with no apparent loss of quality. With him the quartet has recorded works by Vaňhal, Dvořák and Martinů.

TULLY POTTER

Stamitz [Stamic]. Bohemian family of musicians. The family can be traced back to Marburg an der Drau in Styria (now Maribor, Slovenia). From there Martin Stamitz emigrated to the Bohemian town of Pardubice, where his name is first recorded in 1665. About 1710 Martin's son Antonin Ignác (1686–1765) moved to Německý Brod, where he was appointed organist and choirmaster of the Dean's church and later became a wealthy landowner and town councillor. In 1714 he married Rosina (Rozyna) Böhm von Loisbach; the third of their 11 children, and the first to survive, was (1) Johann Stamitz.

The spelling of the name in contemporary sources is extraordinarily erratic, the most common variants being Stamiz, Steinmetz, Steinmez, Stammiz, Stametz, Stammitz, Staimitz, Stamits and Stammetz. Every known signature by a member of the family uses the form Stamitz, even in documents in which the language and the forms of the first names are Czech.

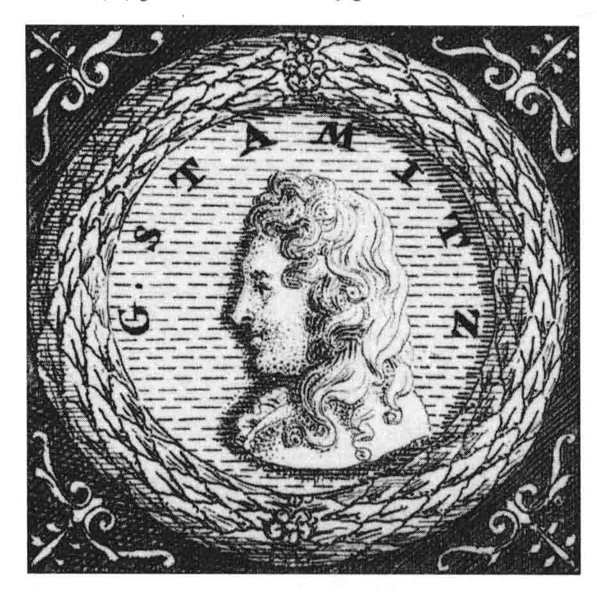
(1) Johann (Wenzel Anton) [Jan Waczlaw (Václav) Antonin (Antonín)] **Stamitz** (*b* Německý Brod [now Havlíčkův Brod], bap. 19 June 1717; *d* Mannheim, ?27 March, bur. 30 March 1757). Composer, violinist and teacher. He ranks among the most important early Classical symphonists and was influential in making the court of the Elector Palatine at Mannheim a leading centre of orchestral performance and composition.

1. Life. 2. Works. 3. Problems of attribution.

1. Life. Stamitz received his early schooling in Německý Brod, though his first musical instruction doubtless came from his father. From 1728 to 1734 he attended the Jesuit Gymnasium in Jihlava; the Jesuits of Bohemia, whose pupils included the foremost musicians in Europe, maintained high standards of musical education during this period. Stamitz is known to have spent the following academic year, 1734–5, at Prague University. His activities during the next six years, however, remain a mystery. It seems logical to assume that his decision to leave the university was prompted by a desire to establish himself as a violin virtuoso, a goal that could be pursued in Prague, Vienna or countless other centres.

The precise circumstances surrounding Stamitz's engagement by the Mannheim court are unclear. The date of his appointment was probably 1741 (i.e. when he was 24), for he remarked in a letter of 29 February 1748 to Baron von Wallbrunn in Stuttgart that he was in his eighth year of service to the elector. The most likely hypothesis is perhaps that Stamitz's engagement resulted from contacts made late in 1741 during the Bohemian campaign and coronation in Prague of the Bavarian Elector Carl Albert (later Carl VII), one of whose closest allies was the Elector Palatine. In January 1742 Stamitz no doubt performed at Mannheim as part of the festivities surrounding the marriage of Carl Theodor, who succeeded his uncle Carl Philipp as Elector Palatine less than a year later; Carl Albert of Bavaria was a guest at the wedding. He may also have played at the coronation ceremonies for Carl Albert in Frankfurt in February of that year. However, no contemporary evidence for either of these appearances exists; the earliest known reference to a public performance by Stamitz occurs in an advertisement for a concert in Frankfurt on 29 June 1742, at which he was to perform on the violin, viola d'amore, cello and double bass.

At Mannheim Stamitz advanced rapidly: in 1743, when he was first violinist at the court, he was granted an increase in salary of 200 gulden; in payment lists from 1744 and 1745 his salary is given as 900 gulden, the highest of any instrumentalist at Mannheim; in 1745 or early 1746 he was awarded the title of Konzertmeister; and in 1750 he was appointed to the newly created post of director of instrumental music. The latter promotion came almost two years after the offer of a position at the court of Duke Carl Eugen in Stuttgart with an annual salary of 1500 gulden, an offer that the Elector Palatine probably saw fit to match, as Stamitz remained in Mannheim. In court almanacs for 1751 and 1752 Stamitz is also listed as one of the two Kapellmeisters, but after the arrival of Ignaz Holzbauer in 1753 he appears as director of instrumental music alone. Stamitz's principal responsibilities at court were the composition and performance of orchestral and chamber music, although he seems also to have composed some sacred music for the court chapel. As leader of the band and conductor Stamitz developed the Mannheim orchestra into the most renowned ensemble of the time, famous for its precision and its ability to render novel dynamic effects. Stamitz was also influential as a teacher; in addition to his sons Carl and Anton, he taught such outstanding violinists and composers as Christian Cannabich, the Toeschi brothers, Ignaz Fränzl and Wilhelm Cramer.

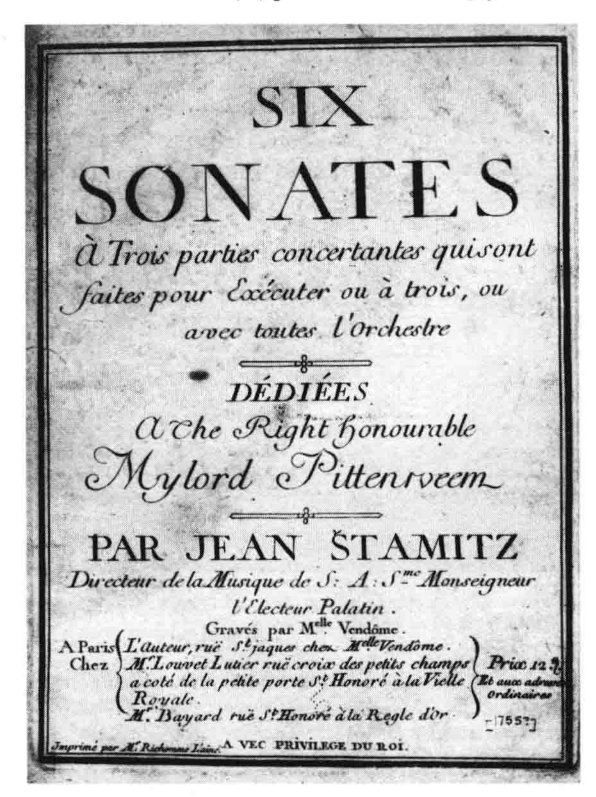


1. Johann Stamitz: engraving from the frontispiece of Jean Baptiste Cartier's 'L'art du violon' (Paris, 1798)

In 1744 Stamitz married Maria Antonia Lüneborn. They had five children: the composers (2) Carl and (3) Anton, a daughter Maria Francisca (1746–99) and two children who died in infancy. In 1749 Stamitz and his wife journeyed to Německý Brod to attend the installation of Stamitz's younger brother Antonín Tadeáš as dean of the Dean's church. In February 1750, while the family was still in Bohemia, Stamitz's brother Václav Jan or Wenzel Johann (*b* 1724; *d* after 1771), also a musician, was in Mannheim. Johann Stamitz returned to Mannheim in March 1750, but his wife remained temporarily in Německý Brod, where (3) Anton Stamitz was born on 27 November 1750.

Probably in late summer 1754 Stamitz undertook a year-long journey to Paris, appearing there for the first time at the Concert Spirituel on 8 September 1754. (At least one work by Stamitz, a symphony with horns, trumpets and timpani, had already been performed in Paris, at the Concert Spirituel on 12 April 1751, but there is no evidence that he himself was present.) While in Paris Stamitz lived at Passy in the palace of A.-J.-J. Le Riche de La Pouplinière, a wealthy amateur whose private orchestra he conducted. He was also active in public concerts in Paris, appearing with particular success at the Concert Italien. Performances of his compositions were frequent, and his Mass was given on 4 August 1755. Stamitz's success in Paris induced him to publish his 'orchestral trios' op.1 (fig.2), for which he received a royal privilege on 29 August 1755, and probably also to plan further publications with various Parisian houses. He presumably returned to Mannheim in autumn 1755, dying there less than two years later at the age of 39.

2. Works. Stamitz's most important compositions are his symphonies, some 58 of which are extant, and his ten orchestral trios. The latter works, though frequently classed as symphonies, actually occupy a position midway in style between the symphony and the chamber trio, and may be played with or without doubling of parts. Stamitz was also a prolific composer of concertos. These include, in addition to his numerous violin concertos, at least two


SIX
SONATES
à Trois parties concertantes qui sont faites pour Exécuter ou à trois, ou avec toutes l'Orchestre
DÉDIÉES
A The Right Honourable
Mylord Pittenweem
PAR JEAN STAMITZ
Directeur de la Musique de S: A: S.me Monseigneur l'Electeur Palatin.
Gravés par Melle Vendôme.
A Paris Chez { L'auteur, ruë St. jaques chez Melle Vendôme. M.r Louvet Lutier ruë croix des petits champs a coté de la petite porte St. Honoré à la Vielle Royale. M.r Bayard ruë St. Honoré à la Regle d'or } Prix 12 ₶ Et aux adresses Ordinaires
[1755?]
Imprimé par M.r Richomme l'ainé. AVEC PRIVILEGE DU ROI.



2. *Title-page and first page of music from Johann Stamitz's 'Six sonates à trois parties concertantes' op.1 (Paris: Author, 1755)*

for harpsichord (only one of which can be identified with certainty), 12 for flute (three of which were offered for sale by Breitkopf in alternative versions for violin), one for oboe (also listed by Breitkopf in versions for violin and flute), and one for clarinet, possibly the earliest solo concerto for that instrument. He also composed a large amount of chamber music for various instrumental combinations, as well as eight vocal works; among the latter is his widely circulated Mass in D, an ambitious setting in modern concerted style.

Owing to the complete lack of autograph manuscripts and the extreme paucity of dated sources, firm conclusions cannot be drawn about Stamitz's evolution as a composer. His pre-Mannheim compositions probably comprise several of the extant symphonies for strings alone and most of the eight lost symphonies listed in a thematic catalogue from Brtnice (Pirnitz) in Moravia. Certain of his chamber works and concertos may also have originated from this period, providing him with material for use in performance, as may many of the vocal works that still survive in Czech collections. However, the great majority of his compositions obviously date from after his arrival in Mannheim. The somewhat conservative style of most of the concertos and sonatas, together with evidence regarding the chronology of his orchestral trios and advanced symphonies, suggests that Stamitz's interest gradually shifted away from the composition of music intended for his personal use as a performer to the substantially different stylistic demands of the symphony and orchestral trio.

The principal innovation in Stamitz's symphonic works is their adoption of the cycle of four movements, with a minuet and trio in third place followed by a Presto or Prestissimo. While isolated precedents for this succession exist, Stamitz was the first composer to use it consistently: well over half of his symphonies, and nine of his ten orchestral trios, are in four movements. The chief exceptions among the symphonies are the three-movement works characteristic of his early period (to *c*1745–8). It is noteworthy that Parisian prints of the later works often omit the minuets and trios found in the authentic manuscript sources.

Stamitz's earliest symphonies and most of his concertos are scored for strings alone or for strings and two horns. His later symphonies generally call for a pair of horns and either oboes, flutes or (in several late works) clarinets, to which on five occasions he added a pair of trumpets and timpani. In conjunction with this expansion of the orchestra Stamitz gradually began to give more distinctive treatment to the wind instruments, for example handling them as sustaining instruments capable of providing a chordal background and support for the strings. The late symphonies place considerable emphasis upon striking dynamic effects, most notably the crescendo. Extended crescendo passages, almost certainly modelled on those of Nicolò Jommelli, occur in 14 of Stamitz's symphonies, primarily works in his most advanced (and familiar) style. Stamitz's treatment of orchestration and dynamics, combined with his forceful and vigorous rhythmic drive, represented a decisive new phase for the style of the concert symphony: the approach became manifestly orchestral rather than relying upon Baroque concerto style or the *galant* chamber idiom. Yet neither Stamitz nor the other Mannheim composers actually invented this style; it had already characterized a large number of Italian opera overtures from about 1730 to 1755 by such

composers as Vinci, Leo, Jommelli and Galuppi, works that were staples of the operatic repertory at Mannheim during the 1740s and 50s. In the process of adaptation, however, Stamitz unquestionably extended and deepened every element of the overture style. For instance, he often introduced conspicuous solo passages for pairs of woodwind or horns in the first movements of all but his early symphonies; such emphasis upon the woodwind is rare in the Italian opera overture of the time.

Stamitz's phrase structure shows a gradual expansion from an early hierarchy based on half-bar motifs and two-bar phrases (in 4/4 metre and allegro tempo) to a mature one containing most of the essentials of later Classical phrase syntax, founded on four-bar phrases, eight-bar sentences or periods and 16-bar double periods. The structure of the individual movements of Stamitz's symphonies and orchestral trios has its basis in large-scale binary form, frequently modified in the later works by omission of the central double bar (and consequently of the repeats) and expansion of the second half of the movement. Thematic development of the type usually associated with later composers appears in Stamitz's symphonies from every period. By contrast, he never consistently employed the principle of full recapitulation, although enough examples of this procedure exist to demonstrate his awareness of its possibilities. Perhaps by way of compensation, most of Stamitz's first movements among his later works return towards the end of the movement to thematic material originally presented near the beginning. This material normally consists of a crescendo passage, but in a few instances the primary theme itself recurs. The occasional appearance of primary material near the end of a movement has given rise to the belief that Stamitz and the other Mannheimers frequently used 'reversed' or 'mirror' recapitulations. That is not statistically accurate; nor does it take account of the fact that the reorganization of the recapitulations in Stamitz's late first movements nearly always amounts to far more than the mere reversal of primary and secondary themes.

Although Stamitz's slow movements, dance movements and early finales are mostly homogeneous in style, the expositions of his first movements and more advanced finales regularly introduce contrasting thematic material – including, in just over half of these movements, a clearly articulated and differentiated secondary theme. This approach also originated in the Italian opera overture, which had used polythematic expositions since at least the 1730s. Once again, though, Stamitz went well beyond his model, often scoring his secondary themes for wind instruments and, in his latest works, increasing their lyricism substantially.

In sum, Stamitz's contribution in the particular areas of thematic differentiation, orchestration and dynamics may be defined as the transfer and adaptation of Italian overture style to the concert symphony, rather than as actual innovation. Charles Burney, writing some 15 years after Stamitz's death, stated this viewpoint:

> It was here [in concerts at Mannheim] that Stamitz, stimulated by the productions of Jomelli, first surpassed the bounds of common opera overtures, which had hitherto only served in the theatre as a kind of court cryer, with an 'O Yes' in order to awaken attention, and bespeak silence, at the entrance of the singers.

To recognize Stamitz's debt to Italian overture style is in no way to belittle his achievement, for in the process of adaptation he greatly enriched and refined every element of that style; but it enables Stamitz's symphonies to be placed in a more valid historical context than that proposed by Riemann and others. Moreover, the imagination, vitality and craftsmanship evident in Stamitz's symphonies and orchestral trios were rarely surpassed by either contemporary symphonists or his more stylized followers at Mannheim. To quote Burney again:

> He [Stamitz], like another Shakespeare, broke through all difficulties and discouragements; and, as the eye of one pervaded all nature, the other, without quitting nature, pushed art further than any one had done before him; his genius was truly original, bold, and nervous; invention, fire, and contrast, in the quick movements; a tender, graceful, and insinuating melody, in the slow; together with the ingenuity and richness of the accompaniments, characterise his productions; all replete with great effects, produced by an enthusiasm of genius, refined, but not repressed by cultivation.

3. PROBLEMS OF ATTRIBUTION. Because at least five other musicians of the 18th century bore the surname Stamitz – four from Stamitz's immediate family – and because few manuscripts of the time supplied first names, any attempt to enumerate Stamitz's authentic works is hazardous at best, particularly in view of the many variations in spelling. Actually, few difficulties arise in distinguishing between works by Johann Stamitz and those of his sons Carl and Anton. By contrast, the relationship of the names 'Steinmetz' and 'Stamitz' has caused considerable confusion, as at least two other musicians called 'Steinmetz' lived in the 18th century. The list of works below includes most of those compositions attributed in the sources to 'Steinmetz' for the following reasons. First, the two names were constantly interchanged in the 18th century, as seen both in the numerous references to Stamitz (even at Mannheim) in the form 'Steinmetz' and in the large number of works indisputably by Johann Stamitz attributed to 'Steinmetz' in concordant sources. Second, the notion that Johann Erhard Steinmetz, an oboe player in the Dresden hunting band, was a composer of symphonies derives primarily from J.G.I. Breitkopf, whose reliability on this point is demonstrably low. Third, analysis of the style of those works ascribed to 'Steinmetz' for which no concordant sources exist generally reveals an unmistakable connection to authentic works of Johann Stamitz – but to works in his relatively unfamiliar early style.

See also STEINMETZ, JOHANN ERHARD.

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Syms.: 6 as op.2 (1757), reissued as op.3 (1757), 2 ed. in DTB, iv, Jg.iii/1 (1902), 5 ed. A. Badley (Wellington, 1996); 4 [and 2 orch trios] as op.4 (1758), ed. A. Badley (Wellington, 1995), 1 ed. in DTB, xiii, Jg.vii/2 (1906), 3 ed. in The Symphony 1720–1840, ser. C, iii (New York, 1984), 1 ed. W. Upmeyer (Berlin-Lichterfelde, n.d.); 2 [and orch trio] in Six symphonies … de différents auteurs, op.5 (1759), 1 ed. in DTB, xiii, Jg.vii/2 (1906), 1 ed. A. Badley (Wellington, 1998); 6 as op.7 (1763), 3 ed. A. Badley (Wellington, 1997–8); 6 as op.8 (1763), 2 ed. in The Symphony 1720–1840, ser. C, iii (New York, 1984), 5 ed. A. Badley (Wellington, 1997) [1 by F.X. Richter, ed. in DTB, iv, Jg.iii/1 (1902)]; 3 as op.11 (*c*1771–2) [first pubd in VI sinfonie … intitolate La melodia germanica … da vari autori, op.11 (1758)], 1 ed. in DTB, iv, Jg.iii/1 (1902), 1 ed. in DTB, xiii, Jg.vii/2 (1906); 1 as Simphonie périodique, pubd La Chevardière no.12 (1760); 1 as Simphonia,

pubd Huberty no.9 (1762); 30 in MS, incl. *A-LA, ST, Wgm, B-Bc, CH-Bu, CZ-Pnm, D-Bsb, DO, DS, HR, Rtt, RUl, SWl, F-CSM, S-Skma, US-Wc*, 2 ed. in Corona, xxxviii (1957), nos.2–3 [no.1 by A. Mahaut]

10 orch trios (all ed. A. Badley, Wellington, 1995): 6 sonates à 3 parties concertantes, 2 vn, bc, op.1 (1755), ed. in Collegium musicum, i–vi (Leipzig, 1903), 1 ed. in DTB, iv, Jg.iii/1 (1902), 2 ed. C. Döbereiner (Mainz, 1936–7); 1 in VI sinfonie ... da vari autori, op.9 (1757), ed. in Collegium musicum, xlix (Leipzig, 1911); 2 in Six symphonies, op.4 (1758), 1 ed. in Collegium musicum, xlviii (Leipzig, 1911); 1 in Six symphonies ... de différents auteurs, op.5 (1759), ed. in Collegium musicum, vii (Leipzig, 1904)

Concs.: 6 for vn (Paris, 1763–4), nos.3–5 lost, but probably preserved in MSS in *CZ-K, S-Skma*; 8 for vn, *A-ST, CZ-K, Pnm, D-Dl, DO, S-Skma, US-Wc*, 1 ed. in Concertino (1964), 1 ed. W. Lebermann (Locarno, 1965); 4 for vn extant only in alternate versions, incl. 3 for fl (1 of which also arr. for va *D-EB*), 1 for ob [see below]; 1 for fl (London, *c*1770), ed. W. Lebermann (London, 1961); 3 for fl, *D-KA, Rtt, F-Pc* [also listed as vn concs. in Breitkopf catalogue (1762)], 1 ed. in EDM, 1st ser., li (1964); 8 for fl, *A-LA, CH-EN, D-KA, Rtt, RH*, 1 ed. H. Kölbel (Zürich, 1966); 1 for ob [also listed as vn and fl concs. in Breitkopf catalogues (1762–3)], ed. H. Töttcher and H.F. Hartig (Hamburg, 1957); 1 for cl, *Rtt*, ed. in Concertino (1967); ?4 for kbd in Six Concertos ... by J. Stamitz (London, *c*1775) [no.4 by J.J. Agrell, no.6 by J.G. Lang; probably incl. 2 hpd concs. listed in catalogues of La Chevardière (*c*1763–4)], 1 (also pubd The Hague, *c*1767) ed. K. Schultz-Hauser (Mainz, 1981) and R. Walter (Vienna, 1986)

Other orch: 2 pastorellas, *Rtt*; 12 minuets, 13 polonaises, *A-Wn, SK-TR*, doubtful

CHAMBER

Trios: 6 for vn, fl, bc (n.d.); 1 for vn, fl, bc, *B-Bc*; 4 for 2 vn, bc, *CZ-Pnm, D-DS, KA, S-Skma*; 2 for 2 fl, bc, *B-Bc, D-HR*; 1 for ob, vn, bc, *US-Wc*

Sonatas: 6 sonate da camera, vn, bc, op.6 (*c*1759), facs. in ECCS, v (1991) [also as 6 Solos (London, *c*1767)], 1 ed. in DTB, xxviii, Jg.xvi (1915), 1 ed. in MAB, xxviii (1956), 1 ed. in Böhmische Violinsonaten, ed. S. Gerlach and Z. Pilková, i (Munich, 1982); 5 for vn, bc, *B-Bc, F-Pc*; ?6 for vc, bc, *D-SWl*, doubtful; ?1 for vn, hpd (London, *c*1770) [also attrib. C.H. Graun, J.G. Neruda]

Other chbr: 2 divertissements en duo, vn solo (1762), ed. E. Zetlin (New York, 1949); 6 fl duets (London, *c*1775); caprices, vn solo, *A-Wgm, Wn, D-Bsb*, Rome, Fondo Monachesi, doubtful; 8 minuets, 1 polonaise, *D-DS*, doubtful

VOCAL

Liturgical: Mass, D, 4vv, chorus, orch, org, *A-Gd, D-Bsb, I-MOe*, ed. in DTB, new ser., iii (1980); Kyrie–Gloria, 4vv, orch, org, *CZ-ME*; Litanie lauretanae, D, 4vv, 2 vn, 2 clarini, b, org, *Pnm*; Lytaniae lauretanae (Solenne), C, 4vv, 2 vn, b, org, *CZ-ME, Pnm, SK-Mms*; Offertorium [Motetto] de venerabili sacramento, 4vv, orch, org, *CZ-Pak, Psj, SK-Mms*, ed. in DTB, new ser., iii (1980)

Other vocal: Cantata, B solo, orch, *D-F*; Aria de omni tempore, S, orch, *CZ-Pnm*

Lost works incl. at least 10 syms.; 5 partitas; 1 pastorella, vn obbl; ?7 vn concs.; fl conc.; ?1 hpd conc.; 3 vn sonatas; vn sonata, hpd obbl, doubtful; Omni die, aria, B solo, orch

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(2) Carl (Philipp) Stamitz (*b* Mannheim, bap. 8 May 1745; *d* Jena, 9 Nov 1801). Composer and violinist, viola player and viola d'amore player, son of (1) Johann Stamitz. He was a leading member of the second generation of Mannheim orchestral composers, a widely travelled performer and a major contributor to the literature of the symphonie concertante and concerto.

1. LIFE. Carl Stamitz received his earliest musical training in Mannheim from his father, but was only 11 when his father died. His subsequent teachers were other court

musicians: Christian Cannabich, Ignaz Holzbauer and F.X. Richter. Extant orchestral lists include Stamitz as a violinist with the electoral orchestra from 1762 to 1770, a position that enabled him to learn the contemporary Mannheim repertory and master a brilliant performing technique.

In 1770 Stamitz went to Paris, stopping en route to perform in Mons. By 1771 he was court composer and conductor for Duke Louis of Noailles in Paris, where he came in contact with such musicians as Gossec, Leduc, Sieber and Beer. In addition to publishing many new compositions in Paris, both Stamitz and his brother (3) Anton were active performers at the Concert Spirituel in the 1770s. Between 1771 and 1773 the *Mercure de France* reported appearances of both brothers as well as performances of their compositions, but often without distinguishing clearly between Carl and Anton. In summer 1772 Stamitz lived at Versailles, where he composed *La promenade royale*, the first of several programme symphonies. During his tenure with the Duke of Noailles, journeys as a virtuoso took him in 1772 to Vienna, in 1773 to Frankfurt, and in 1774 to Augsburg, Vienna and also Strasbourg, where he published six quartets and delivered compositions to Ignaz von Beecke for Prince Kraft Ernst von Oettingen-Wallerstein. Carl or possibly Anton performed again at the Concert Spirituel on 2 February, 25 March and 7 April 1775; the *Mercure de France* described a concert on 24 December 1775 at which a 'grande symphonie nouvelle de M. Stamitz l'aîné' was performed with the composer himself as one of the brilliant violinists. Additional references occur until March 1777. Stamitz's years of relative security had come to a close; henceforth he lived the life of a travelling virtuoso, never holding an important permanent position.

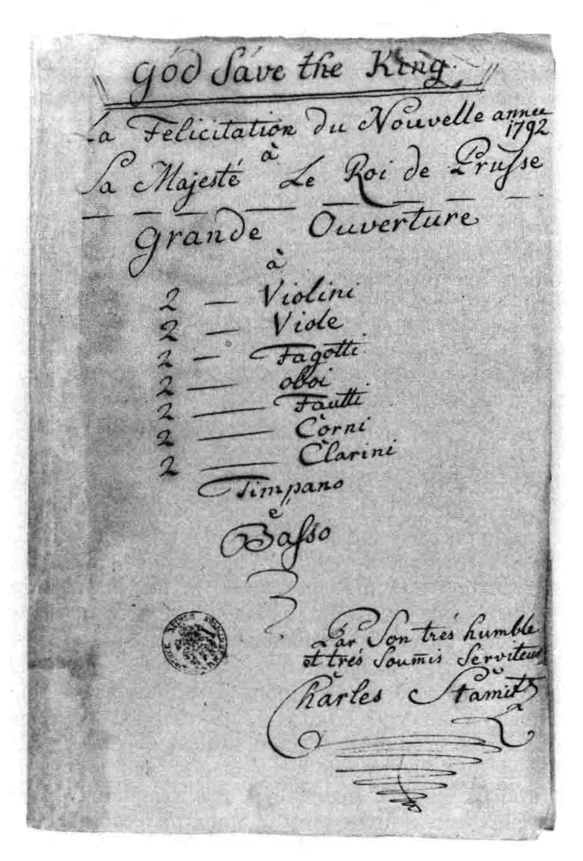
Stamitz's departure from Paris has not been precisely documented, but newspaper advertisements show that he was an active performer in London at least from May 1777 until 1780, often in association with J.C. Bach. On 6 April 1778 he gave a benefit concert of his own at the King's Theatre. While in London he published many compositions, especially chamber works, continuing to list himself as composer to the Duke of Noailles. Some time after 1780 he moved to The Hague, where between May 1782 and July 1784 he appeared, primarily as a viola soloist, in no fewer than 28 concerts at the court of William V, Prince of Orange. The concert on 23 November 1783 featured not only Stamitz but Beethoven (aged 12), who played the piano and received a higher payment than his older colleague. Many compositions written by Stamitz during this period were published by B. Hummel of The Hague.

By April 1785 Stamitz had arrived in Hamburg, where he gave two academies. In August he performed in Lübeck, returning to Hamburg for two final concerts in the autumn. On 17 April 1786 he was in Magdeburg; he then went to Leipzig and to Berlin, where on 19 May 1786 he joined J.A. Hiller in directing a performance of Handel's *Messiah* in the cathedral. At this time, according to Gerber, Stamitz negotiated a contract (as yet undiscovered) with the King of Prussia that guaranteed payment for any work composed by him for the Berlin court. Nor is there conclusive evidence to support Gerber's claim that in 1787 Stamitz held the title of Kapellmeister to the Prince of Hohenlohe-Schillingsfürst, although it is found on a printed concert announcement of 1792 and in his death notice.

In 1787 Stamitz travelled widely, performing as a viola player in Dresden, Prague and Halle, and appearing in Nuremberg on 3 November 1787 for a performance of his musical allegory on the occasion of Blanchard's balloon ascent. Concert reviews from 1788 and 1789 report his appearance as a viola player in Kassel. In 1789 he became director of the Liebhaber concerts there, a position he retained until April 1790.

Some time before 1790 Stamitz married Maria Josepha Pilz (*b* 1764; *d* Jena, 17 Jan 1801), and they settled in Greiz, Voigtland, where their first son was born in August 1790. The birth of a daughter by July 1792 and the illness of his wife prevented him from travelling extensively, and he tried unsuccessfully to obtain a permanent court position from Friedrich Franz I, Duke of Mecklenburg-Schwerin. He continued to earn what little he could by sending compositions to the King of Prussia (fig.3), the Prince of Orange, the court at Schwerin and the court of Oettingen-Wallerstein, and succeeded in arranging two concerts, one on 12 November 1792 at the Hoftheater in Weimar, the other on 19 March 1793 in Leipzig. Letters to Breitkopf on 30 April and 6 May 1793 seeking help in producing operas and concerts or in finding a permanent position in Leipzig were of no avail.

A trip back to Mannheim before spring 1795 brought a variety of commissions, as mentioned in Stamitz's letter to Breitkopf of 28 May 1795 from Jena, where he had moved with his family to become Kapellmeister and


God Save the King
La Felicitation du Nouvelle année 1792
à
Sa Majesté Le Roi de Prusse
Grande Ouverture
à
2 — Violini
2 — Viole
2 — Fagotti
2 — oboi
2 — Flautti
2 — Corni
2 — Clarini
Timpano
e
Basso
Par Son très humble
et très Soumis Serviteur
Charles Stamitz

3. *Title-page, in the composer's hand, of Carl Stamitz's 'Grande ouverture: God Save the King', 1791 (D-Bsb KHM 5308)*

teacher of music at the university. This post was not sufficient to settle his affairs, however, and he sent compositions as far as Wales and Russia in hope of compensation. Stamitz even planned a concert tour to St Petersburg, but the letter sanctioning the trip did not arrive until after his death. Two sons born in Jena, like Stamitz's other children, died in childhood.

Despite Stamitz's earlier fame and his plans for grandiose concerts and travels – and even attempts at alchemy – his debts at the time of his death were so great that his possessions had to be auctioned. A printed catalogue of his music manuscripts was published for a separate auction in 1810, but the mode of the times had changed, and the music was neither bid for nor bought privately. The collection remained in Jena until 1812, but since then has disappeared.

2. WORKS. Stamitz composed nearly as many chamber as orchestral works, but his reputation as a composer derives principally from the latter. His over 50 symphonies, 38 symphonies concertantes and more than 60 concertos make him the most prolific orchestral composer from Mannheim. On the whole his compositions reflect his Mannheim heritage, as seen in their idiomatic treatment of the orchestra, dynamic effects, homophonic texture, contrasting thematic types and specific Mannheim melodic clichés. Yet his years in Paris and London fostered the bulk of his compositions – in particular the popular symphonie concertante – and such characteristics of his style as pervasive lyricism and ease of melodic flow (often bordering on the superficial) place his music in a more cosmopolitan context than that of Mannheim alone.

Stamitz's instrumentation is standard for the time, but exceptions to the norm do occur: the Masquerade Symphony (*c*1781) employs an expanded percussion section to simulate Turkish music, and there are two works for double orchestra. Unlike his father, over half of whose symphonies are in four movements, Stamitz adopted the three-movement Italian pattern (fast–slow–fast) in almost all his extant orchestral works: only four symphonies use a minuet and trio as third movement (two others are programmatic works with relatively free structure), and eight of the 28 surviving symphonies concertantes are in two movements, a plan common in this genre, rather than three.

Stamitz's earliest symphonies date from his Mannheim years, and the last from Greiz in 1791. Like his contemporaries at Mannheim, he generally cast his first movements and finales in binary sonata form (like sonata form but with only partial recapitulation), often without repeat signs. 12 of his symphonies have slow introductions; in the early and middle-period symphonies there is often a rhythmic or motivic relationship between the introduction and first movement. In first movements Stamitz made relatively consistent use of contrasting secondary themes in the dominant, commonly set off by a reduction in orchestration and often featuring wind instruments in 3rds. Development sections are seldom extensive, and they tend to avoid concentrated reworking of material from the exposition; instead, they are closely linked formally to the recapitulation and frequently introduce episodic material. A few symphonies omit developments entirely. Most of Stamitz's recapitulations begin with the second theme, though examples of full recapitulation can be found in symphonies throughout his career.

Stamitz's second movements were praised by his contemporaries for their lyricism and expressiveness. Sentimental appoggiaturas are frequent, and over a quarter of these movements are in minor keys. Simple binary and binary sonata structures are typical. Stamitz's last movements resemble his first in form except in the case of seven symphonies that close with rondos.

Of Stamitz's 38 known symphonies concertantes, 30 call for two solo instruments (most often a pair of violins or a violin and cello), the others as many as seven. First movements follow the basic ritornello structure common in the 18th-century solo concerto, with three or four tutti sections in various keys framing modulatory or recapitulatory solo sections. Stamitz used two types of finale: the norm is a rondo, but in five works there are minuets and trios, adapted in various ways to incorporate the soloists. He used rondos in his orchestral works more often than other composers from Mannheim, presumably a result of his extensive contact with French music during the 1770s.

Stamitz wrote solo concertos for a wide range of instruments, including violin (15), clarinet (10), flute (8) and bassoon (7); many of these works are lost. His orchestral and chamber compositions for viola d'amore, an instrument with which the composer was especially identified, are historically important for their use of all seven strings, double and triple stops, left-hand pizzicato and harmonics.

WORKS

printed works published in Paris unless otherwise stated

ORCHESTRAL

Syms. [thematic catalogue of syms. and symphonies concertantes in DTB, iv, Jg.iii/1 (1902)]: 3 as op.2 (1768), lost, but nos.1 and 3 in MS in *D-Bsb*, *Rtt*; 6 as op.6 (1771) [also as opp.15, 16]; 6 as op.9 (1772); La chasse (1772) [with added movt, *Rtt*]; 3 as op.15 (1776); 6 as op.13 (London, 1777) [also as op.16], 2 ed. in DTB, xv, Jg.viii/2 (1907); 3 as op.24 (The Hague, 1786); 3 as op.25 (The Hague, *c*1787); 4 in anthologies (Paris and Liège, 1773–6); A Grand Overture (London, *c*1790); 13 further syms. in MS, incl. La promenade royale, 1772, Masquerade, *c*1781, Sinfonia a due cori, Grande ouverture: God Save the King (1791), *A-KR*, *CZ-Pnm*, *D-Bsb*, *Rtt*, *Swl*, *WRtl*, *US-Wc*; ?3 lost, incl. 1 advertised 1775

Symphonies concertantes (only solo insts indicated): 9 for 2 vn: 8 (1773–6), incl. no.9, ed. F. Kneusslin (Zürich, 1947), no.16, ed. F. Schroeder (Hamburg, 1959), 1 as op.18 no.2 (*c*1776) and 3 lost, plus 1 in *D-Bsb*; 1 for vn, vn/vc (1774); 8 for vn, vc (1773–5); 2 for vn, va: 1 in *BFb*, 1 lost; 1 for vn, hn, lost; 1 for ob/fl, bn (1778), arr. for cl, bn, *Rtt*, ed. J. Wojciechowski (Hamburg, 1954); 4 for ob, bn: no.21 (*c*1780); 1 in *CZ-Pnm*, ed. W. Martin (Monteux, 1989) and in The Symphony 1720–1740, ser. C, iv (New York, 1984), also arr. for vn, va, *CH-Bu*, ed. F. Kneusslin (Basle, 1968); 2 lost, but 1 extant in arr. for cl, bn, *PL-WRu*; 1 for cl, vn/cl (*c*1777), ed. W. Lebermann [for 2 cl] (Frankfurt, 1968); 1 for bn, hn (n.d.), lost; 2 for 2 vn, va: no.7 (1774), 1 as op.18 no.1 (*c*1776); 1 for vn, va, vc (1774–5); 1 for 2 vn, vc (1773); 1 for 2 vn, va, vc, ?1774, *D-Rtt*; 1 for vn, ob/vn, va, bn/vc, op.14 (?1776); Echo symphony (Divertimento a 2 chori), ob/vn, vn, bn/vc, 2 hn, 1780, *Bsb*, *DS*, *Rtt*; Concerto per 7 stromenti principali, fl, ob, cl, 2 hn, vn, vc, *A-Wgm*, *D-Bsb*, *SWl*; 2 further works, 1 for 2 fl, 1 for 2 ob, lost

Concs.: 15 for vn: 2 as op.12 (1774), 1 ed. M. Hochkofler (London, 1957); 1, A (1776); nos.4, 5, 7 (1776–7); 4 in *Mbs*, 1 ed. D. Hellmann (Wiesbaden, 1971); 5 lost [6 others doubtful]; ?3 for va: no.1 (1774), ed. K. Soldan (Leipzig, 1937); no.2 (1774), lost, but extant in arr. for kbd, *DO*; 1 in *Dl* [movts 1 and 3 also attrib. Giornovichi]; 3 for va d'amore, *A-Wgm*, *D-Bsb*, *SPlb* [arr. from unknown original]; Sonata, va d'amore, orch, *GB-Lbl*; ?6 for vc: 1, C (1777), ed. P. Gradenwitz (Wiesbaden, 1965); 3 in *D-Bsb*, ed. in HM, lxxix, civ, cv (1951–3); ?2 lost; 8 for fl: 1, D (1775–7), ed. in EDM, 1st ser., li (1964); 1, E (1778–9); 1, G, op.29 (The Hague, n.d.), ed. in Concertino (Mainz, 1965); 1 in *A-LA*; 4 lost; ?1 for ob, *PL-WRu*, 1–3 others lost; 10 for cl: no.1 in 2 concertos (*c*1777) [no.2 by E. Eichner], ed. G. Balassa (Budapest and Zürich,

1970); no.3 (*c*1777); no.5 (*c*1780), ed. A. Badley (Wellington, 1999) [also for ob, *D-HR*, ed. J. Wojciechowski (Hamburg, 1963)]; no.6 (*c*1780); 1, E♭ (Berlin, 1793); 2 in *A-Wn*, ed. A. Badley (Wellington, 1999), 1 ed. J. Wojciechowski (Frankfurt, 1957), 1 ed. J. Michaels (Hamburg, 1958); 1 formerly in *D-DS*, ed. H. Boese (Leipzig, 1956); 1 in *Rtt*, ed. J. Wojciechowski (Hamburg, 1953); 1 in *F-Pc*, ed. G. Balassa (Mainz and Budapest, 1980); ?1 for basset-hn, *D-BFb* [1st movt also for bn, *SWl*]; ?7 for bn: 2 in *SWl* [1 with same 1st movt as basset-hn conc.], 1 ed. J. Wojciechowski (Hamburg, 1956) and D.J. Rhodes (Barrhill, Ayrshire, 1997), 1 ed. D.J. Rhodes (Barrhill, Ayrshire, 1998–9); 5 lost, advertised 1778–84; 3 for hn: 1, E (*c*1782–4) [attrib. G. Punto, *c*1789, apparently based on works by Stamitz], ed. in Concertino (Mainz, 1968); 2 lost; 2 for pf: 1 in *CZ-Pnm*, *D-LB*, ed. G. Rhau (Wiesbaden, 1948); 1 (1779), lost; 2 for hp, lost

Other orch: 8 orch qts (all ed. A. Badley, Wellington, 1995): 6 as op.1 (1770); 2 in 6 quatuors (Strasbourg, 1774), 1 ed. in DTB, xxviii, Jg.xvi (1915)

CHAMBER

thematic catalogue in DTB, xxviii, Jg.xvi (1915)

Larger ens: 7 parties, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, *Dl*; 6 minuets, 2 fl, 2 hn, 2 vn, b (London, *c*1777); 4 divertissements, 2 cl, 2 bn, 2 hn, op.21 (The Hague, n.d.), lost; 2 sextets, 2 hn, str, *HR*, *SWl*; 4 quintetti concertanti: 3 for ob/vn, 2 va, hn/vc, b as op.11 (*c*1775), 1 for str (*c*1775) [3 also pubd as str qnts, op.10; incl. arrs. of 6 quatuors concertantes, op.12 (1774)], 3 ed. H. Winschermann and F. Buck (Hamburg, 1966); 12 sérénades, 2 fl, bn, 2 hn, op.28 (The Hague, 1786) [also arr. kbd as op.26 (The Hague, 1789)], ed. W. Lebermann (Hamburg, 1961); 5 str qnts, 1 qnt for harp, 2 hn, 2 va, lost; 19 works for 10 wind insts, 1795, 16 works for wind insts, perc, 1801, 16 marches for 12 wind insts, all lost

Qts: 6 for str qt or orch, op.1 (1770), ed. A. Badley (Wellington, 1995); 6 for cl, vn, va, b, op.8 (1773), 1 ed. in HM, cix (1954), 1 ed. in DTB, xxvii, Jg.xv (1914), 2 ed. K. Janetki (London, 1958); 6 quatuors (Strasbourg, 1774) [incl. 2 orch qts, 2 qts for fl/ob/cl/vn, vn, va, vc; also as opp.4, 11, 14], ed. A. Badley (Wellington, 1995), 1 ed. in Concertino (Mainz, 1961), 1 ed. A. Ott (Munich, 1960); 6 quatuors concertantes, vn, 2 va, vc, op.12 (1774) [also as opp.2, 10, 15], no.6 ed. U. Drüner (Munich, 1978); 3 quartetti concertante, cl/vn, vn, va, b, op.12 (1775); 6 as op.19 (1779) [4 for cl, str, 2 for bn, str], no.1, E♭ (London, 1966), no.2 ed. D. Lasocki (London, 1971), no.3 ed. J. Kurtz (London, 1970), nos.5 and 6 ed. W. Waterhouse (London, 1967); 6 quatuors concertant, op.22 (1783); 1 for va d'amore, vn, va, vc [also for bn, str; anon.], *D-SWl*

Trios: 6 for 2 vn, b (1768), 1 ed. in DTB, xxviii, Jg.xvi (1915); 6 for 2 vn, b, op.2 (1770); 6 for 2 vn, b, op.7 (1777) [also as op.1]; 6 sonates en trio, hpd, vn, b, op.15 (1776); 6 for fl/vn, vc, op.14 (London, *c*1780) [also as op.17], 1 ed. in NM, xxxiii (1928/*R*), 1 ed. in Collegium musicum, lxx (Leipzig, 1938); 6 for fl/vn, vn, vc (London, *c*1785); 2 for vn/fl, vn, vc, op.16 (London, *c*1785) (together with 4 earlier trios; also as op.21]; 1 for fl/vn, vn, b, op.25 (Amsterdam, 1785) [together with 2 earlier trios]; 6 divertissements ou airs, arr. fl, vn, b (The Hague, n.d.); 1 for fl, fl/vn, vc, *D-Bsb*, ed. F. Schnapp (Kassel, 1939); 1 for 2 vn, vc, *A-Wgm*; 1 for hn, vn, vc, *CZ-Pnm*, ed. in Diletto musicale, cxcvii (Vienna, 1970)

Duos: 30 for vn, va: 6 as op.10 (*c*1773) [also as opp.1, 8], 2 ed. in Diletto musicale, cviii, cxix (Vienna, 1964); 3 as op.12 (Amsterdam, 1777); 6 as op.19 (*c*1778) [also for vn, vc; also as op.18], ed. A. Ott (Munich, 1955); 6 as op.34 (London, *c*1785) [also as op.19]; 6 as op.23 (The Hague, 1786) [also for 2 vn]; 2 Duos (London, n.d.); Grand duo (Offenbach, *c*1803); 15 sonatas, vn, kbd: 6 as op.15 (London, *c*1778) [also as op.20], 3 as op.17 (*c*1778), 6 in *D-Dl*; 6 fl/vn duets (London, ?1772); 6 Sonatas, vn/fl, vn (London, 1776); 6 vn duos (Amsterdam, *c*1778); Sonata, kbd, va obbl (London, *c*1778) [also as op.6], ed. W. Lebermann (Mainz, 1969); 3 Duets, vc, vn/vc (London, *c*1780); 6 fl/vn duos, op.27 (The Hague, 1785), ed. in NM, lxii, clxxviii (1930, 1954); 6 va duos, *Bsb*, ed. W. Lebermann (Mainz, 1955); Duo, va d'amore, vn/va, *Bsb* [also with orch conclusion], ed. K. Stumpf (Vienna, 1973); Sonata, va d'amore, b, *A-Wgm*, ed. in DTB, xxviii, Jg.xvi (1915); 6 further vn duets, doubtful

VOCAL

Dramatic: Der verliebte Vormund (Spl), before 1787, lost; Dardanus [Dardanens Sieg, oder Der Triumph der Liebe und Tugend] (grand op), *c*1800, lost

Other vocal: Mass, D, *D-EB*; 3 cants., solo vv, chorus, orch, music lost: Ein grosses allegorisches Stück (Nuremberg, 1787) [on the occasion of Blanchard's balloon ascent]; Teutsche Gefühle am Schluss des kriegevollen Jahrs 1794 (C.L. Schübler); Festgesang, 23 March 1801 [on the occasion of Tsar Aleksandr I's accession]; 4 ariettas or scenas, S, orch, *A-Wgm*, *D-HR*, *SWl*; 2 soprano arias with variations, lost

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(3) Anton (Thadäus Johann Nepomuk) Stamitz (*b* Německý Brod [now Havlíčkův Brod], 27 Nov 1750; *d* Paris or Versailles, between 1796 and 1809). Composer, violinist andviola player, son of (1) Johann Stamitz. He should not be confused with a brother, Johann Baptist (*b* Mannheim, 25 Nov 1754; bur. 20 Dec 1755). Anton was born during a family visit to Německý Brod. Johann Stamitz had returned to Mannheim in late March 1750, and his wife and new son presumably joined him there in 1751. Anton grew up at the electoral court and as a youth received violin instruction from his brother (2) Carl and from Christian Cannabich. He is listed in court almanacs as a violinist in the Mannheim orchestra in 1764–6 and again in 1770. The latter listing states that he was a supernumerary (*Accessist*), and it is probable that this was his status during the entire period 1764–70. In 1770 he moved to Paris with Carl. There, in addition to performing during the next 20 years, Anton composed the main body of his works – principally concertos (many for his own use), quartets, trios and duos. The first specific mention of Anton in Paris occurs in a report in the *Mercure de France* of the Concert Spirituel on 25 March 1772, when he played a violin and viola duo with Carl. Anton may also have appeared at other concerts between 1772 and March 1777 for which the *Mercure de France* gives only the surname 'Stamitz'. As a composer he is first explicitly mentioned in May 1777, when a symphonie concertante by him for oboe and bassoon was performed at the Concert Spirituel.

With Carl's departure for England in 1777, Anton figured more prominently in Parisian musical circles,

appearing twice at the Concert Spirituel in 1778 as soloist in his own viola concertos. Between 24 December 1779 and 24 December 1787 five more concertos, one definitely by Anton and several of the others probably so, were played at these concerts. Mozart, who was in Paris in 1778, was evidently not favourably impressed with either Anton or Carl, for he wrote to his father from there (9 July):

Of the two Stamitz brothers only the younger one is here, the elder (the real composer à la Hafeneder) is in London. They indeed are two wretched scribblers, gamblers, swillers and adulterers – not the kind of people for me. The one who is here has scarcely a decent coat to his back.

Mozart's statements of this sort cannot always be taken at face value, but there is evidence that Anton had numerous debts, at least during the 1780s. Between September 1778 and 31 January 1780 Stamitz was violin instructor to Rodolphe Kreutzer at Versailles, receiving 18 livres monthly for 12 lessons. Many of his duos for string instruments were no doubt written in conjunction with his teaching, and as an instructor he gained fame when Kreutzer, aged 13, made a successful début playing a violin concerto of Anton's at the Concert Spirituel on 25 May 1780.

In 1782 the *Almanach musical* provided an address in Paris for Stamitz, but in the same year he probably moved to Versailles, for court records list him as a violinist with the *musique du roi* there from 1782 to 1789. At the same time various publications give Anton the title *ordinaire de la musique du roi*. With the Revolution in 1789 Stamitz dropped from sight. A news item from 1796 states that he was at that time in an asylum for the insane, having gone mad in 1789 (Lebermann). He must have died at some point between 1796 and 1809, for two letters from his widow, N. Bouchet de Grandpré, written in Paris in June and November 1809, explain that she is no longer receiving the pension of 800 livres granted at the death of her husband.

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EUGENE K. WOLF (1), JEAN K. WOLF, EUGENE K. WOLF (2, text), FRITZ KAISER/EUGENE K. WOLF (2, work-list), EUGENE K. WOLF, JEAN K. WOLF (3)

Stampiglia, Silvio (*b* Civita Lavinia [now Lanuvio], nr Rome, 14 March 1664; *d* Naples, 27 Jan 1725). Italian librettist. His career was traced in fine detail by Pier-Caterino Zeno (brother of Apostolo Zeno) in 1733. His first published dramas were the oratorios *S Stefano, primo re dell' Ungheria* and *La gioa nel seno d'Abramo*, set by Lanciani in 1687 and 1690 respectively, and in the latter year he took the name Palemone Licurio in the Arcadian Academy, of which he was a founder-member. His next oratorio, as well as his serenatas and operas of 1692–1702 (which began with reworkings of others' opera librettos), were written for two fellow Arcadians, Filippo Colonna and his brother-in-law Luigi della Cerda, Duke of Medinaceli. *Xerse* (1694) is the first opera libretto in which Stampiglia is identified as the adapter; he kept Minato's characters and story of 1654, but completely reworked the internal structure by shifting the focus to exit arias. The comedy that he retained (e.g. the befuddled behaviour of King Xerxes) is well known from performances of Handel's 1738 setting.

Stampiglia's first five original opera librettos were written for the Teatro di S Bartolomeo, Naples, in 1696–1702. They are playful in tone, with comic characters often mocking the nobles, who are unyielding in their devotion to Love despite the interference of old-fashioned (i.e. anti-Arcadian) melodramatic indignities, such as falling asleep and dreaming on stage, transvestism and imprisonments (which lead to melodramatic rescues). Such lively works established Stampiglia as the most successful and sought-after librettist of his day. His first opera, *Il trionfo di Camilla*, received 38 productions in 70 years; the three in London alone totalled 111 performances between 1706 and 1728. His second, *La caduta de' Decemviri*, received ten productions in 31 years. The most sensational in many ways was the third, *Partenope*, which was produced 41 times in 57 years. With music by Manuel de Zumaya for the theatre of the Viceroy of Mexico in 1711, it was the first Italian opera known to have been produced in the New World.

Alessandro Scarlatti set three of Stampiglia's first five operas, and many well-known composers reset them. Vinci reset his first four works in 1724–7, and *Partenope* was reset by both Handel and Vivaldi in the 1730s.

Driven from Naples by the War of the Spanish Succession (1701–14), Stampiglia moved to Rome, where he received commissions from Genoa, Rome, Naples and Prince Ferdinando de' Medici. By the end of 1706 he had been named imperial poet to Joseph I, partly as a result of the influence of his chief musical collaborator, Giovanni Bononcini, with whom he wrote 20 dramatic works. Stampiglia began at the splendid salary of 3000 florins (600 more than that of the other imperial poet, P.A. Bernardoni), which was later raised to 4000. During his four and a half years in the service of Joseph I he wrote four operas, eight serenatas and an oratorio, and he revised two of his earlier operas (*Turno Aricino* and his adaptation of *Muzio Scevola*) for revivals in Vienna. After Joseph I died on 17 April 1711, Stampiglia remained in Vienna until at least 1714 (and perhaps until 1718, when Apostolo Zeno replaced him), but Charles VI did not commission him to write any new works. Stampiglia retained the title of imperial poet when he returned to Italy, and he received commissions mainly from Viennese diplomats during his final years in Rome (?1718–22) and Naples (1722–5). His last three librettos are dated 1723; the only one that survives is the serenata *Imeneo*, which features a highly amusing mad scene at its climax. Among his 24 serentas and 13 oratorios, it is his only work known to have received numerous later productions as well as various new settings, including those by Handel in 1740 and Jommelli in 1765.

In 1725 Apostolo Zeno declared that Stampiglia was 'more ingenious than wise' ('più ingegnoso che dotto') and that his dramas manifested 'più di spirito che di studio'. Indeed, their zestful spirit is quite foreign to the formulaic *opere serie* that Zeno and other 'reformers' were writing from the 1690s onwards. Anna Mondolfi (*ES*) has observed that even Stampiglia's magnanimous heroes (e.g. Caius Graccus) make crude parodistic remarks. Thus his 13 operas seem to counter the purgative movement of his day, and as might be expected, his outdated comic scenes and other irregularities were often excised by the expurgatorial editors of revivals. They consequently removed some of the 'spirito' found in the originals, but they could not remove it all, which is presumably why Stampiglia's operas continued to receive new settings and stagings until, and even beyond, 1750. His son Luigi Maria was also a librettist, but seems to have been active mainly as an adapter and translator.

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LOWELL LINDGREN

Stamps, V(irgil) O(liver) (*b* nr Gilmer, TX, 18 Sept 1892; *d* Dallas, 19 Aug 1940). American publisher and composer of gospel hymns. After gaining experience with other publishing companies he established his own business, the V.O. Stamps Music Company, in Jacksonville, Texas, in 1924. Two years later he formed a partnership with J.R. BAXTER, renaming the business the Stamps–Baxter Music Company, and assumed the position of president. In 1929 the main office was moved to Dallas, and largely through Stamps's efforts Dallas became the chief centre for gospel music in the 1930s. Stamps was also a performer, and organized singing-schools, all-night singing sessions and the weekly radio programme the 'Singing Convention of the Air'. In addition to convention books and special collections for radio, television, and quartet performances, the company published hymnals in both round- and shape-note notation.

His brother, Frank Stamps (*b* Simpsonville, TX, 7 Oct 1896; *d* Dallas, 12 Feb 1965) established the Stamps Quartet Music Company in Dallas in 1945, publishing convention books and other song collections as well as a monthly magazine, *Stamps Quartet News*. In 1962 he sold it to the Blackwood Brothers Quartet and in 1964 it was sold to the Skyliters Recording Co. of Memphis.

See also GOSPEL MUSIC, §I, 2 and SHAPE-NOTE HYMNODY, §5.

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SHIRLEY BEARY

Stamps-Baxter Music Company. *See* BAXTER, J.R..

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Stanchinsky, Aleksey Vladimirovich (*b* Obolsunovo, Vladimir region, 9 March 1888; *d* nr Logachyovo, Smolensk region, 6 Oct 1914). Russian composer and pianist. He composed and performed his first compositions at the age of six. In 1899 he moved with his family to Logachyovo, a village near Novospasskiy where Glinka had collected folksong. From 1904 onwards, he made frequent visits to Moscow where he took private lessons with Josef Lhévinne and Konstantin Eiges (piano), Zhilyayev (harmony and counterpoint) and Grechaninov (composition). The latter introduced Stanchinsky to Sergey Taneyev; in 1907 he entered the Moscow Conservatory where he continued his studies with Taneyev and Igumnov (piano). At Taneyev's house Stanchinsky met Sabaneyev who 'instinctively felt that here was a victim of highly nervous and unbalanced temperament' (Sabaneyev, 1927). On the death of his father in 1908, Stanchinsky's creative flow temporarily ceased and he became subject to hallucinations and religious mania. He was confined to a clinic for a year and, despite periods of lucidity, he was pronounced incurable. When he resumed composition, his style was markedly more mature and freer from the influences detectable in his previous works. He became the rising star of Moscow musical circles and manuscript copies of his works were circulated by admirers. During 1910 it is known that he collected and wrote down folksongs in the Smolensk province, and around this time he appears to have formed some sort of acquaintance with Skryabin and Medtner. In late 1913 he resumed his studies with Eiges and in 1914 he performed some of his works in the Maliy Zal of the Moscow Conservatory; their favourable reception had a remedial effect on the composer's health. However, this turnaround occurred too late to avert catastrophe. In October 1914, returning to Logachyovo from a visit to the Crimea he wandered the countryside for several days and was found dead by a river. The exact circumstances of his death have never been ascertained. Medtner wrote his Three Pieces op.31 in memory of Stanchinsky while Anatoly Aleksandrov and Zhilyayev edited Stanchinsky's works. Many of these appeared separately in the 1920s and a complete edition of the piano pieces was issued in 1960.

Stanchinsky was initially very productive and his first works reflect a variety of influences. The first subject material of the sonata movement of 1906 is highly reminiscent of that of the opening movements of Skryabin's second and third sonatas, while the second subject is similar to many passages in Grieg's *Lyric Pieces*. In other earlier works there are harmonic progressions and nuances borrowed from folksong that recall the music of Musorgsky. The numerous preludes written during these years demonstrate a widening harmonic palette, increasing rhythmic inventiveness and a growing sensibility for polyphonic piano writing. In the Etude in G minor of 1907, the economical use of motifs goes beyond that found in the sonata movement, while subtle shifts of rhythmic emphasis transform motivic cells without changing their essential character. In his later works, written after 1908, Stanchinsky explored uncharted ground. His experiments with asymmetrical metres (such as in the second movement of the Second Piano Sonata, notated in 11/8) had only been hinted at by 19th-century Russian music. Phrasing became even more laconic, in a manner that at times anticipates neo-classicism. He relied less on harmonies defined by chromatic voice leading; instead, sections with no definable tonality are rudely juxtaposed with extended passages which occupy a single, usually pandiatonic, harmonic area. Like Stravinsky in the later 1910s, Stanchinsky made structural use of the tensions between diatonic, octatonic, whole-tone and other modal collections in works which employed the intonations of Russian folksong as their primary melodic source (*Eskizï*, op.1). Perhaps the most striking aspect of the later works is the abundance of polyphonic writing: the finest examples are to be found in the *Tri prelyudii v forme kanonov* ('Three Preludes in Canonic Form', 1913–14). Here, his obsession with 'objective', formalized musical structures reaches its apex; the vibrant yet selfless spirit of these strictly canonic works were not matched again until Nancarrow's experiments of the 1940s. It is generally acknowledged that Stanchinsky's early death deprived Russian music of a figure of very considerable stature.

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JONATHAN POWELL

Standage, Simon (Andrew Thomas) (*b* High Wycombe, 8 Nov 1941). English violinist. He graduated in music from Cambridge University in 1963 and, through a Harkness Fellowship, went on to study with Ivan Galamian in New York. After his début at the Wigmore Hall in 1972, Standage became sub-leader of the English Chamber Orchestra (1974–8) and leader of the City of London Sinfonia (1980–89). From 1973 to 1991 he led Trevor Pinnock's period-instrument group the English Concert, with whom he recorded, among other works, Vivaldi's *Four Seasons* and the complete Haydn violin concertos. In 1981 he founded the Salomon Quartet, Britain's first significant quartet to use period instruments, with whom he has made many admired recordings of the Classical quartet and quintet repertory, including a complete cycle of Haydn quartets. Between 1991 and 1995, he was an

associate director of the Academy of Ancient Music. In 1990 Standage founded Collegium Musicum 90, which has made some notable recordings, particularly of music by Telemann and Leclair; his three discs of Leclair's violin concertos well demonstrate his characteristic clarity of tone and intention. As a director his generosity towards his players makes for a congenial working relationship based on mutual respect. Standage became a professor at the RAM, London, in 1983 and at the Dresden Akademie für Alte Musik in 1993. He plays a late 17th-century Giovanni Grancino violin.

LUCY ROBINSON

Ständchen (Ger.: 'serenade'). Use of the word 'Ständerle' is documented as early as the 16th century in Freiburg (see W. Salmen: 'Zur Praxis von Nachtmusiken durch Studenten und Kunstpfeifer', *Gesellschaftsgebundene instrumentale Unterhaltungsmusik des 18. Jahrhunderts: Eichstätt 1988*, 33). The term 'Ständchen' first appeared in 1618 in Praetorius's *Syntagma musicum* (iii, 18) and later in Walther's *Musicalisches Lexicon* (1732). Ständchen are sung by Don Giovanni, and by Count Almaviva in Rossini's *Il barbiere de Siviglia*. At the beginning of the 19th century it became a fashionable term for songs with a piano accompaniment which tended to imitate figures characteristic of the guitar. Schubert's *Leise flehen meine Lieder* (*Schwanengesang*) is a famous example, and several more are found in the works of Brahms and Richard Strauss. The term was also applied to movements for male-voice chorus.

See also SERENADE.

HUBERT UNVERRICHT

Standford, Patric [Gledhill, John Patrick Standford] (*b* Barnsley, 5 Feb 1939). English composer and teacher. He learnt piano and violin at a Quaker boarding-school in Ackworth. After service in the RAF he entered the Guildhall School of Music, where he studied with Rubbra. A Mendelssohn scholarship enabled him to study with Malipiero in Venice (1964). A meeting with Lutosławski in Dartington (1965) led to a period of study with him. The Polish school stands behind such aleatory works as *Notte* (1968) and *Cantico delle creature* (1969, rev. 1992).

Standford taught composition at the GSM (1969–80) and in 1980 he was appointed head of music at Bretton Hall, Leeds University. The Symphony no.1 (1972) won the Premio Città di Trieste. *Christus Requiem*, which contains a vivid portrayal of the Crucifixion, won the Yugoslav Solidarity Award in 1973 and the Oscar Espla Prize in 1974. His Symphony no.4 (1976) is scored for two pianos and percussion, reflecting the composer's interest in Japanese music. His works often contain quotations from other composers, for example his Symphony no.5 the *Mass of Our Lady and St Rochus* (now called *Mass for Hildegard of Bingen*), which uses material from Hildegard of Bingen, and the *New Messiah*, which reworks Handel. His Piano Trio (1970) was admired by Lennox Berkeley and Alan Rawsthorne, and his String Quartet no.2 (1973) won the Clements Memorial Prize in 1976.

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Op: Villon (a curious tragedy, 3), 1996

Orch: Epigrams, chbr orch, 1964; Saracinesco, sym. poem, 1966; Suite, small orch, 1966, rev. as An English Suite, 1992; Nocturne, small orch, 1967; Notte, chbr orch, 1968; Celestial Fire, ballet suite, 1968; Antitheses, 15 str, 1971; Sym. no.1, 'The Seasons', 1972; Vc, Conc., 1974; Nocturne 1974; Vn Conc., 1975; Sym. no.2, 1976; Variations, 1977 [transcr. of pf work]; A Christmas Carol Sym., orch, 1978; Ballet Suite: Reflections, 1980; Invocation, tuba, str, 1980; Dialogues, cimb, orch, 1981; Folksongs [set 1], str, 1982; War Memorial, elegy for str, 1989; Folksongs [set 2], str, 1992; A Jersey Suite, 1994; Sym. no.6, 1994

Choral: 2 Carols for Christmas, SATB, 1962; Christus requiem orat, S, Mez, T, B, nar, SATB, children's choir, orch, 1972; How amiable are thy dwellings, SATB, 1972; Stabat mater, SSATBB, 1977 [from Christus Requiem]; 3 Motets, SATB, 1977; Psalm Dances, SAB, orch, 1977; De profundis, TTBB, pf, 1978; 2 Songs, TTBB, 1978; Ancient Verses (Phaedrus, A. Poliziano, Seneca the younger), SATB, perc, 1978; Mass, SATB, brass band, 1980; Ave maris stella, SSA, 1981; 2 Songs, SSA, 1982; Sym. no.3, 'Towards Paradise', SATB, orch., 1982; O sacrum convivium, SSATBB, 1985; Mass of our Lady and St Rochus [Mass for Hildegard of Bingen], SATB, 1989; orat after Handel, New Messiah, S, T, B, SATB, orch, 1992

Solo vocal: Gitanjali (R. Tagore), Mez, fl, cl, hn, vn, va, vc, hp, 1964; Wayward Thoughts (R. Herrick, Playford, Wever), Bar, pf, 1968; Cantico delle creature (St. Francis), high v, str, 1969, rev. 1992; Nursery Songs (trad.), S, Bar, ob, pf, 1979; Valentine Songs (Anon.), T, pf, 1984; Sym. no.5, S, orch, 1985; The Inheritor (U. Vaughan Williams), T, str qt, 1991

Chbr: Suite française, wind qnt, 1964; Str Qt no.1, 1965; Bagatelles, str qt, 1969; Peasant Songs, vn, pf, 1970; Pf Trio, 1970; 4 Preludes, bn, pf, 1970; Sonatine, rec, hpd, 1970; 3 Pieces, vc, pf, 1971, rev. 1993; Str Qt no.2 'In memoriam', 1973; Sym. no.4 'Taikyoku', 2 pf, perc, 1976; A London Suite, str qt, 1979; Holiday Memories, 2 vn, vc, 1979; Invocation, tuba, pf, 1982; 4 Cartoons, ob, cl, bn, 1984; Divertimento, vn, pf, 1985; 3 Nocturnes, pf, ob, vn, va, vc, 1986; Pf Qt, 1986; 3 Pieces, va, pf, 1986; Suite humoresque, ob, cl, bn, pf, 1987; Fanfares for Wakefield Cathedral, 3 tpt, 3 trbn, 1988; Fairground Music, 4 fl, 1993; Suite, after Bartók, va, pf, 1993; A Comedy Suite, 4 sax, 1994; 4 Miniatures, 3 rec, 1994; Str Qnt, 1994

Solo inst: Metamorphosis, org, 1969; Variations, pf, 1969; 6 Preludes, pf, 1970, rev. 1993; Sonata, pf, 1971; 3 Preludes, gui, 1973; Sonata, vn, 1974; O Haupt voll Blut, chorale prelude, org, 1976; Meditation on the Birth of the Holy Infant, org, 1977; 2 pieces, cimb, 1980; Faeries, pf, 1987; 6 Danish Folksongs, pf, 1994; A Bach Suite, pf, 1995

Principal publishers: RTS Music, Novello

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DAVID C.F. WRIGHT

Standfuss, J(?ohann) C. (*d* after *c*1759). German composer. He was a violinist and répétiteur with G.H. Koch's theatre company about 1750, and wrote what is often regarded as the earliest German Singspiel. Despite Gerber's report that he died in a Hamburg hospital in 1756, he was presumably still alive in 1759, in which year two further Singspiele by him were first performed. Although the term 'Singspiel' had long been used in Germany for both comic and serious works, and by this period a flourishing Viennese tradition had been established, Standfuss's setting of C.F. Weisse's first version of Charles Coffey's *The Devil to Pay, or The Wives Metamorphos'd* (London, 1731) opened an era in the German musical theatre. Under the title *Der Teufel ist los, oder Die verwandelten Weiber* it was performed for the first time on 6 October 1752 in Leipzig by Koch's company. Coffey's original, in a translation by the former Prussian Ambassador to London, C.W. von Borck, had been given in Berlin nine years earlier, probably with the original English tunes; works on the subject were frequent in the 18th century. As Koch had some good singers in his company it is reasonable to assume that *Der Teufel ist los* was well performed. Not the least significant aspect of its success was the battle of pamphlets to which it gave rise,

Gottsched and his adherents objecting in vain to the demise of good taste evinced by the comic Singspiel. A sequel, *Der lustige Schuster, oder Der zweyte Theil vom Teufel ist los*, based on Coffey's *The Merry Cobler* (London, 1735), appeared seven years later. Both parts of *Der Teufel ist los* were revised by C.F. Weisse and J.A. Hiller at Leipzig in 1766 and were published in vocal score there in 1770 and 1771 respectively.

Although Standfuss's scores have not survived, Hiller took over many of Standfuss's numbers into his own versions; in his preface to *Der lustige Schuster* Hiller spoke appreciatively of 'a certain gaiety, a not infelicitous expressiveness in the low comic vein, and now and again a witty touch' in Standfuss's music, the historical importance of which he clearly realized. The last of Standfuss's known works, the (lost) Singspiel *Jochem Tröbs, oder Der vergnügte Bauernstand*, to a libretto by an actor in Koch's company, was given in Hamburg on 17 September 1759. Two motets by Standfuss also survive (*A-Wn*); Gerber mentioned a third formerly owned by Rellstab, in Berlin.

WORKS

Der Teufel ist los, oder Die verwandelten Weiber (Spl, C.F. Weisse), Leipzig, 6 Oct 1752, lost; 12 pieces in J.A. Hiller, Die verwandelten Weiber (Leipzig, 1770)

Der lustige Schuster, oder Der zweyte Theil vom Teufel ist los (Spl, Weisse), Lübeck, 18 Jan 1759, lost; 32 pieces in J.A. Hiller, Der lustige Schuster (Leipzig, 1771)

Jochem Tröbs, oder Der vergnügte Bauernstand (J.C. Ast), Hamburg, 17 Sept 1759, music and text lost [also known as Der stolze Bauer Jochem Tröbs]

2 motets, in *A-Wn*; 1 motet, now lost, mentioned in *GerberNL*

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PETER BRANSCOMBE

Standing, Francis. *See* CELLI, FRANK H.

Standish, Orlando [Rowland] [Stephenson, Rowland]. English writer on music and patron, active in Italy, son of EDWARD STEPHENSON.

Standley [Standly, Sandley] (*fl c*1450). ?English composer. He is presumed to be English on grounds of name, musical style and technique, and the manuscript context of his work. The two five-movement mass cycles both have Kyries that are untroped and too short to have been troped. Both have Credos with substantial (but apparently unsystematic) text omissions that do not easily lend themselves to restoration by telescoped setting. The composer avoided rhythmic differentiation between the voices; if the Strahov mass is based on a cantus prius factus, this is so assimilated by decoration to the style of the other parts that it resists identification. Consonant 3rd-based duet writing is fundamental to the moderately florid style of all these pieces. All this, together with the dates of the manuscripts, suggests that Standley belonged to the generation of Frye and Bedyngham. The Trent cycle employs an unprecedented canonic technique. Two parts only are notated; the lower is labelled both 'tenor' and 'contra', and the contra entry is cued by a *signum congruentiae*. But the canonic contra has to omit all notes below a certain (unspecified) pitch. The motet *Que est ista* is composed according to the same scheme and is in all ways a twin to the cycle; it therefore seems reasonable to assign it to Standley. Its text contains the words 'electa ut sol', which Loyan interpreted as a clue to this pitch exclusion. *Virgo prefulgens* is a setting of an otherwise unknown antiphon; the ascription of a false start to Binchois in a Trent manuscript (*I-TRmp* 92) can be set aside in favour of the strong stylistic and manuscript evidence supporting the Modena attribution (*MOe* α.x.1.11).

WORKS

Mass cycle, 3vv, ascribed 'Standley', *I-TRmp* 88, ed. in Loyan; tenor and contratenor canonic

Mass cycle, 3vv, ascribed 'Standly', *CS-Pst* D.G.IV.47, ed. in Snow; 3rd Agnus missing

Que est ista, motet, 3vv, anon. (but constructed as the cycle in *I-TRmp* 88), *I-TRmp* 89, ed. in Loyan

Virgo prefulgens avia, ant, 3vv, ascribed 'Sandley', *I-MOe* α.x. 1.11, ed. in Marix, pp.227ff; survives inc. in *I-TRmp* 92 ascribed 'Winchois'

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MARGARET BENT

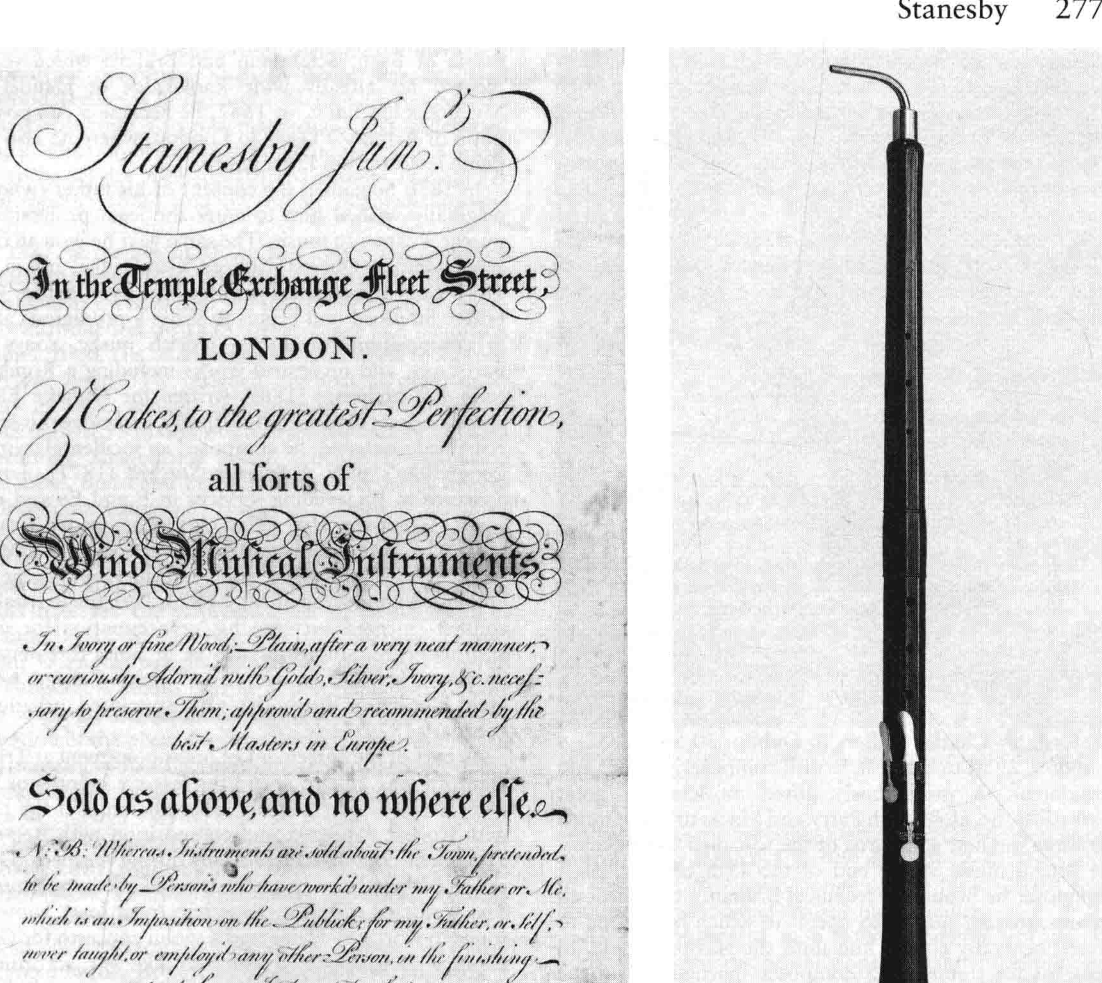
Stand-up bass. A colloquial term for the DOUBLE BASS.

Stane. Composer mentioned by John Hothby, probably identifiable with STONE.

Stanesby. English family of woodwind instrument makers, working in London in the first half of the 18th century. With Bressan, the Stanesbys were responsible for most of the finest surviving English Baroque woodwind instruments. Thomas Stanesby (i) (*b c*1668; *d* London, July/Aug 1734) was the son of John Stanesby, yeoman of Moorly Lyme, Derbyshire. In 1682 he was apprenticed to Thomas Garrett. He married Mary Kilpin on 4 May 1690, and received the Freedom of the Turners' Company in 1691, whereupon he set up a modest establishment in Stonecutter Street, which led from Shoe Lane to the Fleet Market in the middle precinct of the parish of St Bride's. Stanesby and his son were registered as freemen in 1716. Surviving instruments bearing the father's mark include nine recorders, eight oboes and a bassoon.

In Burney's *Account of the Musical Performances ... in Commemoration of Handel* one reads that a 'Double Bassoon ... was made with approbation of Mr Handel, by Stanesby the flute-maker, for the coronation of ... George the second (1727) ... but ... no use was made of it at that time'. No such double bassoon by the elder Stanesby has survived, and Halfpenny has argued that this instrument and the '2 Grand or Double Bassoons ... made by Mr Stanesby Senior the greatness of whose sound surpasses that of any other Bass instrument whatsoever' announced as a feature of an evening concert at Marylebone Gardens in the *London Daily Post* for 6 August 1739 were made by Thomas (ii).

Thomas Stanesby (ii) (bap. London, 25 Dec 1692; *d* Brompton (now London), 2 March 1754) was apprenticed



Thomas Stanesby (ii): (a) trade card engraved by George Bickham (Heal Collection, GB-Lbl); (b) vox humana by Stanesby, London, first half of the 18th century (Victoria and Albert Museum, London)

to his father in 1706 and set up his own establishment over the Temple Exchange in Fleet Street near St Dunstan-in-the-West soon after being released from his indenture in 1713. In 1728 he received the Freedom of the Turner's Company; in 1739 he was elected master. In 1734 he inherited all his father's tools and a seal ring. His first apprentice was William Sheridan, who came to him in 1737. The second, Caleb Gedney, joined him in 1741, and finished his apprenticeship in 1750. Stanesby married, but his wife died before him without bearing children. He left all his tools, materials and unfinished work to Gedney, who appears to have continued the business at the same address.

About 1732 Stanesby, sensing the impending eclipse of the recorder in professional music circles, issued *A New System of the Flute à Bec or Common English Flute* wherein he argued vigorously for the use of the 'C Flute' (tenor recorder in C) and presented a 'full and perfect' fingering chart. The demand for the transverse flute increased, however, and Stanesby made a considerable number of these. Halfpenny wrote that Stanesby signed himself 'junior' only up to 1732. He marked his instruments 'STANESBY IUNIOR' or 'STANESBY LONDON'; the mark 'MURAEUS' is added to the only surviving bassoon, which is dated 1747 (it was possibly repaired by the maker of that name).

The only surviving double bassoon is dated 1739 and is now in the National Museum in Dublin. Hawkins reported that Stanesby had read both Mersenne and Kircher, and had attempted to make a racket based on details given by Mersenne. Stanesby may have developed the vox humana, a type of tenor oboe, for which a scale of fingerings by him was issued posthumously. A vox humana by Stanesby has survived, and is now in the Victoria and Albert Museum, London (see illustration). Other surviving instruments include 38 flutes (of which 25 are ivory), two flutes d'amore, 16 recorders, five oboes and a bassoon.

Stanesby's later instruments show a simplification of the older Baroque exterior following the general trend toward the classical woodwind design. Typical examples are a few recorders showing a slender profile with a footpiece similar to those of transverse flutes of the time, omitting the bulbous bottoms of recorders made by himself, his father, and others a generation earlier. But this exterior change is not matched by a change in

acoustical properties. His transverse flutes mostly follow the English design established by Bressan and his father; that is, all sockets open toward the headpiece. Makers in the rest of Europe had the head socket alone opening toward the foot, which facilitates the making of *corps de rechange* so frequently found with continental design flutes.

One of Stanesby's interesting trade cards has survived (Heal Collection, *GB-Lbl*; see illustration). It suggests that Stanesby enjoyed a reputation outside his own country.

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FRIEDRICH VON HUENE/R

Stanford, Sir **Charles Villiers** (*b* Dublin, 30 Sept 1852; *d* London, 29 March 1924). British composer, teacher and conductor. A prodigiously gifted musician of great versatility, he, along with Parry and Mackenzie, did much to forge the new standards of the so-called 'renaissance' in British music at the end of the 19th century. As a composer he brought a technical brilliance to almost all genres, though success in opera, in which he aspired to excel, generally eluded him until the end of his life. In spite of his stature as a composer (particularly in the province of church music), he is perhaps best known as a teacher of several generations of British composers who passed through his hands at the RCM and Cambridge University.

1. Life and work. 2. Style, influence.

1. LIFE AND WORK. The only child of John James Stanford, one of Dublin's most eminent lawyers, and his second wife, Mary (née Henn), who also originated from a distinguished Irish legal family, Stanford grew up in a highly stimulating cultural and intellectual environment made up of his father's friends, most of whom emanated from the ecclesiastical, medical or judicial professions. His home, at 2 Herbert Street, was the meeting-place of numerous amateur and professional musicians – his father, a capable singer and cellist, among them – and on various occasions celebrities such as Joachim came to the house.

At Henry Tilney Bassett's school Stanford's education was firmly rooted in the classics (which later formed the basis of his degree at Cambridge), while his musical training consisted of tuition on the violin, piano and organ. In composition Stanford showed early promise and came under the influence of Dublin's most prominent musicians: Robert Stewart, Joseph Robinson and Michael Quarry (a pupil of Moscheles). In the province of church and organ music he learnt much from the example of Stewart; he admired the conducting skills of Robinson; and from Quarry he gained an invaluable insight into the music of Bach, Schumann and Brahms which supplemented his already wide knowledge of Handel and Mendelssohn. Later, in 1862, he became a composition pupil of Arthur O'Leary in London, where he also took piano lessons from Ernst Pauer.

In 1870 he gained the consent of his father (who had originally wished him to enter the legal profession) to pursue a career in music. The same year he won an organ scholarship at Queens' College, Cambridge, and in June 1871 gained a classical scholarship. Even before Cambridge Stanford had begun to show a prodigious ability in composition, producing church music, songs and partsongs, and orchestral works including a Rondo for cello and orchestra (1869, written for Wilhelm Elsner) and a Concert Overture (1870). At Cambridge this energy remained unabated: he composed an incidental score for Longfellow's play *A Spanish Student* (1871), a piano concerto in B♭, evening services in F and E♭ and more songs. Moreover, after being elected assistant conductor to the Cambridge University Musical Society (CUMS) in 1871 to assist the ailing John Larkin Hopkins, he was appointed conductor in May 1873. Perhaps inevitably a conflict emerged between his preoccupation for music and his degree studies, which he at times threatened to abandon. In 1873 he moved to Trinity College, where, after Hopkins's death, he was appointed organist in February 1874.

As part of the agreement of his appointment at Trinity, Stanford was able to spend the last six months of both 1874 and 1875 in Leipzig, where he studied the piano with Robert Papperitz and composition with Reinecke. Though he composed prolifically during this period – one which included two choral works, *The Resurrection* and *The Golden Legend*, a piano trio (now lost), some fine songs to words by Heine and a violin concerto for Guido Papini – the time passed with Reinecke was, according to Stanford, unprofitable. On Joachim's recommendation he went to Berlin for the last half of 1876 to work with Friedrich Kiel, an association that proved to be much happier.

By the time he returned to Cambridge in January 1877 Stanford had already established his name in British music with the Piano Suite op.2 and Toccata op.3 (both published by Chappell in 1875), the First Symphony (which won second prize in the Alexandra Palace competition in 1876) and incidental music for Tennyson's play *Queen Mary* (1876). He attempted to combine this flair for composition with his energy for organization and his abilities as a performer and conductor. He rapidly brought the CUMS into prominence with first English performances of Brahms's works, including the First Symphony (conducted by Joachim), the *Neue Liebeslieder* waltzes and the Alto Rhapsody; he introduced a number of his own works, such as the Second Symphony, Psalm xlvi (op.8) and the Piano Quintet, and figured frequently as pianist in CUMS 'Popular Concerts' of chamber music. In addition he was highly successful in attracting major artists to Cambridge, namely Hans Richter, Joachim, Piatti, Dannreuther, Hermann Franke and Robert Hausmann as well as native composers, including Parry, Cowen, Goving Thomas and Mackenzie. As organist at Trinity he was equally active, though, as he claimed later (in a paper to the Church Congress in 1899), more constrained by clerical authority. He undertook to continue the regular series of organ recitals (initiated by

Hopkins) and raised their profile through the invitation of important performers such as Walter Parratt, Basil Harwood, Frederick Bridge and C.H. Lloyd. The standard of the chapel choir also rose markedly, a fact underlined by the production of some highly distinctive church music such as the Service in B♭ (op.10), the anthem *The Lord is my shepherd* (1886) and the motet *Justorum animae* (1888).

In 1887, at the age of 35, he was appointed professor of music at Cambridge, an office he used effectively to help augment the status of the university's MusB degree by the introduction (in 1893) of residence as a condition of supplication. His relationship with Cambridge was not altogether happy. He resigned his post as organist at Trinity in 1892, though he continued as conductor of CUMS until 1893 in order to oversee the society's jubilee celebrations, an occasion which brought Tchaikovsky, Saint-Saëns, Boito and Bruch to the university to receive honorary doctorates.

In 1883 he joined the staff of the newly inaugurated RCM as professor of composition and conductor of the orchestra. In both areas he exerted considerable influence, though it is for the impressive list of pupils such as Benjamin, Frank Bridge, Butterworth, Coleridge-Taylor, Dyson, Gurney, Howells, Hurlstone, Ireland, Moeran and Vaughan Williams that he is best remembered. One other substantial contribution to life at the RCM was the instigation of the opera class, an initiative which soon led to an annual production. Stanford's enthusiasm for opera is demonstrated by his lifelong commitment to a genre in which he enjoyed varying success: several of his operas, *The Veiled Prophet of Khorassan* (first performed at Hanover, 1881), *Savonarola* (1884, Hamburg), *Shamus O'Brien* (1896, London) and *Much Ado about Nothing* (1901, London), enjoyed a modicum of national and international recognition (*Shamus O'Brien* was also performed at the Broadway Theatre, New York, on 5 January 1897), while his two last and arguably best operas, *The Critic* (1916) and *The Travelling Companion* (1919), had still not attracted the attention of professional opera companies by the mid-1990s. Such persistence reflected his profound belief in opera as the vital catalyst in Britain's musical renaissance. He proselytized untiringly for a national opera (especially in his essay 'The Case for National Opera', in *Studies and Memories*, 1908) and spearheaded a petition to the London County Council in 1898. Regrettably the venture failed, although he persisted until his death in fighting the cause through articles and letters to the newspapers.

Besides conducting at the RCM and CUMS, Stanford was also conductor of the Bach Choir (1886–1902), the Leeds Philharmonic Society (1897–1909) and the Leeds Triennial Festival (1901–10), while also appearing occasionally for the Philharmonic Society. He received many honours, including honorary degrees from Oxford (DMus 1883), Cambridge (MusD 1888), Durham (DCL 1894) and Leeds (LLD 1904). He was knighted in 1902.

2. Style, influence. Like his contemporary Hubert Parry, Stanford produced a large range of works for chorus and orchestra for provincial festivals. His two oratorios, *The Three Holy Children* (1885) and *Eden* (1891), and perhaps his most popular large-scale choral essay, the Requiem (all written for the Birmingham Triennial Festival), are not without interest structurally or dramatically, but it is in the smaller, more concise works such as the brooding *Elegiac Ode*(1884), the choral overture *Ave atque vale* (1909) and (for Leeds) the *Songs of the Sea* (1904) and *Songs of the Fleet* (1910) that Stanford achieved real stylistic individuality.



Charles Villiers Stanford: portrait by William Orpen, 1920 (Trinity College, Cambridge)

As a composer he won notable acclaim abroad. In addition to operatic productions in Hanover, Hamburg, Leipzig and Breslau, his 'Irish' Symphony (no.3), which received its première in London in May 1887, was performed in many cities in Europe (Berlin and Hamburg early in 1888) and North America. Championed by Richter and Bülow, the symphony was also chosen for the opening concert of the new Concertgebouw in Amsterdam (November 1888) and Mahler included it in his concerts with the New York PO in 1911. On 14 January 1889 Stanford enjoyed the rare privilege of conducting a concert in Berlin entirely of his own music, a programme which featured two new commissions: the Fourth Symphony and the Suite op.32 for violin and orchestra, written for Joachim. (Joachim played the Suite again on 28 March, in London.) Many of his works were composed for and played by the most eminent virtuosos of the day, including Enrique Arbós (Violin Concerto no.1), Leonard Borwick (Piano Concerto no.1, Concert Variations op.71), Harold Bauer (Piano Concerto no.2), Fanny Davies, Percy Grainger, Robert Hausmann (Cello Concerto), Fritz Kreisler, Alfredo Piatti, Moriz Rosenthal and Frederick Thurston, while a number of his songs and Irish folksong arrangements were written for his compatriot and biographer, the Irish baritone Plunket Greene.

Stanford is best known for his contribution to Anglican liturgical music and particularly for the symphonic and cyclic dimensions he brought to the familiar morning and evening canticles and communion texts. His Service in B♭ was widely sung soon after its publication in 1879, as was the orchestrally conceived Evening Service in A,

op.12, written for the 1880 Festival of the Sons of the Clergy in St Paul's Cathedral. These, and the inventive later settings, in G and in C, proved to be highly influential models for others such as Charles Wood, Brewer, Noble, Dyson and Howells. Yet although Stanford undoubtedly enjoyed his success as a composer of church music, he was equally aware of the national limits of its appeal. As is clear from his letters and writings, he believed that international recognition would be earned only through the more universal forms of symphony, concerto, string quartet and opera. This he only partly and temporarily achieved in his lifetime and, as is clear from his pugnacious article 'Music and the War' (*Quarterly Review*, 1915), he blamed the British publishing industry for their inability to take on many of his works that did not fall into the category of 'large profits and quick returns'. His instrumental music, always impressively polished, inclines towards classical equipoise. Though he strenuously advocated Brahms as a compositional paradigm, works such as the First Piano Concerto op.59 (1894), the Violin Concerto op.74 (1899) and the Seventh Symphony (1911), with their felicitous orchestration and delicate lyricism, display as much of a debt to Mendelssohn. His chamber music, admired by Bernard Shaw, is also exceptionally well crafted whether in miniatures such as the Three Intermezzi for clarinet and piano (1879), the charming Serenade nonet (1905), or the Clarinet Sonata (1911) with its affecting 'Caoine' (lament).

The diatonicism of Stanford's harmonic language, which he consciously chose to espouse in rejecting the 'crushingly chromatic' idiom of Wagner's *Tristan und Isolde* (as he described it in his essay 'Baireuth in 1876', in *Interludes, Records and Reflections*, 1922) shows a considerable degree of sophistication and refinement as demonstrated in the well-known Latin motets op.38, the partsong *Peace, come away* (written in memory of his close friend Tennyson) and his immortal setting of Mary Coleridge's *The Bluebird* (op.119 no.3; 1910). This sophisticated diatonicism, combined with lyrical flair, is a predominant feature of his music, and is capable of expressing pathos, such as is found in the slow movements of the Fifth and Sixth Symphonies, in the First and Second Piano Concertos and in 'Homeward Bound' from *Songs of the Sea* (op.91) and 'Farewell' from *Songs of the Fleet* (op.117).

Stanford's gift for melody is often infused with the contours of Irish folk music, much of which he either edited (as in the Petrie collection, 1902–5) or arranged. His love of Ireland, perhaps seen nostalgically from the safe distance of London, permeated a large number of his solo songs and song cycles, many of which are based on words by lesser-known Irish poets such as John Stevenson, Winifred M. Letts and Moira O'Neill. The appeal of these settings, which often use a rather mannered colloquial, now dated, native speech, is limited. For similar reasons – even more accentuated 'stage Irish' texts – the choral ballad *Phaudrig Crohoore* (1896) and the otherwise slick comic opera *Shamus O'Brien* (1896) are now rarely performed.

Stanford's most eloquent expression of his Irish identity, one that was defined by a deep-seated loyalty to the Union (an Irish Tory, he was a follower of Craig and Carson, an adherent of the Irish Unionist Alliance and a signatory to the Ulster Covenant), found voice in his six Irish rhapsodies. In these works, written in his later life, between 1901 and 1923, his skills as arranger, orchestrator and symphonist are most effectively synthesized, yielding movements of structural imagination and genuine symphonic thinking. The Irish Rhapsody no.1 (1902), written for Richter, proved immensely popular; no.2 (op.84) was commissioned by the celebrated Dutch conductor, Willem Mengelberg, who gave its first performance in Amsterdam in 1903. Mengelberg also conducted the first performance of the Rhapsody no.4 (1914), arguably Stanford's finest orchestral achievement.

As an expert teacher Stanford was widely acknowledged by his many pupils (*ML*, v, 1924). Harold Samuel referred to him as 'the last of the formalists', a description which aptly summarizes the method and aesthetic of his primer *Musical Composition* (1911). Nevertheless, though his kindness was remembered affectionately, his intolerance of opposing views, his prejudices (political as well as musical), cynicism and dismissal of modern music created an aversion in those he taught. Dyson claimed that 'in a certain sense the very rebellion [Stanford] fought was the most obvious fruit of his methods' (*ML*, v (1924), 197). His dislike of the music of Richard Strauss was expressed not only in articles but also in his highly satirical *Ode to Discord* (completed 1908), a setting of *A Chimerical Bombination in Four Bursts* by his friend Charles Larcom Graves. Towards the end of his life his prejudices intensified as he appealed for a return to sanity in all aspects of composition ('Sanity (?) in Composition', *Musical Herald*, 1917), believing that modern tendencies were at best ephemeral and at worst ugly.

WORKS

LARGE CHORAL

op.	
—	The Golden Legend (H.W. Longfellow), solo vv, chorus, orch, 1874–5, unperf., unpubd
5	The Resurrection (F.G. Klopstock: *Die Auferstehung*, trans. C. Winkworth), T, chorus, orch, org, Cambridge, 1875, rev. 1876
8	God is our Hope and Strength (Ps xlvi), S, A, T, Bar, B, chorus, orch, Cambridge, 1877
17	Three Cavalier Songs (R. Browning), Bar, male chorus, 1880, orchd 1893
21	Elegiac Ode (W. Whitman), solo vv, chorus, orch, Norwich, 1884
22	The Three Holy Children (orat, Bible), solo vv, chorus, orch, Birmingham, 1885
24	The Revenge: a Ballad of the Fleet (A. Tennyson), chorus, orch, Leeds, 1886
26	Carmen saeculare (ode, Tennyson), S, chorus, orch, London, Buckingham Palace, 11 May 1887
27	O praise the Lord of Heaven (Ps cl), S, chorus, orch, Manchester, 1887
34	The Voyage of Maeldune (ballad, Tennyson), solo vv, chorus, orch, Leeds, 1889
40	Eden (orat, R. Bridges), 6 solo vv, chorus, orch, Birmingham, 1891
41	The Battle of the Baltic (ballad, T. Campbell), chorus, orch, Hereford, 1891
—	Installation Ode (A.W. Verrall), Cambridge, 1892
46	Mass, G, 4 solo vv, chorus, orch, London, Brompton Oratory, 1893
52	East to West (ode, A.C. Swinburne), chorus, orch, London, 1893
50	The Bard (ode, T. Gray), B, chorus, orch, Cardiff, 1895
62	Phaudrig Crohoore (ballad, J.S. Le Fanu), chorus, orch, Norwich, 1896
63	Requiem, solo vv, chorus, orch, Birmingham, 1897
66	Te Deum, B♭, solo vv, chorus, orch, Leeds, 1898
68	Our enemies have fallen (Tennyson), chorus, orch [from partsong, op.68 no.8], London, Buckingham Palace, 1899
75	Last Post (W.E. Henley), chorus, orch, London, Buckingham Palace, 1900

83 The Lord of Might (R. Heber), chorus, orch, org, London, 1903
91 Songs of the Sea (H. Newbolt), Bar, male chorus, orch, Leeds, 1904
96 Stabat mater, sym. cant., solo vv, chorus, orch, Leeds, 1907
100 Ode to Wellington (Tennyson), S, Bar, chorus, orch, Bristol, 1908
107 A Welcome Song (Duke of Argyll), chorus, orch, London, 1908
— Choric Ode (J.H. Skrine), chorus, orch, Bath, 1909, unpubd
— Ode to Discord (C.L. Graves: *A Chimerical Bombination in Four Bursts*), chorus, orch, London, 1909
114 Ave atque vale (choral ov., Apocrypha, *Ecclesiasticus*), chorus, orch, London, 1909
117 Songs of the Fleet (Newbolt), Bar, chorus, orch, Leeds, 1910
131 Fairy Day (3 idylls, W. Allingham), female chorus, chamber orch, 1912
172 Merlin and the Gleam (Tennyson), Bar, chorus, orch, 1919
173 Mass 'Via victrix 1914–1918', solo vv, chorus, orch, org, 1919
177 At the Abbey Gate (C.J. Darling), Bar/male chorus, orch, London, 1921

OTHER SACRED

— How beautiful upon the mountains, anthem, 1868, unpubd
— Magnificat and Nunc dimittis, F, 4vv, org, 1872, unpubd
— Magnificat and Nunc dimittis, E♭, 6vv, org, 1873, unpubd
— Pater noster, 8vv, 1874, unpubd
— In memoria aeterna erit, commemoration anthem, 8vv, org, 1874 unpubd
— In memoria aeterna erit, commemoration anthem, 8vv, 1876, unpubd
10 Morning, Communion and Evening Services, B♭, 4vv, org, 1879, TeD orchd 1902, remaining parts orchd 1903; addl Bs and Ag, 1910
12 Evening Service, A, 4vv, orch/org, 1880, Morning and Communion Services, A, 4vv, org, 1895
16 Awake my Heart (F.G. Klopstock), motet, Bar, chorus, org, 1881; also orchd, 2 versions
— If ye then be risen with Christ, Easter anthem, 4vv, org, 1883
37 Two anthems, 4vv, org, *c*1885: And I saw another angel, for All Saints' Day; If thou shalt confess with thy mouth, for St Andrew's Day
— Blessed are the dead which die in the Lord, funeral anthem, 4vv, 1886
— I heard a voice from heaven, anthem, 4vv, 1886 [reworking of Blessed are the dead]
— The Lord is my Shepherd (Ps xxiii), anthem, 4vv, org, 1886
38 Three [Lat.] Motets (1905): Justorum animae, 4vv, 1888; Ceolos ascendit hodie, 8vv; Beati quorum via, 6vv, ?1890
36 Morning, Communion and Evening Services, F, 4vv, opt. org, 1889; addl Bs and Ag, 1909
— Why seek ye the living among the dead?, anthem, 4vv, org, *c*1890
81 Morning, Communion and Evening Services, G, 4vv, org, 1904; Mag and Nunc orchd, 1907
— Arise, shine, for thy light is come, Christmas anthem, 4vv, org, *c*1905
98 Magnificat and Nunc dimittis on 2nd and 3rd Gregorian tones, 4vv, org, 1907; addl TeD, Bs and Communion Service, 1921
— For all the Saints (Bishop W. How), choral hymn, 4vv, org, 1908
— O living Will, that shalt endure (A. Tennyson), motet, 4vv (1908)
— Sing unto God, O ye kingdoms, anthem, 4vv, org, 1908
113 Six Hymns (Chorales), 4vv, org (1909–10)
115 Morning, Communion and Evening Services, C, 4vv, org, 1909; TeD orchd for brass, timp, org, 1910, Mag and Nunc, for [full] orch, ?1910
120 Come, ye thankful people, come (H. Alford), harvest anthem, 4vv, org, 1910
— We bow our heads, anthem, chorus, org, from final chorus of Bach's St Matthew Passion (1910)
123 Ye choirs of new Jerusalem (St Fulbert of Chartres), Easter anthem, 4vv, org, 1910
128 Festal Communion Service, B♭, 4vv, orch/org, 1910–11
— St Patrick's Breastplate (Mrs Alexander), choral hymn, chorus, brass, perc, org, 1912
134 Blessed City, heav'nly Salem (Lat., 7th century), anthem, 4vv, org, 1913
135 Three [Eng.] Motets, 1913: Ye holy angels bright (R. Baxter), 8vv; Eternal Father (R. Bridges), 6vv; Glorious and powerful God (anon.), 4vv
143 Thanksgiving Te Deum, E♭, 4vv, org (1914), orchd for brass, timp, perc, org (1915)
145 For lo, I raise up, anthem, 4vv, org, 1914
— Aviator's Hymn (A.C. Ainger), T, B, 4vv, org (1917)
— Lighten our darkness, we beseech Thee (Book of Common Prayer), anthem, 4vv, org, 1918
164 Magnificat, B♭, 8vv, 1918
— Sing unto God, anthem, 4vv, org (1918)
169 Mass, d, 4vv, unpubd
176 Mass, 4vv, unpubd
— Mass, 8vv, 1920, unpubd
— Veni, Creator Spiritus, S, A, T, B, 4vv, org, 1922
192 Three Anthems (1923): Lo! He comes with clouds descending (C. Wesley and J. Cennick), Advent anthem, 4vv, org; While shepherds watched their flocks (N. Tate), Christmas anthem, 4vv, org; Jesus Christ is risen today (Lyra Davidica, 1708), Easter anthem, 8vv, org
— How beauteous are the feet (I. Watts), anthem, 4vv, org (1923)
— Morning, Communion and Evening Services, D, unison choir, org (1923)
— When God of old came down from heav'n, Whitsuntide anthem, 4vv, org (1923)
— The earth is the Lord's, anthem, 4vv, org (1924)
— Be merciful unto me, anthem, 4vv, org, ed. (1928)
— How long wilt thou forget me?, anthem, 4vv, org, ed. (1928)
— Offertory Sentences, 4vv, org, ed. (1930)

Many hymn tunes, carols and chants

STAGE

for MSS and publication details of operas see GroveO

— The Spanish Student (incid music, H.W. Longfellow), 1871, ?unperf., unpubd
6 Queen Mary (incid music, A. Tennyson), London, Lyceum, 1876; arr. pf duet
— The Veiled Prophet of Khorassan (grand op, 3, W.B. Squire, after T. Moore: *Lalla Rookh*), 1879, Hanover, Hof, 6 Feb 1881; as La profeta valeto, London, CG, 26 July 1893
— Savonarola (grand op, prol, 3, G.A. A'Beckett), in Ger., Hamburg, Stadt, 18 April 1884; in Eng., London, CG, 9 July 1884
— The Canterbury Pilgrims (op, 3, A'Beckett), London, Drury Lane, 28 April 1884
23 The Eumenides (incid music, Aeschylus), Cambridge, Theatre Royal, 1 Dec 1885
29 Oedipus tyrannus (incid music, Sophocles), Cambridge, Theatre Royal, 22 Nov 1887
— The Miner of Falun (op, 3, Squire and H.F. Wilson, after E.T.A. Hoffmann), 1888 (Act 1 only), unperf., unpubd
48 Becket (incid music, Tennyson), London, Lyceum, 6 Feb 1893, unpubd
55 Lorenza (dramma lirico, prol, 2, A. Ghislanzoni and F. Fontana), 1893–4, unperf., unpubd
61 Shamus O'Brien (romantic comic op, 2, G.H. Jessop, after J.S. Le Fanu), London, Opera Comique, 2 March 1896; rev., in Ger., Breslau, 12 April 1907
69 Christopher Patch (The Barber of Bath) (comedy op, 2, B.C. Stephenson and Jessop), *c*1897, unperf., unpubd
76a Much Ado about Nothing (The Marriage of Hero) (op, J.R. Sturgis, after W. Shakespeare), 1900, London, CG, 30 May 1901; in Ger., Leipzig, 25 April 1902
102 Attila the Hun (incid music, L. Binyon), London, His Majesty's, 4 Sept 1907, unpubd
130 Drake (incid music, L.N. Parker), London, His Majesty's, 3 Sept 1912

144 The Critic (An Opera Rehearsed) (op, 2, L.C. James, after R.B. Sheridan), London, Shaftesbury, 14 Jan 1916
146 The Travelling Companion (op, 4, H. Newbolt, after H.C. Andersen), 1916, Liverpool, David Lewis Theatre, 30 April 1925

ORCHESTRAL

— Rondo, vc, orch, 1869, ?unperf., unpubd
— Concert Overture, a, 1870, ?unperf., unpubd
— Piano Concerto, B♭, Cambridge, 3 June 1874, unpubd
— Violin Concerto, D, 1875, ?unperf., unpubd
— Symphony no.1, B♭, 1876, Crystal Palace, 8 March 1879, unpubd
— Festival Overture, B♭, 1877, Gloucester, 6 Sept 1877, unpubd
— Symphony no.2 'Elegiac', d, 1879, rev. 1882, Cambridge, 7 March 1882, unpubd
— Cello Concerto, d, 1880, Cambridge, 13 March 1884 (slow movt only), unpubd
18 Serenade, G, 1881, Birmingham, 30 Aug 1882; also arr. pf duet
28 Symphony no.3 'Irish', f, 1887, London, 27 June 1887
31 Symphony no.4, F, 1888, Berlin, 14 Jan 1889
32 Suite, D, vn, orch, 1888, Berlin, 14 Jan 1889
33 Festival Overture 'Queen of the Seas', C, ?1888, Berlin, 14 Jan 1889, unpubd
56 Symphony no.5 'L'Allegro ed il Pensieroso', D, 1894, London, 20 March 1895
59 Piano Concerto no.1, G, 1894, London, 27 May 1895, unpubd
58 Suite of Ancient Dances, 1895, London, 28 Aug 1895 [orch of 5 movts from pf work, op.58]
71 Concert Variations upon an English Theme 'Down among the dead men', c, pf, orch, 1897–8, London, 4 May 1899
74 Violin Concerto no.1, D, 1899, Bournemouth, 7 March 1901
78 Irish Rhapsody no.1, d, 1902, Norwich, 23 Oct 1902
80 Clarinet Concerto, a, 1 movt, 1902, Bournemouth, 29 Jan 1903
— Flourish of Trumpets, 1902, Delhi, Imperial Durbar, 1 Jan 1903
79 Irish Rhapsody no.2, F, ?1902–3, inc.
84 Irish Rhapsody no.2 'The Lament for the Son of Ossian', f, 1903, Amsterdam, 25 May 1903, unpubd
87 Welcome March, B♭, 1903, Dublin, ?July 1903, unpubd
89 Four Irish Dances, 1903, unpubd [orch of pf work op.89]
90 Overture in the Style of a Tragedy, c, 1903, ?unperf., unpubd
94 Symphony no.6 'In Memoriam G.F. Watts', E♭, 1905, London, 18 Jan 1906, unpubd
108 Installation March, E♭, military band, 1908, Cambridge, 17 June 1908, unpubd; orchd M. Retford
109 Three Military Marches, military band, 1908, unpubd
124 Symphony no.7, d, 1911, London, 22 Feb 1912
126 Piano Concerto no.2, c, 1911, Norfolk, CT, 3 June 1915
137 Irish Rhapsody no.3, D, vc, orch, 1913, Belfast, 20 Oct 1987, unpubd
141 Irish Rhapsody no.4 'The fisherman of Lough Neagh and what he saw', a, 1913, Amsterdam, 8 Feb 1914
— An Ulster March, ?1913, unpubd
— March for Orchestra, ?1913, unpubd
147 Irish Rhapsody no.5, g, 1917, London, 18 March 1917, unpubd
151 Verdun: Solemn March and Heroic Epilogue, 1917–18, London, 20 Jan 1918 [orch of 2nd and 3rd movts of Org Sonata no.2, op.151]
160 Ballata and Ballabile, vc, orch, 1918, arr. vc, pf, London, 3 May 1919; orig. version, Belfast, 26 Jan 1990; unpubd
161 An Irish Concertino, d, vn, vc, orch, 1918, arr. vn, vc, pf, London, 4 Dec 1918; orig. version, Bournemouth, 22 April 1920
162 Violin Concerto no.2, g, 1918, ?unperf., unpubd; also arr. vn, pf
168 A Song of Agincourt, ?1918, rev. 1919, London, RCM, 25 March 1919
171 Piano Concerto no.3, E♭, 1919, ?unperf., unpubd
180 Variations, vn, orch, 1921, ?unperf., unpubd; also arr. vn, pf
181 Concert Piece, org, brass, timp, str, 1921, Belfast, 19 June 1990, unpubd
191 Irish Rhapsody no.6, d, vn, orch, 1922, ? London 1923; York, 30 Oct 1923; unpubd, arr. vn, pf (1923)

CHAMBER MUSIC

Pf Trio, G, ?1875 (lost); Sonata no.1, D, vn, pf, op.11, ?1876–7; Sonata no.1, A, vc, pf, op.9, 1877; 3 Intermezzi, cl, pf, op.13 (1879); Pf Qt no.1, F, op.15, 1879; Pf Qnt, d, op.25, 1886; Pf Trio no.1, E♭, op.35, 1889; Sonata no.2, d, vc, pf, op.39, 1889; Str Qt no.1, G, op.44, 1891; Str Qt no.2, a, op.45, 1891; Legend, vn, pf, *c*1893; 6 Irish fantasies, vn, pf, op.54, 1893; Str Qt no.3, d, op.64, 1896; Sonata no.2, A, vn, pf, op.70, *c*1898, unpubd

Pf Trio no.2, g, op.73, 1899; Album-Leaf, vn, pf, 1899; Str Qnt no.1, F, 2 vn, 2 va, vc, op.85, 1903; Str Qnt no.2, c, 2 vn, 2 va, vc, op.86, 1903, unpubd; Irish Dances, op.89, 1903, arr. vn, pf (1917–24) [nos.1, 3, 4, of 4 Irish Dances, pf, op.89]; 5 Characteristic Pieces, vn, pf, op.93, 1905, nos.1–3, 5 arr. vc, pf (1906); Serenade, F, nonet, op.95, 1905, unpubd; Str Qt no.4, g, op.99, 1906, unpubd; Str Qt no.5, B♭, op.104, 1907; Str Qt no.6, a, op.122, 1910, unpubd; Minuet (Octet), fl, cl, hn, 2 vn, va, vc, hp, 1911, unpubd; Sonata, op.129, cl/va, pf, 1911; Pf Qt no.2, c, op.133, 1913, unpubd; 6 Easy Pieces, vn, pf, op.155, *c*1917; 6 Irish Sketches, vn, pf, op.153, 1918

Pf Trio no.3, A, op.158, 1918; 2 sonatas, vn, pf, op.165, *c*1919, perf. London, 7 May 1919, unpubd; Str Qt no.7, c, op.166, *c*1918–19, unpubd; St Qt no.8, e, op.167, 1919, unpubd; 5 Bagatelles in Valse Form, vn, pf, op.183 (1921); Fantasy [no.1], g, cl, str qt, 1921, unpubd; Fantasy [no.2], F, cl, str qt, 1922, unpubd; Fantasy [no.3], a, hn, str qt, 1922, unpubd; [3] Irish Airs, arr. vn, pf (1923); 6 Irish Marches, arr. vn, pf, *c*1923, unpubd; An Ancient Melody, A♭, arr. vn, pf, *c*1923, unpubd; Planxty Sudley, B♭, vn, pf, *c*1923, unpubd; 6 Irish Dances, arr. vn, pf (1930)

PIANO

March, D♭, 1860; 2 Novellettes, 1874; 5 Phantasie-stücke, pf duet, 1875; Suite, op.2 (1875); Toccata, C, op.3 (1875); Romance (Une fleur de mai) (?1875); 6 Waltzes, [op.9], 1876, also arr. pf duet, 1876; Sonata, D♭, op.20, *c*1884, unpubd; 6 Concert Pieces, op.42, 1894, unpubd; 10 Dances, Old and New, op.58, *c*1894; 4 Irish Dances, op.89, 1903, arr. P. Grainger (1907–10); 3 Rhapsodies from Dante, a, B, C, op.92, 1904; 6 Characteristic Pieces, op.132, 1912; 5 Caprices, op.136, 1913; Night Thoughts, op.148, 1917

Scènes de ballet, op.150, 1917; 6 Sketches (Children's Pieces) (1918); Preludes in all the Keys, i, nos.1–24, op.163, 1918; Ballade, g, op.170 (1919); Toccata, C, 1919, unpubd; 6 Song-Tunes (1920); A Toy Story (1920); Preludes in all the Keys, ii, nos.25–48, op.179 (1921); 3 Nocturnes, op.184, 1921; 2 sonatinas, G, d, 1922, unpubd; [12] Irish Airs Easily Arranged, *c*1922; 2 Fugues, op.193: c, 1922, b, 1923 [arr. of nos.2 and 3 of 3 Preludes for Org]; 3 Waltzes, a, d, F, op.178 (1923); 3 Fancies, ?1923; Scherzo, b, unpubd

ORGAN

Prelude and Fugue, e, *c*1875; unpubd; Jesu dulcis memoriae, prelude, 1879, unpubd; Fantasia and Toccata, d, op.57, 1894; 6 Preludes, op.88, 1903; 6 Short Preludes and Postludes, op.101, 1907; Fantasia and Fugue, d, op.103, 1907; 6 Short Preludes and Postludes, op.105, 1908; Installation March, op.108 (1908) [from Military Band work, op.108]; TeD and Canzone, op.116, *c*1909; Fantasia and Idyll, op.121, 1910; Sonata no.1, F, op.149, 1917; Sonata no.2 'Eroica', g, op.151, 1917, 2nd and 3rd movts also orchd

Sonata no.3 'Britannica', d, op.152, 1917; Sonata no.4 'Celtica', c, op.153, 1918; Sonata no.5 'Quasi una Fantasia', A, op.159, 1918; 6 Occasional Preludes, op.182, ed. (1930); Fantasia upon the Tune 'Intercessor' by C.H.H. Parry, op.187, 1922; 4 Intermezzi, op.189 (1923); 3 Preludes and Fugues, op.193, 1922; Choral Prelude, in A Little Organ Book (*c*1924); 3 Idylls, op.194, ed. (1930)

PARTSONGS

How beautiful is night, 1870, unpubd; To Chloris, *c*1873; 6 Part-Songs, op.33, *c*1889, unpubd; 4 Part-Songs, op.47, 1892; 6 Elizabethan Pastorales, 3 sets: i, op.49, ii, op.53, iii, op.67, 1892–7; 11 Two-Part Songs, SA (1893–1907); A Cycle of [9] Songs (A. Tennyson: *The Princess*), SATB, op.68, 1897, no.8 also orchd; Out in the windy west (A.C. Benson), 1898, in Choral Songs in Honour of Queen Victoria (1899); Hush, sweet lute (T. Moore), TTBB (1898); 6 Irish Folksongs, op.78 (1901); God and

the Universe, SATB (1906) [arr. of solo song, op.97 no.2]; 4 Part-Songs for [4] Male Voices, op.106, 1908; 3 Part-Songs, op.111 (1908); The Shepherd's Sirena (M. Drayton), SA (1909); 4 Part-Songs, op.110 (1910); 8 Part-Songs, op.119, 1910

8 Part-Songs, op.127, 1910; The Angler's Song (J. Chalkhill), 1911; My Land (T.O. Davis), SA, 1911; Off for the Cruise (?F.G. Watts), 1913; 6 Songs, SS, op.138 (1914); On Time (J. Milton), 8vv, op.142, 1914; 10 Part-Songs, op.156, *c*1917, ?unpubd; On Windy Way when morning breaks (J. Rundall), 1917; Sailing Song (E. Cook), SS (1917); Claribel (Tennyson), SA (1918); The Haymaker's Roundelay (anon.), SS (1918); The Rose upon my Balcony (W.M. Thackeray), SS (1918); A Carol of Bells (L.N. Parker), SATB (1919) [arr. of solo songs, 1916]; Acrostic Ode to Old Comrades (C.E. Stredwick), ATBB, *c*1920, unpubd; Allen-a-Dale (W. Scott), SSA, pf/vn (1922); Blow, winds, blow (anon.), SSA (1922); The Border Harp (W.H. Ogilvie), SSA (1922)

Flittermice (Rundall), SS (1922); 6 Irish Airs (Moore), arr. SATB (1922); My gentle harp (Moore), arr. SATB (1922); Oh for the swords (Moore), arr. SATB (1922); 2 Old Irish Melodies (A.P. Graves), SATB (1922) [arr. of songs, The Foggy Dew, My love's an arbutus]; Shadow Dancers (Ogilvie), SSA, pf/vn (1922); The Valley (P. MacGill), 1922; The Morris Dance (anon.), 1923; The Peaceful Western Wind (T. Campion), SSA (1923); Virtue (G. Herbert), SA (1923); Lady May (H. Chappell), SSA, pf/2 vn (1924); 4 songs (A.P. Graves), ATBB: Battle Hymn, One Sunday after Mass, The Royal Hunt, St Mary's Bells, ed. (1928) [orig. for 1v, pf, pubd in Songs of Old Ireland (1882)]

SOLO AND UNISON SONGS, DUETS

† – *also arranged with orchestral accompaniment*

We bear her home (B. Cornwall), *c*1864; The Minstrel's Song (T. Chatterton), 1868, unpubd; My boat is ready (C. Stephenson), *c*1870; To the Evening Star (T. Campbell), 1870, unpubd; O Domine Jesu (Mary Queen of Scots), S, vc, *c*1870; 6 Songs (H. Heine), op.4, 1874; Irish Eyes (A.P. Graves), *c*1876; 2 Songs from 'Queen Mary' (Tennyson) (1876); A Valentine of the Year (anon.), *c*1876; La Belle Dame sans merci (J. Keats), 1877†; 3 Ditties of the Olden Time (J. Suckling), 1877; 6 Songs (Heine), op.7 (?1877); 8 Songs from 'The Spanish Gypsy' (G. Eliot), op.1 (1877–8); 6 Songs, op.14, 1880–81; 6 Songs, op.19, 1882; Prospice (R. Browning), 1884; The Tomb (T. Stanley), *c*1885; Carmen Familiare: Sanctae Trinitatis Collegii (A.W. Verrall), 1888; For ever mine (H.E. Boulton), 1889, in 12 New Songs by British Composers (1891)

Crossing the Bar (Tennyson), 1890; 3 Songs (R. Bridges), op.43, 1891; A Child's Garland of Songs (R.L. Stevenson), op.30 (1892); A Corsican Dirge (trans. A. Strettall), 1892; The Old Navy (F. Marryat) (1892); A Carol (A.T. Quiller-Couch) (1893); The Flag of Union (A. Austin) (1893); Prince Madoc's Farewell (F.D. Hemans), 1893†; Summer's Rain and Winter's Snow (R.W. Gilder), unison (1893); Tom Leminn (Quiller-Couch), 1893, unpubd; Worship (J.G. Whittier), unison (1893); A Message to Phillis (T. Heywood), *c*1893; The Calico Dress (G.H. Jessop), 1896; The Clown's Songs from 'Twelfth Night' (W. Shakespeare), op.65, 1896; Parted (Jessop), 1896; The Rose of Killarney (A.P. Graves) (1896); The Battle of Pelusium (F. Beaumont), 1897

Is it the wind of dawn? (from Tennyson: *Becket*), duet, S, Bar, pf (1898); Die Wallfahrt nach Kevlaar (Heine), op.72, 1898; Jack Tar (Tennyson) (1900); Sea Wrack (M. O'Neill), *c*1900; An Irish Idyll in 6 Miniatures (O'Neill), op.77 (1901); The Linnet (Bridges), in The Vocalist (1902); 5 Sonnets from 'The Triumph of Love' (E. Holmes), op.82 (1903) 2†; When the lamp is shattered (P.B. Shelley), duet, 1904, unpubd; Dainty Davie (R. Burns), 1905; Mopsa (T. Moore), 1905; [6] Songs of Faith (Tennyson, W. Whitman), op.97, 1906 2†, no.2 God and the Universe also arr. SATB; 4 Songs (Tennyson), op.112, 1908; Britons, guard your own (Tennyson), *c*1908; [6] Bible Songs, 1v, org, with 6 Hymns, 4vv, ad lib, op.113 (1909)

The British Tars (J. Hogg), unison (1909); Cushendall (J. Stevenson), cycle of 7 songs, op.118, 1910; 4 Songs, op.125, 1911; A Fire of Turf (W.M. Letts), cycle of 7 songs, op.139, 1913; The Invitation (A. Macy), unison (1913); Lullaby (F.D. Sherman), 2 S, pf (1913); A Sheaf of Songs from Leinster (Letts), op.140, 1913; Ulster (W. Wallace), 1913; A Berserker's Song (M. Sykes), 1914; Dirge of Ancient Britons (Sykes), 1914; The King's Highway (H. Newbolt), 1914; 3 Songs for Kookoorookoo and Other Songs (C. Rossetti), unison (1916); A Carol of Bells (L.N. Parker), 1916, also arr. SATB; Devon Men (P. Haselden), 1916; St George of England (C.F. Smith), 1917; The Fair Hills of Ireland (Smith), 1918; A Japanese Lullaby (E. Field), 1918

St Andrew's Land (Smith), 1918; Songs of a Roving Celt (M. Maclean), op.157, 1918; Wales for Ever (Smith), 1918; There is no land like England (Tennyson) (1919); 6 Songs from 'The Glens of Antrim' (O'Neill), op.174, 1920; 6 Songs, op.175 (1920–21); Elegia maccheronica (C.L. Graves), 1921, pubd in *ML*, v (1924), 208–12; The Sea King (Cornwall), unison (1922); Answer to a Child's Question (S.T. Coleridge), unison (1923); Fairy Lures (R. Fyleman) (1923); Fineen the Rover (R.D. Joyce), unison (1923); The Hoofs of the Horses (W.H. Ogilvie), 1923; Queen and Huntress (B. Jonson), 1923; A Runnable Stag (J. Davidson), unison (1923)

Satyr's Song (J. Fletcher), unison (1923); Song Written at Sea (C. Sackville), 1923; The Winter Storms (W. Davenant), unison (1923); Wishes (W. Allingham), unison (1923); Songs from the Elfin Pedlar (H.D. Adam) (1925); Coo-ee (A Song of Australia) (Ogilvie), ed. (1927); The Merry Month of May (T. Dekker), ed. (1927); The Sower's Song (T. Carlyle), ed. (1927); Witches' Charms (Jonson), ed. (1928); Ode to the Skylark (Hogg), unison, ed. (1930); Nonsense Rhymes (E. Lear), ed. (1960)

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L. Leo: Dixit Dominus, C (1879)
E. Tennyson: Hands all round (A. Tennyson) (1882)
[50] Songs of Old Ireland (A.P. Graves), 1v, pf (1882)
Song-Book for Schools (1884, rev., 1908, as Patriotic Songs for Schools)
Blarney Ballads (C.L. Graves), 1v, pf (1889)
S. Taylor: Alt Heidelberg, du feine (1891)
Irish Songs and Ballads (A.P. Graves), 1v, pf (1893)
A.G. Thomas: The Swan and the Skylark, cant., orchd, 1893, unpubd
The Irish Melodies of Thomas Moore: the Original Airs Restored and Arranged, op.60, 1v, pf (1895)
H. Purcell: Ten Sonatas in Four Parts, in The Collected Works of Henry Purcell, vii (1896)
H. Purcell: From silent shades Z370, orchd, 1896, as Mad Bess; unpubd
God Save the Queen, chorus, orch (1897, rev., 1901, as God Save the King)
J.S. Bach: Sleepers, Wake [Wachet auf] (1898)
[4] Old French Song (trans. P. England): Les petits oiseaux (L'Abbé Cossagnes) (1898); La rose (P. de Ronsard) (1898); Le carillon du verre (1900); Ma belle, ma toute belle (Langeon) (1900)
Songs of Erin, 50 Irish folksongs, op.76, 1v, pf (1901)
The Complete Collection of Irish Music as noted by George Petrie, 3 vols. (1902–5)
The Office of Holy Communion as set to plainsong by John Merbecke (1905)
The National Song Book (1905)
Stainer & Bell's Organ Library (London, 1907–17)
2 songs: Full Fathom Five; Come unto these yellow sands, both attrib Purcell, orchd
The Cuckoo (Der Kukkuk); old Ger. song (Eng. trans., P. England) (1908)
J.S. Bach: St Matthew Passion (1910)
G.F. Handel: Ode for St Cecilia's Day, addl org and hp pts, 1910, unpubd
C. Wood: 16 preludes . . . on melodies from the English and Scottish Psalters, org (1912)
Other arrs. of Irish melodies for 1v, pf: The Irish Widow (G.H. Jessop) (1895); The Two Crutches (Jessop) (1895); The Wearing of the Green (A.P. Graves) (1900); Kitty of Coleraine (E. Lysaght) (1903); Molly Brannigan (anon.) (1903); The Grand Match (M. O'Neill) (1917); The Hurling Boys (Graves) (1924); The Limerick Point to Point Race (Graves) (1924); The Londonderry Air (Graves) (1924); My Brave Boy (Graves) (1924); With the Dublin Fusiliers (Graves) (1924); O'Farrell the Fiddler (Graves) (n.d.)
MSS in *D-Bsb*, *IRL-Dn*, *GB-Cpl*, *Ctc*, *Cu*, *Lam*, *Lbl*, *Lcm*, *Ntu*, Royal School of Church Music, Croydon
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JEREMY DIBBLE

Stanford University. University in Palo Alto, California, USA, near San Francisco. It has a strong music programme and holds an important music collection. *See* SAN FRANCISCO, §§1 and 5.

Stanislav, Josef (*b* Hamburg, 22 Jan 1897; *d* Prague, 5 Aug 1971). Czech composer, pianist and administrator. The son of an orchestral player at various European opera houses, Stanislav began his studies in Prague, with Jeremiáš and Foerster for composition and with Mikeš and Veselý for the piano. He graduated from the Prague Conservatory masterclasses as a pupil of Novák (composition, 1922) and Hoffmeister (piano, 1929). At Prague University he was a pupil of Zdeněk Nejedlý. In the inter-war period he was a leading figure in the organization of Prague musical life. He wrote incidental music for Prague performances of plays by Russian and left-wing German writers. He was also active in the Přítomnost contemporary music society, and a representative of revolutionary proletarian art at home and abroad. In 1933 he was a delegate to the Olympiad of Workers' Theatre and Music (MORT) in Moscow, and he took part in cultural activities associated with the formation of a popular anti-fascist front in Czechoslovakia (1935). His works were banned during the German occupation. After 1945 he helped to re-establish Czech musical life: he participated in the formation of the Union of Czechoslovak Composers and his mass political songs were widely disseminated. In 1948 he was appointed professor of popular creative arts at the Prague Academy, and in 1953 he became director of the Institute for Ethnography and Folklore of the Czechoslovak Academy of Sciences. He received several state awards for his artistic and public work.

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(*selective list*)

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JIŘÍ MACEK

Stanislavsky [Alekseyev], **Konstantin Sergeyevich** (*b* Moscow, 5/17 Jan 1863; *d* Moscow, 7 Aug 1938). Russian theatre and opera director, actor and theorist. He directed and performed in operettas in his family's private theatre and prepared for an opera career with the tenor Fyodor Komissarzhevsky, turning to drama only because his voice proved unsuitable for opera. In 1898 he and VLADIMIR IVANOVICH NEMIROVICH-DANCHENKO founded the Moscow Art Theatre, where they encouraged new playwrights such as Chekhov and Gorky and experimented with naturalistic staging. Out of this distinguished ensemble developed the Stanislavsky system, the theatre's most widespread approach to acting and directing. According to the system actors prepare their roles from within instead of concentrating on external presentation; they determine their character's psychological and social background, even extending beyond the specific dramatic situation. Combined with the actor's self-awareness and 'emotion memory', this leads to complete identification with the character, in turn resulting in an intensely realistic performance. Stanislavsky approached setting, costume, movement, light and sound with similarly studied concern for detail and accuracy. His early musical training and Chaliapin's influence made him especially sensitive to tempo and rhythm, and he proposed classes in music for his actors. He was among the first producers to 'orchestrate' serious dramatic scenes with music and sound effects to support underlying moods and ideas. He believed that dramatic art was moving towards 'the synthesis of music and drama, of words and sound'.

Stanislavsky's last 20 years were devoted more to opera than to theatre. In 1918 he organized the Bol′shoy Theatre Opera Studio whose aims were to set up a laboratory for research in the art of lyric drama; to renovate archaic traditions of opera production; to apply the system to opera acting; and to fuse in performance music, singing, words and movement. He maintained that the score, not the libretto, must be the point of departure in producing opera, and he depended upon the music to supply his motivation and truth, as well as tempo and rhythm. Immediately successful and ultimately influential, his studio productions were noted for narrative clarity and

consistency, convincing acting and unmannered singing. By 1926 the studio, detached from the Bol'shoy, was renamed the Stanislavsky Opera Theatre Studio. Illness prevented Stanislavsky from taking sole responsibility for productions after 1928, but he continued planning and supervising opera until his death. His studio productions included: *Yevgeny Onegin*, 1919 (Act 1), 1922 (complete); *Werther*, 1921; *Il matrimonio segreto*, 1925; *The Tsar's Bride*, 1926; *La bohème*, 1927; *May Night*, 1928; *Boris Godunov*, 1929; *The Queen of Spades*, 1930; *The Golden Cockerel*, 1932; *Il barbiere di Siviglia*, 1933; *Carmen*, 1935; *Don Pasquale*, 1936; *Madama Butterfly*, 1938; and, posthumously produced, *Rigoletto*, 1939.

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PAUL SHEREN

Stanković, Kornelije (*b* Buda, 18/30 August 1831; *d* Buda, 5/17 April 1865). Serbian composer and folksong collector. He studied in Vienna with Simon Sechter (harmony and counterpoint) and Rudolf Willmers (piano), and was directly influenced by the Slovene circle of intellectuals in Vienna at that time. In Serbia church chant and folk singing, the basic forms of musical practice, survived hitherto mainly through oral tradition, and while still a student Stanković began to write down and harmonize secular music. He published his first adaptations of Serbian folksongs for voice and piano or four-part choir in Vienna between 1851 and 1854. Shortly afterwards he published a further four collections of folksongs and a series of virtuoso piano miniatures and variations. Three collections of church chant were dedicated to the 'Serb nation'. Stanković's collected Serbian folk melodies were used by Rimsky-Korsakov, Tchaikovsky and others in their compositions.

Stanković spent time in Sremski Karlovci, the centre of the Karlovci Metropolitanate, and also in the monasteries of Fruška Gora (1855–61). There he worked on recording Serbian church chant and on harmonizing the melodies for four-part chorus. The product of his work were three books of Serbian Orthodox chant, published in Vienna between 1862 and 1864. Stanković also contributed valuable forewords to his published collections of Serbian music. His copious handwritten legacy (approximately 100 pages of one-part melodies and 17 notebooks including 1500 pages of four-part Serbian church chant) is preserved in the archive of the Serbian Academy of Sciences and Arts, Belgrade.

Stanković performed as a pianist in Austria and in Serbian cities, was the conductor of the oldest Belgrade singing society (1863), composed music for the theatre, and was involved in the founding of a music school in Belgrade. With the Vienna opera choir he gave the first concert performances of Serbian church music, in the hall of the Musikverein in Vienna in 1855 and 1861.

WORKS

all published works printed in Vienna

Pf: Variations on Serbian Airs, op.3 (1853), op.4 (1854), op.6 (1857); Slaven-Ball-Klänge, Quadrille (1855); Sirmier Kolo, Serbian Dance, op.7 (1857); Serbian Folk Quadrille (1859); Quadrille on a Bulgarian Folksong (1862)
Vocal: Serbian Folksongs, 1v, pf (1851, 1858, 1859, 1862–3); Serbian Orthodox Church Chant (1862–4, repr., ed. D. Petrović, Belgrade, 1994)

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S. Djurić-Klajn: *Serbian Music through the Ages* (Belgrade, 1972)
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DANICA PETROVIĆ

Stankovych, Yevhen Fedorovych (*b* Svaliava, Zakarpattya region, Ukraine, 19 Sept 1942). Ukrainian composer. He studied at the Kiev Conservatory under Lyatoshyns'ky and then Skoryk, graduating in 1970 and, since then, has received several major awards including the Shevchenko Prize (1986, Ukraine) and one from UNESCO (1985). Stankovych's works have been heard across Europe and the former Soviet Union, in the USA and in Asia. In 1996 he was composer-in-residence of the canton of Berne, Switzerland.

Along with such figures as Hrabovs'ky and Sil'vestrov, Stankovych developed the avant garde in Ukrainian music and contributed to its integration into the mainstream of the European tradition. Stankovych's music, marked by a strikingly dramatic temperament and unfettered emotion, is supported by a full command of modernist techniques without allowing any one of these to predominate; and while the style is definably one of the late 20th century, folk themes of Ukraine's various cultural groups have paramount importance in the substance of his language. His uniqueness may be said to lie in his pronounced affinity with the vernacular and his ability to integrate it into orchestral formats. While his elaborate polyphonic textures and meditative lyricism are reminiscent of

Baroque instrumental music (the First Symphony, '*Sinfonia larga*'), the full-bodied, expressive melodies display a clear post-Romanticism. Many of his larger works have been written in reaction to tragic events in Ukraine's history. *Dictum* (1987) is a monumental symphony in 11 movements for chamber ensemble and commemorates the Chernobyl disaster: monologues of bitter confession are placed among images of universal catastrophe and episodes of prayers and repentance. As the Soviet Union collapsed, this trend became more pronounced: *Kaddish-Requiem 'Babyn Yar'* was composed in memory of the Nazi murder of Jews in Kiev in 1941, *Requiem for Those who Died of Famine* is a memorial to the seven million victims of the Ukrainian famine (1932–3), and with *Black Elegy* Stankovych returned to the subject of Chernobyl.

WORKS

Stage: Koly zvite paporot' [When the Fern Blooms] (op, A. Stelmashenko, after folk motifs), 1978; Olha (ballet, Y. Illiyenko), 1982; Prometheus (ballet, Y. Illiyenko), 1985; Maiska nich [May Night] (ballet, after N. Gogol); Nich pered rizdvom [The Night Before Christmas] (ballet, after N. Gogol)

Vocal: Sym. no.3 'Ya stverdzhus'' [I Reaffirm] (P. Tychyna), solo vv, chorus, orch, 1976; Symphony-Diptych (T. Shevchenko), chorus, 1985; Black Elegy, chorus, orch, 1991; Kaddish-Requiem 'Babyn Yar', T, B, chorus, orch, 1991; Requiem for Those who Died of Famine (D. Pavlychko), solo vv, 2 choruses, nar, orch, 1993; Thy Kingdom Come (The Bible), chorus, orch, 1994

Orch: Vc Conc., 1970; Sinfonietta, 1971; Sym. no.1 'Sinfonia larga', 1973; Sym. no.2 'Heroic', 1975; Sym. no.4 'Sinfonia lirica', 1977; Sym. no.5 'Sym. of Pastorals', vn, orch, 1980; Poėma skorboty [A Poem of Sorrows], 1992; Ave Maria, 1997

Chbr and solo inst: 8 chbr syms. (1971–98); Str Qt, 1973; Dictum, ens, 1987; Music for Heavenly Musicians, ww qnt, 1993; What Happened During the Calm of the Echo, 6 insts, 1994; An Orchard and Apples, Falling into Water . . . cl, va, pf, 1996; Sonata, cl, 1996; Elegy, str qt, 1997; 3 sonatas, vc, pf [no.3, 1971]

Other works: incid music, over 100 film scores

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O. Zin'kevich: 'Dar tayemno-slukhannya' [The gift of intimate listening], *Muzyka* [Kiev] (1997), no.4, pp.6–9

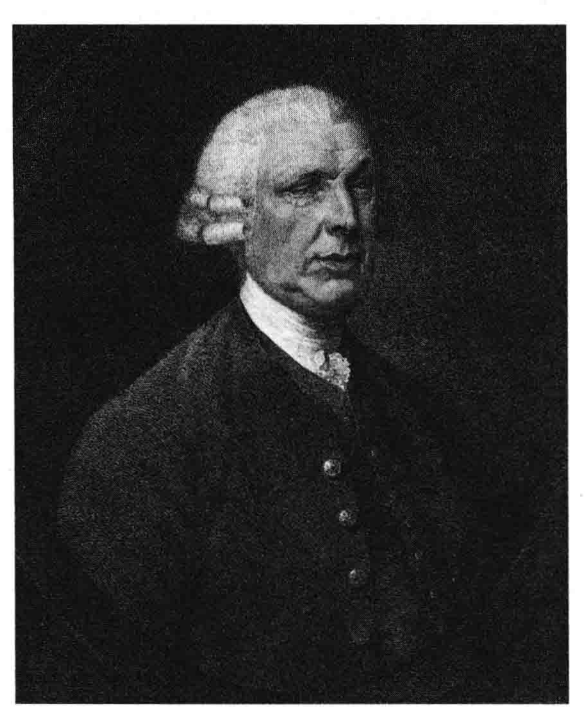
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VIRKO BALEY

Stanley, John (*b* London, 17 Jan 1712; *d* London, 19 May 1786). English composer, organist and violinist. He became blind as the result of a domestic accident at the age of two, and began to study music as a diversion when he was seven. Little progress was made under his first teacher, John Reading (ii), but he got on so well under Maurice Greene at St Paul's Cathedral that before he was 12 he was appointed organist at the nearby church of All Hallows Bread Street. In 1726 he was elected to a similar post at St Andrew's, Holborn, 'in preference to a great number of candidates' (Burney), and in 1734 he was made organist to the Honourable Society of the Inner Temple, having resigned from All Hallows in 1727. According to his pupil John Alcock (i), Stanley's playing of voluntaries at the Temple and St Andrew's attracted musicians from all over London, including Handel. He was also an excellent violinist and for several years directed the subscription concerts at the Swan Tavern, Cornhill, and the Castle, Paternoster Row. In 1729 he became the youngest person to gain a BMus degree from Oxford University.

Stanley was married in 1738 to Sarah, the elder daughter of Captain Edward Arlond of the East India Company, who brought him a dowry of £7000. In the same year the couple took up residence in Walbrook, where Sarah's sister Ann joined them and later acted as Stanley's amanuensis. Shortly after his marriage he became friendly with the future music historian John Hawkins, who supplied Stanley with texts for solo cantatas and who later lived across the road from the Stanleys following their move to Hatton Garden in 1751. Thanks largely to his remarkable memory, Stanley was able to enjoy a comfortable living as an organist and teacher and to join in music-making and card-playing with a large circle of friends. He was also able to direct several Handel oratorios during the 1750s, and after Handel's death in 1759 he assumed responsibility for the annual Lenten oratorio seasons at Covent Garden (later at Drury Lane), first with J.C. Smith and from 1776 with Thomas Linley (i). His own oratorios *Zimri* (Covent Garden, 12 March 1760) and *The Fall of Egypt* (Drury Lane, 23 March 1774) were modelled closely on Handel's, but were apparently unsuccessful. In 1770 he was elected a governor of the Foundling Hospital and until his death took a keen interest in its musical affairs, directing the annual *Messiah* performances in 1775–7, and selecting and composing music for the chapel services. He also took part in charitable performances at the Magdalen Hospital. In 1779 he succeeded Boyce as Master of the King's Band of Musicians, in which capacity he composed 15 New Year and birthday odes. His collection of music, books and instruments was auctioned at Christie's in June 1786.

Stanley is chiefly remembered for his three sets of organ voluntaries, which, though published between 1748 and 1754, include pieces dating from the late 1720s and the 1730s. They are mostly in the two-movement form



John Stanley: engraving by Mary Ann Scott after Thomas Gainsborough

established by his teachers Reading and Greene, consisting of a slow introduction for diapasons and a quick movement featuring a solo stop, such as the cornet or trumpet. Each volume ends with three or four preludes and fugues for full organ. Even more interesting, however, are the concertos and cantatas, which illustrate the part played by Stanley in the transition from the Handelian Baroque to the *galant* style associated in England with J.C. Bach. The six op.2 concertos are among the finest English string concertos in the Corelli–Handel tradition, and were popular enough to be reissued in arrangements for organ and as solos for violin, flute or harpsichord. No.6 (with one movement omitted) reappeared as the third piece of op.10, published 33 years later, but with the op.10 version leaning significantly towards the newer, pre-Classical style. In these later concertos Stanley abandoned fugues in favour of ritornello-based movements and elegant, symmetrical dances, and the keyboard writing seems to have been designed more for the emerging fortepiano than for the more established organ or harpsichord.

A similar, though perhaps less radical, change of style can be seen in the two sets of solo cantatas opp.3 and 8. The first shows a command of da capo technique rare among Stanley's English contemporaries; each cantata includes at least one example of the form. In the later set there are none at all, most of the arias being in binary form with the two vocal sections often separated by short instrumental symphonies. (Binary form also features prominently in the opp.1 and 4 flute solos.) *Arcadia, or The Shepherd's Wedding*, composed to celebrate George III's marriage to Queen Charlotte, is the only extant example of Stanley's theatre music; it was revived and broadcast on BBC Radio 3 to mark the wedding of the Duke and Duchess of York in 1986. Stanley may also be credited with the composition of a full-length opera, *Teraminta*, attributed to him in the only surviving score.

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STAGE

Incid music to Oroonoko (J. Hawkesworth, after T. Southerne), London, Drury Lane, 1 Dec 1759, lost
The Tears and Triumphs of Parnassus (masque, R. Lloyd and A. Murphy), London, Drury Lane, 17 Nov 1760, lost
Arcadia, or The Shepherd's Wedding (dramatic pastoral, 1, Lloyd), London, Drury Lane, 26 Oct 1761, *GB-Lcm*
Teraminta (opera, 3, H. Carey), unperf., *Lcm*

ORATORIOS

Jephtha (J. Free), ?1751–2, *D-Hs, GB-Lcm*
Zimri (Hawkesworth) (London, 1760)
The Fall of Egypt (Hawkesworth)), 1774, *Lcm*

COURT ODES

music lost and texts by W. Whitehead unless otherwise stated

Let Gallia mourn! th' insulting foe, birthday, 1779; And dares insulting France pretend, New Year, 1780; Still o'er the deep does Britain reign, birthday, 1780; Ask round the world, from age to age, New Year, 1781; Still does the rage of war prevail?, birthday, 1781; O wond'rous power of inborn worth, New Year, 1782, S, S, A, T, B, B, SATB, 2 ob, 2 vn, va, bc, *GB-WCc*; Still does reluctant Peace refuse, birthday, 1782; At length the troubled waters rest, birthday, 1783; Ye nation, hear th' important tale, New Year, 1783; Enough of arms, to happier ends, New Year, 1784; Hail to the day, whose beams again, birthday, 1784; Amid the thunder of war (True Glory seems the pride of war) (T. Warton), birthday, 1785; Delusive is the poet's dream, New Year, 1785; Dear to Jove, a genial isle (Warton), New Year, 1786; When Freedom nurs'd her native fire (Warton), birthday, 1786

OTHER SECULAR VOCAL

6 Cantatas, op.3 (London, 1742): Compell'd by sultry Phoebus' heat (J. Hawkins), 1v, vn, bc; Marcus the young, the noble (Hawkins), 1v, vn, fl, bc; Teach me Venus every art (Hawkins), 1v, bc; The god Vertumnus lov'd Pomona fair (F. Webb), 1v, vn, bc; To wisdom's cold delights (Hawkins), 1v, vn, bc; Whilst others barter ease for state (Hawkins), 1v, vn, 2hn, bc
6 Cantatas, op.8 (London, 1748) [all texts by Hawkins]: Alas, my Julia, now no more, 1v, 2 vn, va, bc; Aloft and near her highest noon, 1v, 2 vn, va, bc; Cease Eugenio thus to gaze, 1v, vn, fl, ob, bc; Cymon, a rough unpolish'd swain, 1v, 2 vn, bc; No sooner had my infant face, 1v, 2 vn, 2 fl, bc; Who'll buy a heart, 1v, vn, bc
3 Cantatas and 3 Songs, op.9 (London, 1751): As Delia (blest with ev'ry grace), cant., 1v, bc; As in a pensive form Myrtilla sate, cant., 1v, bc; I feel new passions rise, song, 1v, vn, bc; Immortal goddess, heavenly fair, song, 1v, vn, bc; Long had fair Delia slighted, cant., 1v, vn, fl/ob, bc; Love has possessed my heart, song, 1v, vn, bc
As once a gentle redbreast (The Redbreast), cant. (McClellan), 1v, 2 vn, bc (London, 1784)
Great Hercules, Jove's warlike son (The Choice of Hercules) (ode), *c*1729, S, A, B, SAB, 2 tpt, 2 hn, 2 ob, bn, 2 vn, bc, *GB-Ckc, Lbl*
Rise harmony (The Power of Musick) (ode), BMus exercise, *c*1729, A, SATB, 2 ob, bn, 2 vn, va, vc, db, org, *Ckc*
The gay nymph Syrinx (Pan and Syrinx) (ode), S, 2 ob, bn, 2 vn, va, vc, db, *c*1729, *Ckc*
19 songs pubd separately and in 18th-century anthologies etc., 12 of them in a collection (London, 1741)

SACRED VOCAL

Arise, pour out thine heart (anthem), S, A/SAB, org, *c*1774, Thomas Coram Foundation, London
Attune the songs to mournful strains (anthem), S, S/SSB, org, Psalms, Hymns & Anthems (London, *c*1774)
Give praises unto God (hymn), SSB, *GB-Ob*
Hearken unto me my people (anthem), S, A/SA, org, *c*1774, Thomas Coram Foundation, London
Hear me when I call (anthem), A/SAB, org, 1734, *IRL-Dcc, GB-Ob*
Jehovah Lord, how great, how wondrous great (anthem), S, A/SA, org, Thomas Coram Foundation, London
My strength will I ascribe (anthem), S, A/SATB, org, *IRL-Dcc, GB-Ob*, rev. with final new chorus, S, A/SA, Thomas Coram Foundation, London
Praise the Lord, O Jerusalem (anthem), A, B/SATB, org, 1740, *IRL-Dcc, GB-LI, Ob*
To thee great God our thanks are due (anthem), S, S/SS, org, Psalms, Hymns & Anthems (London, *c*1774)
With one consent (hymn), SSB, org, *Ob*
Further hymns in *Lbl, Ob* and pubd in 18th-century anthologies

INSTRUMENTAL

all published in London

op.	
1	Eight Solo's (fl/vn, bc)/hpd (1740), ed. G. Pratt (London, 1973) and J. Caldwell (London, 1974)
2	Six Concerto's in 7 parts, str (1742), ed. G. Finzi (London, 1949–55) and J. Caldwell (Oxford, 1987); arr. org, str (*c*1747); arr. (fl/vn, bc)/hpd (*c*1747)
4	Six Solo's (fl/vn, bc)/hpd (1745), ed. G. Pratt (London, 1973) and J. Caldwell (London, 1974)
5	Ten Voluntarys, org/hpd (1748/*R*), ed. in Tallis to Wesley, xxvii (New York and London, 1967)
6	Ten Voluntarys, org/hpd (1752/*R*), ed. in Tallis to Wesley, xxviii (New York and London, 1967)
7	Ten Voluntarys, org/hpd (1754/*R*), ed. in Tallis to Wesley, xxix (New York and London, 1967)
10	Six Concertos, org/hpd/pf (1775)

opp.3, 8 and 9 not known
Miscellaneous inst pieces pubd in 18th-century anthologies; MSS in *IRL-Dn, GB-Cfm, Ckc, Cpl, CDp, DRc, Gm, Lam, Lbl, Lco* [see Johnstone, 1967], *Ldc, Mp, Ob, SA, J-Tn*

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MALCOLM BOYD/GLYN WILLIAMS

Stannar, William. English composer, possibly identifiable with WILLIAM STONARD.

Stansby, William (*d* 1638). English music printer. He was apprenticed to John Windet in 1591 and made free of the Stationers' Company in 1597. He succeeded to Windet's business in 1611, and in 1628 he acquired some of the music copyrights of Thomas Snodham. In this way Stansby inherited two of the most important music printing businesses in 17th-century London, yet he made little use of them, printing only nine music volumes in his relatively long career. Stansby's press was astonishingly variable in the standard of its printing. Whereas Thomas Leighton's *Teares or Lamentacions of a Sorrowful Soule*, published over Stansby's imprint in 1614, is an elaborate, almost virtuoso piece of printing, his other publications appear slapdash and untidy. In fact, Stansby was severely taken to task by the Stationers' Company over the low standard of his work, and his relations with the company deteriorated so badly, over his unruly behaviour as much as his printing, that in 1627 his share of the English stock was sequestered and he was banned from entering Stationers' Hall. Stansby cannot be described as either a distinguished or an enthusiastic music printer, yet the importance of his output is such that it seems likely he was the only printer in London who had the requisite materials to print music at that time. In 1629, for example, he printed *French Court-Aires*, a volume of songs by Pierre Guédron and Antoine Boësset, originally published in Paris by Pierre Ballard, but appearing in England *with their Ditties Englished … Collected, Translated, Published by Ed. Filmer*. This volume marks the first appearance of a slur in English music printing, and his publication of Martin Peerson's *Motets* of 1630 has the first figured bass to appear in a printed volume in England. The year after he died his widow assigned his business to Richard Bishop. At the beginning of his career Stansby appears to have worked at the Cross Keys, St Paul's Wharf, which was Windet's address; he later moved to his own shop in St Dunstan's Churchyard, Fleet Street.

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MIRIAM MILLER

Stantipes (Lat.). *See* ESTAMPIE.

Stappen, Crispin [Crispiaenen, Crispijne] **van** [van der, de] (*b* *c*1465; *d* Cambrai, 10 March 1532). Composer and tenor, probably of South Netherlandish birth. He was paid as a *cotidiane* singer from 30 September 1485 to 25 March 1488 and *tenor* teaching choirboys in 1486–7 at the church of St Nicolas, Brussels. On 18 August 1492 he left the Ste Chapelle in Paris, probably for Padua, where he is documented (perhaps in absentia) on 22 May 1492. On 7 October 1492 he was appointed *maestro di cappella* of Padua Cathedral for five years, although he served only three months. The next year he joined the papal chapel, remaining until 1507, except for six months from August 1498, spent in his old post at Padua. On 23 August 1504 he became non-resident canon of Cambrai Cathedral, where he is documented in December of that year. In 1506–7 he joined the Marian confraternity of the church of St Jan in 's-Hertogenbosch, but he was back in Rome by September 1507. From July 1509 until his death he stayed at Cambrai except for a recruiting expedition for the papal chapel in 1509, a pilgrimage to Rome, Padua and Loreto in 1521 and a brief appointment in 1524–5 as *maestro di cappella* at the Santa Casa in Loreto, where he became honorary canon on 5 May 1525. He returned on 26 February 1526 to Cambrai Cathedral, where he bequeathed money to repair the altar of the chapel of St Anne.

Stappen's few extant compositions appear in sources completed by 1508, and to judge from their style, may date from the years 1485–95. *Beati pacifici* takes the antiphon opening as an ostinato in the top voice over the tenor of *De tous biens plaine*. The tenor of *Gentil galans* is a monophonic song (ed. G. Paris and A. Gevaert, *Chansons du XVe siècle publiées d'après le manuscrit de la Bibliothèque Nationale de Paris*, Paris, 1875, no.126) which refers directly to the Breton uprising of 1488 and was presumably composed before he left Paris in 1492. The strict strambotto *Vale vale de Padoa*, with its personal farewell to Padua, ends the beautifully illuminated strambotto manuscript copied in Padua in 1496, so it must have been composed for his departure in 1493. Also in this source is his *Ave verum corpus*, in standard lauda style; this, too, was surely composed in Italy.

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Ave verum corpus, 3vv, *I-MOe* α.F.9.9 (facs. in RMF, xiii, 1987; ed. in G. La Face Bianconi, *Gli strambotti del codice estense α.F.9.9*, Florence, 1990)
Beati pacifici/De tous biens plaine, 4vv, 1504[3]
Exaudi nos filia, 5vv, 1508[1]
Non lotis manibus, 4vv; ed. H. Albrecht, *G. Rhau: Symphoniae jucundae*, Musikdrucke aus den Jahren 1538 bis 1545, iii (Kassel and Basle, 1959)
Virtutum expulsus, 4vv, 1504[3]
Gentil, galans, 4vv, 1504[3], *D-Rp* C120 (attrib. Prioris); ed. in CMM, xc/3, 1985
Vale, vale de Padoa, 3vv, *I-MOe* α.F.9.9; ed. in G. La Face Bianconi, *Gli strambotti del codice estense α.F.9.9* (Florence, 1990)

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STANLEY BOORMAN/BARBARA H. HAGGH

Stara Zagora. Bulgarian city. Situated on the crossroads from Western Europe, the East and Russia, the city was at first visited by foreign companies. In 1897 the Kaval music society was founded, which staged its first full-scale performance, Georgi Atanasov's *Gergana*, in 1925. The Southern Bulgarian Regional Opera was formed in 1931. In 1933–4 the opera house came under the administration of the city; it became state run in 1946, opening as the Narodna Opera Stara Zagora (Stara Zagora National Opera) on 19 June with *Il barbiere di Siviglia*. Leading figures have included the music director Romeo Raychev, Zlatan Stanchev and the conductors Dobri Khristov, Yosif Yosifov and Dimitar Dimitrov. Since the early 1970s Stara Zagora has hosted the only festival especially for opera and ballet in Bulgaria. The first purpose-built opera house in Bulgaria (seating 700) opened with Lyubomir Pipkov's *Momchil* in 1972. During the 1980s the repertory was orientated towards large-scale operas such as *Boris Godunov*, *Der fliegende Höllander*, *Norma* and Marin Goleminov's *Trakiyski idoli* ('Thracian Idols'). Until the theatre burnt down in 1991, there were 150 performances each year including five premières, one of which was an operetta or musical; opera and drama were performed on alternate days.

MAGDALENA MANOLOVA

Starck, Ingeborg. *See* BRONSART, INGEBORG VON.

Stardust, Ziggy. *See* BOWIE, DAVID.

Stárek, Jiří (*b* Močovice, 25 March 1928). Czech conductor. He studied the violin, clarinet, piano and conducting at the Prague Conservatory to 1950. In 1953 he became conductor of the Czech RSO, a post he held for 15 years; during this time he was also principal conductor of the Prague Musical Theatre, 1961–2, director of the Collegium Musicum Pragense, 1963–8, and principal conductor of the Prague RSO, 1964–8. He appeared at the 1967 ISCM festival in Prague and the 1968 Salzburg Festival. In 1969 he began a regular association with the Trondheim SO and in 1973 with the Stuttgart RSO and the orchestra of Radio Sender Freies, Berlin. He was appointed a professor and conductor at the Musikhochschule in Frankfurt in 1973, and frequently conducted the Frankfurt RSO. From 1976–80 he was artistic director of the RIAS Sinfonietta, Berlin, and from 1981–4 chief conductor of the Trondheim SO. In 1990 he conducted in Czechoslovakia for the first time since 1968, and in 1996 was appointed chief conductor of the Prague National Theatre. Stárek's repertory contains much Romantic music and Czech music, particularly Dvořák; partly because of the Mozart tradition in Prague, he is also a fine conductor of Classical works. His conducting is notable for attention to detail and a fresh, lively approach. He has made a number of recordings, mainly of Czech music.

KARI MICHELSEN

Starer, Robert (*b* Vienna, 8 Jan 1924). American composer of Austrian birth. Piano studies began when he was four and continued at the Vienna State Academy in 1937. After Germany invaded Austria, he was given a scholarship by Emil Hauser to the Jerusalem Conservatory from 1938 to 1943. He studied piano and composition with Josef Tal, as well as composition with Solomon Rosowsky and Oedeon Partos. From 1943 to 1946 he served in the British RAF, often touring as a pianist. In 1947 under a scholarship to the Juilliard School, he continued composition studies with Frederick Jacobi, and received a postgraduate diploma in 1949. In the summer of 1948 he was a pupil of Copland at the Berkshire Music Center. He became a US citizen in 1957. Her served on the faculty of Juilliard from 1949 to 1974. In 1963 he joined the staff of Brooklyn College CUNY, where he was promoted to full professor in 1966, distinguished professor in 1986, and retired in 1991. He received an award from the American Academy of Arts and Letters in 1979 and became a member in 1994. The Austrian Medal of Honour was awarded to him in 1995. Numerous commissions include four ballets for Martha Graham and a Violin Concerto by Itzhak Perlman, which Perlman premiered in 1981 and later recorded with Seiji Ozawa and the Boston SO. Another premiere of note was his Cello Concerto in 1988 by Janos Starker. Starer recorded it for CRI in 1991. Starer is the author of *Rhythmic Training* (New York, 1969), *Basic Rhythmic Training* (New York, 1986) and an autobiography, *Continuo: a Life in Music* (New York, 1987).

Starer's music is characterized by chromaticism, modality and driving rhythms. His style reflects his training at the Jerusalem Conservatory in the 20th-century Viennese tradition, the complex counterpoint of Taneyev, the Arabic scales and rhythms which he learned in the region, and later, jazz in the US. There are frequent quotations. Tertian harmonies of the 1950s gave way later to a preference for a more dissonant idiom, stressing 2nds and their inversions, as he was influenced by the avant-garde movement of the 1960s. He published four serial works from 1963 to 1967 (one, the *Trio* for piano, clarinet and cello) then abandoned this technique as too limiting. He retained certain note-row procedures, however, such as 'chromatic completion' which is a withholding of one or more notes of a chromatic scale to repeat them later, creating a dramatic resolution. His melodies frequently have a plaintive, poignant lyricism, with small intervals and motivic repetitions. At other times they are jagged and wedge-like. He is skilled at creating mood changes while using the same material. An early form of Starer's was the rondo; it became the basis for the collage-like structures he wrote later. These were inspired by the literary work of Gail Godwin, whom he met at Yaddo in 1972 and who became his frequent collaborator as lyricist-librettist. In the choral works, which are accessible to performers and listeners alike, he sometimes mingles song and speech. His settings of Hebrew texts (e.g. *Psalms of Woe and Joy*) have been highly acclaimed.

WORKS

STAGE

The Intruder (op, 1, M.A. Pryor), 1956, New York, 1956
Pantagleize (op, 3, Starer, after M. de Ghelderode), 1967, Brooklyn, NY, 1973
The Last Lover (musical morality play, 1, G. Godwin), 1974, Katonah, NY, 1975
Apollonia (op, 2, Godwin), 1978, St Paul, 1979
Ballets: The Story of Esther (A. Sokolow), 1960; The Dybbuk (H. Ross), 1960; Samson Agonistes (M. Graham), 1961; Phaedra (Graham), 1962; The Sense of Touch (J. Butler), 1967; The Lady

of the House of Sleep (Graham), 1968; Holy Jungle (Graham), 1974

ORCHESTRAL

Fantasy for Str, vn, va, vc, str, 1945; Pf Conc. no.1, 1947; Prelude and Dance, 1949; Sym. no.1, 1950; Sym. no.2, 1951; Pf Conc. no.2, 1953; Prelude and Rondo giocoso, 1953; Conc. a 3, cl, tpt, trbn, str, 1954; Ballade, vn, orch, 1955; Conc. for Va, Str and Perc, 1958; Samson Agonistes, sym. poem, 1963 [from ballet]; Mutabili (Variants for Orch), 1965

Conc. for Vn, Vc and Orch, 1967; 6 Variations with 12 Notes, 1967; Sym. no.3, 1969; Pf Conc. no.3, 1972; Journals of a Songmaker (W. Godwin), S, Bar, orch, 1975; Vn Conc., 1979–80, 1981; Conc. a 4, cl, ob, hn, bn, chbr orch, 1983; Hudson Valley Suite, 1984; Serenade, trbn, vib, str, 1984; Sym. Prelude, 1984; Vc Conc., 1988; Sym. Prelude, 1989; Nishmat Adam [The Soul of Man], nar, SATB, orch, 1990; 2-Pf Conc., 1996; educational pieces, 5 unpubd works

VOCAL

5 Proverbs on Love, unacc. chorus, 1950; Kohelet (Bible: *Ecclesiastes*), S, Bar, mixed chorus, orch, 1952; Come, Sleep (J. Fletcher), SSA, 1958; Never Seek to Tell thy Love (W. Blake), TTBB, 1958; Ariel: Visions of Isaiah (Bible), S, Bar, SATB, orch/(pf, org), 1959; 2 Songs from Honey and Salt (C. Sandburg), SATB, (2 tpt, 2 trbn)/pf, 1964; Joseph and his Brothers (cant., Bible), nar, S, T, Bar, SATB, orch, 1966; Sabbath Eve Service, S, A, Bar/T, chorus, org, 1967

On the Nature of Things (Bible, E. Dickinson, and others), SATB, 1968; Images of Man (Blake), S, Mez, T, Bar, SATB, fl, hn, vc, hp, perc, 1973; Psalms of Woe and Joy (Heb.), SATB, pf, 1975; The People, Yes (Sandburg), chorus, orch, 1976; Anna Margarita's Will (Godwin), dramatic monologue, S, fl, hn, vc, pf, 1979; Transformations (S.F. Shaeffer, J.C. Oates, Godwin): The Widow, The Ideal Self, Turning into another Person, S, fl/cl, pf, 1980

Voices of Brooklyn (N. Rosten, Shaeffer, W. Whitman and others): 1 Brooklyn Bridge, 2 There was a time, 3 Of good and evil, 4 Only the dead know Brooklyn, 5 Aspirations and Reflections, 6 But what is time anyway, 7 Poets to Come, solo vv, chorus, band, 1980–84; Music Vibrates (P.B. Shelley), SATB, fl, gui/kbd, 1990; Night Thoughts, SATB, synth/pf 4 hands, 1990; Proverbs for a Son, SATB, 1991; Letter to a Composer (G. Godwin), S, chbr orch, 1994

Other choral works; several songs

CHAMBER AND SOLO INSTRUMENTAL

Str Qt, 1947; Concertino, 2 vv/2 insts, vn, pf, 1948; 5 Miniatures, brass, 1948; Prelude, hp, 1948; Pf Sonata no.1, 1949; Sonata, vc, pf, 1951; Dirge, brass qt, 1956; Serenade, brass, 1956; Fantasia concertante, pf, 1959; Dialogues, cl, pf, 1961; Sketches in Color I, pf, 1963; Variants, vn, pf, 1963; Trio, cl, vc, pf, 1964; Pf Sonata no.2, 1965; Heptahedron, hpd, 1968; Ww Qt, 1970; Sketches in Color II, pf, 1973; Colloquies, fl, pf, 1974; Mandala, str qt, 1974; Profiles in Brass, 1974; Evanescents, pf, 1975; Annapolis Suite, hp, brass qnt, 1982; 6 Preludes, gui, 1984; The Ideal Self, pf, 1985; 4 Seasonal Pieces, pf, 1985; Duo, vn, pf, 1988; Angelvoices, brass, timp, perc, org, 1989; Elegy for a Woman who Died too Young, vn, vc, 1990; Cl Qnt, 1992; Electric Church and Walls of Jerusalem, pf, 1992; Pf Sonata no.3, 1994; Str Qt no.2, 1995; 3 Gregorian Preludes, org, 1996; Str Qt no.3, 1996; Pf Qnt, 1997

c40 others incl. several pf pieces; many band works

MSS in *US-NYp*, *Pc*, *Wc*; recorded interviews in *US-NHoh*

Principal publishers: Alfred, Israeli Music, MCA, HAL Leonard, Mercury, Southern, T. Presser, Vivace

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K. Wendland: *The Major Choral Works of Robert Starer and their Place in American Music* (diss., CUNY, 1994)

DOROTHY LEWIS-GRIFFITH (with BRUCE ARCHIBALD)

Staricius, Johann [Johannes] (*b* Schkeuditz, nr Leipzig; *fl* 1609). German ?composer, poet and organist. His place of birth and the only other known facts about him – that he was a Poet Laureate and an organist at Frankfurt – are given in his only publication: *Newer teutscher weltlicher Lieder nach Art der welschen Madrigalen neben etzlichen teutschen Tänzen* (RISM 1609[29]); the first six pieces are for five voices, the remaining 17 for four. He himself certainly wrote the texts, which include words in the Saxon dialect and are prefaced by Latin mottoes. The pieces include canzonas, canzonets, ballettos, madrigals and allemandes, though none is labelled as such. Bohn established that for no.2 Staricius borrowed no.7 of Morley's book of five-part balletts of 1595, and that nos.7–13 are identical with nos.7–9, 12 (which he used twice), 13 and 1 respectively of Morley's four-part madrigals of 1594. This unacknowledged borrowing encourages the assumption that he took other foreign pieces, perhaps including further English ones, as the basis of the other numbers and raises doubts as to whether he was a composer at all. Certain maladroit features of the texts suggest that he found it difficult to fit his words to the pre-existing music. He was probably a friend of Valentin Haussmann, whom he addressed in no.11 as 'the composer to whom the gods are so closely related' and who, significantly, brought out at Nuremberg in 1609 a German edition of Morley's balletts of 1595, properly attributed.

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FRIEDRICH BASER

Stark. Bohemian family of organ builders. Abraham Stark (*b* Loket, Bohemia, 1659; *d* Loket, 18 March 1709) was trained by his father Andreas, and probably served his apprenticeship with Franz Michael Kannhäuser (1634–1701) in Sokolov and in Prague. On his return to Bohemia he founded his own business in Loket, which after his death was carried on by his brother Wenzel Stark (*b* Loket, 23 Sept 1670; *d* Loket, 16 Sept 1757). Abraham Stark built the organ at the monastery church, Plasy (1690), the organs of the Cistercian abbey at Zlatá Koruna (1699) and St Francis (1688), Prague, both of which still exist, two organs at Sedlec (1690), the organ at St James, Prague (1702), where only the case exists and the organ at Staré Brno (1697), which is now housed in Snčžné. Wenzel Stark built two organs in the town church in Most (1741), both of which exist and the parish church of Zlonice (1746). Abraham Stark (frequently known as 'Meister Abraham') influenced the other organ builders of Loket, namely Johann Leopold Burhardt (1673–1751), Johann Franz Fassmann (1697–1760), Johann Ignaz Schmidt (1727–1802) and Johann Joseph Pleyer (1728–1811). The diapason choruses more often included $1\frac{1}{3}'$ and 1′ registers, and there is often a Sesquialtera, while the Zimbel stop appears less often. The group of foundation stops is considerably enlarged; as in the neighbouring lands of Saxony and Silesia, stops such as Viola da gamba, Salicet, Fugara, Gemshorn, Quintaton

and flutes of various kinds frequently appear. The pedal Mixtur stop is often replaced by a Cornet. The character of Abraham, the organ builder in E.T.A. Hoffmann's *Kreisleriana*, was probably modelled on Abraham Stark.

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R. Quoika: *Die altösterreichische Orgel der späten Gotik, der Renaissance und des Barock* (Kassel, 1953)
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L. Tomší: 'Loketská varhanářská škola [The Loket school of organ building], *HV*, xxvi (1989), 112–33
V. Šlajch: *Die Elbogener Orgelbauschule* (Regensburg, 1992)

HANS KLOTZ/JIŘÍ SEHNAL

Stark, John (Stillwell) (*b* Shelby Co., KY, 11 April 1841; *d* St Louis, 20 Nov 1927). American music publisher. He grew up on a farm near Gosport, Indiana, and settled in Missouri in the early 1870s. By 1882 he had moved to Sedalia, Missouri, where he opened a piano and music shop under the name of John Stark & Son. Within a few years he had entered music publishing by buying out a local competitor, J.W. Truxel, including Truxel's seven music copyrights. It is probable that Stark himself (under the pseudonyms O.B. Ligato and L.C. Wezbrew) composed some of the firm's earliest publications; others were written by his son E.J. Stark. In 1899 he issued *Maple Leaf Rag* by a local composer, Scott Joplin; a masterpiece of ragtime, it became the firm's best-selling item with half a million copies printed by 1909. In 1900 Stark moved his firm to St Louis. From 1905 to 1910 he operated editorial offices in New York while maintaining a printing plant in St Louis. From about 1908, however, after disagreements with Stark over two extended works – *The Ragtime Dance* and *Treemonisha* – Joplin left the firm and published nearly all his works elsewhere.

Stark was best known for his ragtime publications, though he issued other types of popular, parlour and teaching pieces using the imprints 'John Stark & Son', 'Stark Music Company' and 'American Music Syndicate'. He also published briefly *The Intermezzo* (*c*1905–6), a genteel music magazine to which he contributed articles on ragtime. By 1918 his business had declined considerably, but he continued to publish a few rags until 1922. A unique and pioneering figure, Stark was the most significant of all ragtime publishers. He helped Joplin establish himself, and was the primary publisher of other important writers of piano rags, notably James Scott, Joseph F. Lamb, Artie Matthews, Arthur Marshall and Scott Hayden. He apparently coined the term 'classic ragtime' for the work of these composers, and in publishing pieces by black composers generally avoided the racial stereotyping found on the title-pages of contemporary sheet music. Stark's small firm competed against the giants of Tin Pan Alley, relying on the excellence of its composers, rags and on a long series of hyperbolic advertisements, letters and articles in the music press. It published more than 100 piano rags, ranking second only to Jerome H. Remick & Co. in output of instrumental ragtime. Among Stark's works is an opera, *The Vital Question* (1913), to a libretto by E.J. Stark.

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JOHN EDWARD HASSE

Starker, Janos (*b* Budapest, 5 July 1924). American cellist of Hungarian birth. He entered the Budapest Academy at the age of seven and made his début as a soloist there four years later. After graduating he was principal cellist of the Budapest Opera and PO (1945–6), but decided to leave Hungary. In 1948 he settled in the USA, where he became principal cellist of the Dallas SO (1948–9), the Metropolitan Opera Orchestra (1949–53), and the Chicago SO (1953–8). In 1958 he was appointed professor of cello at Indiana University, Bloomington, where he made his home. He has toured frequently throughout the world as a cellist of outstanding distinction, setting new standards in recordings and performances of Bach's cello suites which, though more restrained in character, were widely compared with those of Casals in intellectual grasp and command of line and technique. His extensive discography also includes concertos by Boccherini, Haydn, Schumann, Dvořák, Prokofiev and Hindemith, and much chamber music, notably the cello sonatos of Beethoven and Brahms and Kodály's Sonata for solo cello.

Starker's playing has long been admired for its silken richness of tone and an expressive purpose governed by deep musical sensibility. He was the dedicatee and first performer of concertos by Bernard Heiden (1967) and Miklos Rosza (1968), and has been active in chamber ensembles, including the Roth String Quartet (1950–53) and a piano trio with Josef Suk and Julius Katchen for two years before Katchen's death in 1969. Starker has published teaching methods for all string instruments and editions of Bach's cello suites, Beethoven's sonatas and variations for cello and Dvořák's Concerto. He owns cellos by Matteo Goffriller (Venice, 1706, known as the 'Star') and Giuseppe G.B. Guarneri (Cremona, 1707, known as the 'Nova').

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M. Grodner: *Concepts in String Playing* (Bloomington, IN, 1979), 133–5

NOËL GOODWIN

Starobin, David (*b* New York, 27 Sept 1951). American guitarist. He studied at the Peabody Conservatory with Aaron Shearer, and made his New York début at Carnegie Hall in 1978. Since then he has established himself as a pioneer in contemporary guitar music, with over 100 new works dedicated to him. His major first performances include Elliott Carter's *Changes* (1983), Wuorinen's setting of Psalm xxxix for baritone and guitar (1979), Barbara Kolb's *Three Lullabies* (1980), Machover's Concerto for amplified guitar and chamber ensemble (1979), Kupferman's *Phantom Rhapsody* (1980) and Crumb's *Quest* (1995). In 1984 he became a member of the contemporary music group Speculum Musicae. He has taught at Brooklyn College, CUNY (1975–8), SUNY, Purchase (1978–96), and in 1993 was appointed professor of guitar at the Manhattan School of Music. Among his

recordings are works by Henze, Wuorinen, Kolb, Bland, Del Tredici, Elliott Carter and Takemitsu, as well as early 19th-century repertory by Giuliani and Regondi.

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THOMAS F. HECK

Starokadomsky, Mikhail Leonidovich (*b* Brest-Litovsk, 31 May/13 June 1901; *d* Moscow, 24 April 1954). Russian composer, organist and teacher. He graduated from the Moscow Conservatory where he studied the organ with Aleksandr Gedike and composition with Myaskovsky (1926 and 1928 respectively). He gave organ recitals, and from 1930 taught orchestration at the Moscow Conservatory (from 1947 he was acting professor). He was a member of the Association for Contemporary Music (1923–32) and in 1952 he was awarded the Stalin Prize for his children's songs.

A composer with academic inclinations, Starokadomsky was influenced by Skryabin during the 1920s and later by Rimsky-Korsakov. His works are characterized by impeccable taste and technical mastery. During the 1930s Starokadomsky's music (especially his organ concertos and orchestral works) were played abroad and received sympathetic reviews (France, Czechoslovakia and USA). During the 1930s–50s he gained enormous popularity through his children's songs: many of them – in particular *Lyubitel'–rïbolov* ('The Amateur Angler') and *Vesyolïye puteshestvenniki* ('The Merry Travellers') – became the best-selling songs of the day. Among the most respected composers of film and radio music of his day, he received numerous commissions from studios and radio editors. He was also an active critic and writer, and is remembered in particular for his works on orchestration and the history of orchestral styles in which he perpetuated the ideas and principles of Rimsky-Korsakov.

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Ww band: *Boyevïye druz'ya* [Brothers in Arms], 1941–2; *Pobeda za nami* [Victory is Ours], 1941; *Za pravoye delo* [For a Righteous Cause],1941; *Marsh* '1945 god' [The 1945 March]

Chbr: 2 str qts: 1924–5, 1928; Qt, cl, str trio, 1931; Qt, ob, str trio, 1931

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ALLA VLADIMIROVNA GRIGOR'YEVA

Starowolski [Starovolscius], **Szymon** (*b* Stara Wola, Volhynia [now Belarus], 1588; *d* Kraków, 4 or 27 April 1656). Polish historian and music theorist. He studied at Kraków Academy. From 1614 he travelled round Europe as a tutor to the sons of Polish princes, visiting and living in France, the southern Netherlands (Leuven), Germany and Italy (mainly Padua and Rome). In 1639 he took holy orders and was appointed cantor at Tarnów. In 1653 he settled at Kraków, where in 1655 he became a canon of the cathedral chapter at Wawel Castle. Music was among his many interests, and he discussed it in three of his numerous publications. His collection of biographical sketches *Scriptorum polonicorum hekatonas* includes those of two 16th-century Polish composers, Marcin Leopolita and Wacław Szamotuły, and he added notes on other composers too. He returned to them in *Monumenta sarmatorum*. These were the first indication of a conscious search for, and establishment of, a Polish musical tradition; his work includes both errors and factual historical information (stressed by Chybiński and Jachimecki respectively). His treatise *Musices practicae erotemata*, dedicated to Lilius, director of music of Kraków Cathedral, has the character of a school text-book. It leans heavily on the writings of Lossius, Ornithoparchus and Johann Spangenberg and testifies to the author's wide, but at the same time superficial, knowledge of music theory.

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only those on music

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MIROSŁAW PERZ

Starr, Daniel Victor (*b* Boston, 8 Sept 1950). American composer, theorist and violinist. He attended Yale University (BA 1968), where he studied the violin with Broadus Earle and Syoko Aki and composition with Wyner, and Princeton University (MFA 1978, PhD 1980), where his principal teachers were Babbitt and Peter Westergaard; he also studied with Wuorinen and Perle. He won two Gaudeamus awards at Bilthoven, the Netherlands (1977, 1978), and was awarded a fellowship in composition at the Berkshire Music Center (1980). As a violinist, he has played in various ensembles at the Blossom Music Festival (1971), Yale Summer School of Music at Norfolk (1970, 1972, 1974) and elsewhere.

Starr's work as a theorist has been devoted chiefly to atonal and 12-note analysis and theory; his use of formal language and linguistics to formulate theoretical and descriptive statements and his knowledge of computer technology are essential components of his theoretical work. His most important theoretical papers include 'Sets, Invariance and Partitions' (*JMT*, ix, 1978, pp.1–41), 'Derivation and Polyphony' (*PNM*, xxiii/1, 1984, pp.180–257) and with Robert Morris, 'A General Theory of Combinatoriality and the Aggregate' (*PNM*, xvi, 1977–8, no.1, pp.3–35, no.2, pp.50–84). Starr's compositions reflect his theoretical interests in partitioning and aggregates: *Bouquet*, for example, transforms jazz-derived elements into abstract representations of jazz ensemble sounds by employing them within aggregate-derived polyphonic contexts.

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Pf Piece, 1969; 3 Pf Pieces, 1969–70; Get the Picture, cl, tape delay, 1974; Prévèrt Songs (J. Prévèrt), 1975?, S, pf; Syms., elec, 1974–6; Barriers, elec, 1976; Flourishes, 6 tpt, 1976; Vn Pictures, vn, tape delay, 1976; Bouquet, jazz ens, 1976–7; Chaconne, vn, 1980; Variations, vn, va, vc, db, str, 1980–82; Variations for Str, 1985

RICHARD SWIFT

Starting transient. The initial sound produced when one vibrating system begins to drive another (e.g. string and soundboard, or reed and pipe). Although the time between the initiation and the emergence of a regular vibration may be very short, the starting transient produced in that time is one of the important characteristics distinguishing the sound of one type of musical instrument from that of another. *See also* SOUND, §6 and TRANSIENT.

MURRAY CAMPBELL

Starý, Emanuel (*b* Pardubice, 27 July 1843; *d* Prague, 1 Aug 1906). Czech music publisher. In 1867 he founded a lithographic works with Antonín Vítek in Prague, taking sole charge in November 1870. He was on friendly terms with several leading Czech composers and published a number of works by Smetana, Dvořák, Bendl, Fibich, Foerster and others. His collection of male choruses, *Hlahol*, was important in the development of Czech choral songs. He published *Dalibor* (1873–5) and *Hudební a divadelní věstník* ('Music and theatre bulletin', 1877–8). After his death his son Emanuel (*b* Prague, 18 Jan 1874; *d* Prague, 20 April 1928) took over the firm. In 1908 he reorganized it and introduced engraving and music printing on the Leipzig (Röder) pattern. Apart from choral and solo vocal compositions, he published a number of instrumental works, particularly by Foerster and Ostrčil. After his death his widow, Růžena Stará, née Meruňková, ran the firm until it was nationalized in 1949. In addition to Foerster's Cello Concerto and Second Violin Concerto, she brought out a series of Foerster's choral works and reprints of earlier publications of choral music. (*ČSHS*)

ZDENĚK CULKA/NIGEL SIMEONE

Starzer, Joseph (Johann Michael) (bap. Vienna, 5 Jan 1728; *d* Vienna, 22 April 1787). Austrian composer and violinist. In collaboration with choreographer Franz Hilverding he helped to lay the foundations for the Viennese reform of ballet by Gluck and Gasparo Angiolini (Hilverding's pupil) and thus to some extent also for the Gluckian reform of opera. Starzer followed Hilverding to the Russian court early in 1759; Hilverding returned to Vienna in 1765 and Starzer only in 1767, after which he created several large-scale pantomime ballet scores to choreography by Jean-Georges Noverre and Angiolini. Late in life he was active in the newly founded Tonkünstler-Societät, both administratively and as a composer and director.

1. LIFE. He was the son of Thomas Starzer, a horn player originally from Bavaria, and Anna Maria Wimmer; the brass instrument maker Johann Leichnamschneider stood as godfather. Thomas served in the Kapelle of Count Johann Julius von Hardegg, and as a watchman at court, before entering the orchestra of Vienna's German (Kärntnertor) theatre around 1752; another of Thomas's sons, Carl (*b c*1733; *d* Vienna, 30 Dec 1789), played horn in the French (Burg) theatre from 1757, and after Lent 1760 partnered his father in the Kärntnertortheater until its destruction by fire in November 1761.

No details of Joseph Starzer's musical training are known, but it has been surmised that he studied with court composer Giuseppe Bonno, the teacher of his sister Catharina (a gifted contralto); another possibility is the violinist Giuseppe Trani, who like Bonno was employed in the Kapelle of Field Marshal Joseph Friedrich, Prince of Sachsen-Hildburghausen. (Much later, in 1772, Burney called him 'an excellent player' on the violin, and noted that he 'played the *Adagios* with uncommon feeling and expression'.) Court payment records from March 1754 list Starzer as a violinist and composer in the French theatre, at an annual salary of 720 florins; presumably he had fulfilled both functions since the 1752 reorganization of court spectacles. For the 1755–6 season his compositional duties are said to be in both theatres, with his salary increased to 1000 florins. The following year music for ballets is specified, possibly representing a slight narrowing of his duties.

The peregrinations of dancers, and a concerted publicity effort by Giacomo Durazzo, the court's director of spectacles, soon spread the works and fame of Hilverding and Starzer abroad. Flattering accounts of Hilverding's ballets in the internationally circulating *Journal encyclopédique* and in a retrospective *Répertoire* (1757) of Viennese theatrical offerings specifically mentioned Starzer's contributions (at a time when much ballet music was produced anonymously), and helped to increase the prestige of pantomime ballet. Hilverding was called to the Russian court in late 1758 and Starzer followed after the end of the 1758–9 season. (During the interim he collaborated with several choreographers, among them Hilverding's successor in the French theatre, Angiolini.) In Russia Starzer and Hilverding restaged some of their Viennese works, and created a number of new, mainly allegorical, ballets and collaborated on ballets for Italian operas. In a report from this period, J.A. Hiller credited Starzer with introducing the works of German composers to Russian audiences (in contrast to the usual diet of Italian music). Starzer worked with other choreographers besides Hilverding, including his successor Pierre Granger, before returning to Vienna in 1767. (The 1765 contract by which Hilverding assumed responsibility for the running of the Kärntnertortheater required him to honour existing contracts with Starzer and others, which suggests that the court viewed his absence from Vienna as temporary. A 1763 collaboration with Angiolini in Vienna on dances for Giuseppe Scarlatti's *Artaserse*, attested to in the work's libretto, may have been by correspondence. There seems to have been a similar collaboration by post

on an 'American' ballet, 'di J.S.', given on the occasion of Archduke Joseph's wedding in October 1760.)

On his return Starzer became a preferred collaborator of the famed choreographer Jean-Georges Noverre, then in the first year of his engagement in Vienna. Those of his scenarios that Starzer set were mainly on *galant* and 'grotesque' subjects, but also included the heroic. Noverre was followed in Vienna in 1774 by his arch-rival Angiolini, with whom Starzer created multi-act ballets (*Le Cid*, *Teseo in Creta*) on a scale similar to Noverre's, though in a different taste choreographically. In 1771 Starzer entered a new sphere of activity, helping to found the Viennese Tonkünstler-Societät (a concert-giving charitable organization for musicians); he took over its leadership in 1772 after the death of co-founder Gassmann. Starzer's works were well represented in the society's programmes: notably, a symphony of his at the start of the inaugural concert, and a setting of Metastasio's oratorio *La passione di Gesù Cristo* in 1778, the double orchestra of which reflected the large forces typically assembled on such occasions. His arrangement of Handel's *Judas Maccabaeus* for the society's 1779 concerts, at the instigation of Baron van Swieten, helped establish a vogue that would ultimately result in Haydn's Handelian-style oratorios *Die Schöpfung* and *Die Jahreszeiten*. Starzer retired as a violinist in the orchestra in 1779, due to poor eyesight and ill health, but retained directing duties until 1783 and some administrative functions (as 'Assessor senior') until 1785.

With the advent in 1776 of Joseph II's Nationaltheater, and the dismissal of the court's ballet troupe, Starzer (described along with Salieri in court payment records as 'extra personnel', with an annual salary of 2000 florins) was called upon to compose music for German plays, the music of which seems not to survive. One Singspiel, *Die drei Pächter* (not to be confused with a work of the same name by W.G. Becker, after Monvel and Dezède, given in 1785) seems also to date from this period; significantly, its second-act finale ends with an 'Invitation to the Dance'. During the early 1780s Starzer was among the musicians participating in van Swieten's Sunday afternoon musical exercises devoted largely to the music of Bach, Handel and other composers in the strict style. Here Starzer played for the baron along with the lutenist Kohaut and (singing tenor) helped van Swieten, Mozart and others try out various choral works. He was chosen by van Swieten to arrange works of Handel and lead performances for the concerts of the Gesellschaft der associierten Kavaliere, these functions being taken over by Mozart following his death in 1787.

2. Works. Most of the works of Hilverding and Starzer prior to 1758 lack printed descriptions and attribution of the music is often dependent on payment books or other archival records, most manuscript sources (principally consisting of rehearsal partbooks among Durazzo materials at Turin, and sets of orchestral parts at the former Schwarzenberg archive at Český Krumlov) being preserved anonymously. Systematic evaluation of Starzer's early ballets is still at an early stage, but his highly gestural, pictorial music unquestionably seconded Hilverding's efforts at integrating pantomime and dance. Most of their Viennese ballets (apart from divertissements linked to operas or plays) were independent works given between the spoken or sung pieces in the two theatres' programmes, and lasted some 20 to 30 minutes. Though in his early works (usually comprising some ten to two dozen movements) he relied heavily on binary dances, Starzer ensured continuity through repetition of movements and tonal concatenation of numbers (techniques exploited by Gluck in such works as *Don Juan* and *Orfeo ed Euridice*), and for some ballets he composed long, through-composed finales. Simple sonata forms are not uncommon, particularly in *sinfonie*, and Starzer's melodic writing is assured and modern, for example in his use of octave doublings. Starzer's music frequently shows a strong folk element (including actual borrowings of French *vaudevilles*) and a varied and imaginative instrumental palette, for example chalumeaux depicting sirens' voices in *Ulisse et Circé* (1756–7), and janissary music in *Le turc généreux* (1758). Probably at the instigation of Durazzo (who boasted of providing most subjects and even plans for ballets presented in Vienna's theatres), Hilverding and Starzer occasionally blurred generic distinctions, as in *La guirlande enchantée* (1757), which includes instrumental recitative, and in their dances for Durazzo and Wagenseil's *Le cacciatrici amanti* (1755), which La Borde termed a true opéra-ballet in the French manner.

During the early 1770s Starzer accommodated Noverre's preferences with longer scores, and a clearer distinction between music meant for pantomime (through-composed and gestural) and for dancing *per se*. Individual movements, too, are generally longer and borrow numerous stylistic or formal features from opera. When these ballets were revived or adapted in Italy by Noverre's pupils, Starzer's scores impressed audiences with their sophisticated harmony and rich writing for winds. Mozart's souvenir sketches of one of the ballets given with his Milanese opera *Lucio Silla* (1772–3), choreographed by Noverre's pupil Le Picq, show the propagation of Starzer's music in Italy, as they contain numerous borrowings from his ballets *Les jalousies du sérail* and *Les cinque soltanes*.

The prominence of counterpoint in Starzer's chamber music has prompted comparisons with Haydn, and no doubt contributed to the esteem in which he was held by van Swieten. Some of his orchestral works — and not just those written for the Tonkünstler-Societät — feature uncommonly rich scoring, an indication that he was not limited by his specialization in violin playing.

WORKS

WB – *Vienna, Burgtheater*
WK – *Vienna, Kärntnertortheater*

BALLETS

choreographers' names are given in parentheses

Psiché et l'Amour (F.A. Hilverding), WB, 12 Nov 1752, *CZ-K*
La dispute des bergers (Hilverding), WB, 1752/3
Le jardin enchanté (Hilverding), WB, 1752/3
La bergère fidelle (Hilverding), WB, 1752/3
Les amusements champêtres (Hilverding), WB, 1752/3
L'oeil du maître (C. Bernardi), WB, 1752/3
Orphée et Euridice (Hilverding), WB, 1752/3, *K*, *I-Tn*
Les Amériquains (Hilverding), WB, 1752/3, *Tn*
Acis et Galathée (Polifemo) (Hilverding), WB, 1752/3, *Tn*
La fileuse, ou Le cabaret de Holande (Hilverding), WB, 1752/3
La bouquetière, ou Le marchand de lacets (Hilverding), WB, 1752/3
Le divertissement des jardiniers (Hilverding), WK, 1752/3
Les paysans de Carinthie (Hilverding), WK, 1752/3
Le mélancholique et la déesse de la gayété (Hilverding), WK, 1752/3
Le jeu de l'arbalête (Hilverding), WK, 1752/3
Les avantures du Leopoldstadt (Hilverding), WK, 1752/3
Les charbonniers (Hilverding), WK, 1752/3

Les mumies, ou Les piramides du Caïre (Hilverding), WK, 1752/3
Les charpentiers de village (Hilverding), WK, 1752/3
Les recrues des soldats (Hilverding), WK, 1752/3
Les ouvriers du fauxbourg changés en jardiniers (Hilverding), WK, 1752/3
Les coupeurs de bois (Hilverding), WK, 1752/3
L'arrivée des voituriers à l'auberge (Hilverding), WK, 1752/3
Les jalousies du sérail (Hilverding), WK, 1752/3
La nôce de village (Hilverding), WK, 1752/3
Les meunières, ou Le mauvais ménage (Hilverding), WK, 1752/3
La mascarade (Hilverding), WK, 1752/3
?Ballets (Hilverding) for Adolfati: La clemenza di Tito, WB, 24 Oct 1753: . . . de l'Incendie; Les jardiniers, ou La statue, *Tn*; un ballet sérieux (?the same as Les vendangeurs, *CZ-K*, *I-Tn*)
Le développement du Cahos, ou Les élémens (L'origine de tous les êtres, ou Le Cahos) (Hilverding), WK, 1753/4, *Tn*
L'origine des temps, ou Les saisons (Hilverding), WK, 1753/4, *Tn*
Le faux pas (Hilverding), WK, 1753/4
Le ballet bleu (Hilverding), WB, 1753/4, *CZ-K*
Le ballet couleur de rose (La bianca e la rosa) (Hilverding), WB, 1753/4, *K*
Le bouquet enchanté (Hilverding), WK, 1753/4
Le traiteur et les cuisiniers (Hilverding), WK, 1753/4
Le fauconnier et les bergers (Hilverding), WK, 1753/4
Dom Quichotte, ou Les nôces de Gamache (Hilverding), WK, 1753/4
La foire de village (Hilverding), WK, 1753/4
Le rendez-vous à la tente du limonadier (Hilverding), WK, 1753/4
Les fourberies amoureuses du sérail (Hilverding), WK, 1753/4
Les amusemens du quartier d'hiver (Hilverding), WK, 1753/4
Les artisans esclaves (Hilverding), WK, 1753/4
La lotterie de la foire (Hilverding), WK, 1753/4, *K*
Les pêcheurs hollandois (Hilverding), WK, 1753/4
La fabrique de cotton (Hilverding), WK, 1753/4
L'entrée au bal (Hilverding), WK, 1753/4
Le bal (Hilverding), WK, 1753/4
Diane et Endimion (Hilverding), Laxenburg, Palace, 7 May 1754
Le gage touché (Das Pfänderspiel) (Hilverding), Laxenburg, Palace, 8 May 1754
Les quatre coins (Frau Gevätterin leih mir die Schärr) (Hilverding), Laxenburg, Palace, 9 May 1754
Les hussards au marché aux chevaux (Der Pferdmarkt) (Hilverding), Laxenburg, Palace, 19 May 1754
Les espagnols (La sérénade espagnol) (Hilverding), Laxenburg, Palace, 26 May 1754, *I-Tn*
La chasse (Hilverding), WB, 1754
La vengeance de Mars, ou Vénus et Adonis (Hilverding), WB, 1754, *Tn*
Le raccomodement aisé (Hilverding), WB, 1754
La courte-paille (Hilverding), WB, 1754
Ariadne et Baccus (Der Schmerz der Ariadne) (Hilverding), WB, 1754; restaged 1766, *Tn*
Narcisse et la Nymphe Echo (Hilverding), WB, 1754, *Tn*
L'Hongrois (Hilverding), WB, 1754/5, *Tn*
Vertumne et Pomone (Hilverding), WB, 1754/5, *Tn*
Le berger musicien (Hilverding), WB, 1754/5
Les bûcherons (. . . von Holzhackern und Ziegeünern) (Hilverding), WB, 1754/5, *Tn*
L'heureux chasseur (Der glückliche Jäger) (Hilverding), WB, 1754/5, *CZ-K*
Les bûcherons tirolois (Der Tyroler) (Hilverding), WK, 1754/5
Les jardiniers amoureux (G. Salomone), WK, 1754/5 (? identical with Die zauberische Gärtnerin, *K*)
Le peintre jaloux (Die Mahlerschul) (Salomone), WK, 1754/5, *K*
Le pilote anglois dans le port hollandois (Der Holländer) (Salomone), WK, 1754/5
Le satire et les chasseurs (Die Jagd) (Salomone), WK, 1754/5
Les Amours de Pollichinel (Die Hochzeit des Policinel; Der Polinel von Neapel) (Salomone), WK, 1754/5, *K*
Les trois maitresses du vendangeur (Salomone), WK, 1754/5
Le philosophe et les montagnards dupes de l'Amour (Die Bergleute) (Salomone), WK, 1754/5
Le jeu au camp, ou La dispute du grenadier, et du dragon (Der Soldatenballet; Der Feldlager) (Salomone), WK, 1754/5, *K*
Le Tartare triomphant (Der Türkische Triumph) (Salomone), WK, 1754/5
Les amusemens de la campagne (Die Zeitvertreib auf das Land) (Salomone), WK, 1754/5
Les courriers au cabaret de poste (Das Posthaus) (Salomone), WK, 1754/5, *K*
Les masques de la place St Marc à Venise (Der Marcusplatz, oder Der Carneval zu Venedig) (Salomone), WK, 1754/5
Le cabaret à bière (Das Bierhaus) (Salomone), WK, 1754/5
Les parties du jour en 4. Ballets (Lands-Beschäfftig- und Unterhaltung durch vier Tags Zeiten) (Hilverding): Le matin (Der frue Morgen), Le midi (Der Mittag), Le soir (Der Abend), La minuit (La nuit; Die Nacht), Laxenburg, Palace, 29, 30 April, 1, 4 May 1755, *K*, *I-Tn*
Un grand balet de Bergers (Schäffer Ballet, Hilverding) for Gluck: La danza, Laxenburg, Palace, 5 May 1755
La Nôce de Bastien et Bastienne (Bauern Ballet, Hilverding) for Favart: Les amours de Bastien et Bastienne, Laxenburg, Palace, 16 May 1755
Ballets (Hilverding) for Wagenseil: Le cacciatrici amanti, Laxenburg, Palace, 25 May 1755: Un ballet de Paisans; Un ballet de Chasseurs, et de Nimphes de Diane (Jäger-Ballet)
Les bouquetières à la nôce de Rosette (Hilverding) for Favart: La vengeance inutile, Laxenburg, Palace, 14 Sept 1755, *CZ-K*
? Ballets (Hilverding) for Gluck: L'innocenza giustificata, WB, 8 Dec 1755: . . . di nobili giovani e donzelle romane (Ballet sérieux); . . . di sacerdoti, e sacerdotesse frigie che accompagnano il simulacro della Madre Idea, e di romani che ne festeggiano pomposamente l'ingresso (Ballet representant un triomphe)
Les moissonneurs (La moisson, oder Der Schn[e]ider) (Hilverding), WB, 1755, *I-Tn*
La fête des guirlandes (Hilverding), WB, 1755, *CZ-K*
Les adieux des matelots (Der Abschied deren Boths-Leute) (Hilverding), WB, 1755, *K*, *I-Tn*
At[a]lante et Hippomène (Die Jagd der Atalante und des Hipomene; Die Fackel Atlanten's) (Hilverding), WB, 1755; reprise 'avec l'Epizode de Venus', 1756/7; revived 1771; *CZ-K*, *D-Rtt*, *I-Tn*
Les maures vaincus (. . . von denen Mohren; Les Nègres) (Hilverding), WB, 1755/6, *Tn*
La pêche (Les pêcheurs) (Hilverding), WB, 1755/6
Le ballet anglois (L'inglese) (Hilverding), WB, 1755/6, *CZ-K*
L'école de musique (Salomone), WK, 1755/6
Le festin de village (Salomone), WK, 1755/6
Les plaisirs du printems (Salomone), WK, 1755/6
Les travaux des montagnards (Salomone), WK, 1755/6
Les fiançailles bourgeoises (Salomone), WK, 1755/6
Les polonois à la foire hongrois (Salomone), WK, 1755/6
Les caractères (Salomone), WK, 1755/6, *K*
Les cordonniers (Salomone), WK, 1755/6
Les alchimistes (Salomone), WK, 1755/6
Les meûnieres rivales (Salomone), WK, 1755/6
Orphée, et Euridice (Salomone, ? after Hilverding: Orphée et Euridice), WK, 1755/6
Le chantier anglois (L'inglese) (Salomone), WK, 1755/6, *K*
Les domestiques et le maître de danse (Die Hausarbeiter) (Salomone), WK, 1755/6; *K*
Les gondoliers de Venise (Salomone), WK, 1755/6,
Les masques (Salomone), WK, 1755/6
Le retour des matelots (Hilverding), WB, 1755/6, *K*, *I-Tn*
Le tableau mouvant (Hilverding), WB, 20 April 1756
L'oiseleur, ou La pipée (Der Vogelfänger) (Hilverding), Laxenburg, Palace, 28 April 1756; *CZ-K*, *I-Tn*
Les Savoyards (Hilverding), Laxenburg, Palace, 29 April 1756, *CZ-K*
Grand ballet allégorique (Hilverding) for Saint-Foix: Les hommes (play), Laxenburg, Palace, 4 May 1756
Le Tempête (Le Naufrage) (A. Pitrot), Laxenburg, Palace, 8 May 1756
Ballets (Hilverding) for Favart: Tircis et Doristée, Laxenburg, Palace, 10 May 1756: Les forgerons, Le concert champêtre
Ballet (Pitrot) for ?Reutter; L'Amor prigioniero, Laxenburg, Palace, 17 May 1756: La jalousie
? La grande basse caille (? Chaconne), Laxenburg, Palace, 29 May 1756
Ballet (Hilverding) for Anseaume: Le Chinois poli en France, Laxenburg, Palace, 2 June 1756
Ballets (Hilverding) for Bret: Le déguisement pastoral, Laxenburg, Palace, 12 July 1756: La course de la bague, ou La lotterie; La fête de village
Un grand ballet sérieux (Pitrot) for reprise of Gluck: L'innocenza giustificata, WB, Aug 1756
Ballets (Hilverding) for Gluck: Il re pastore, WB, 8 Dec 1756: . . . de paisans, et de bergères; . . . de vivandieres, et de guerriers
Reprise of Atlante et Hippomène (Hilverding), 'avec l'Epizode de Venus', WB, 1756/7
Un ballet sérieux (Pitrot), WB, 1756/7

Ulisse et Circé (grand ballet orné de machines, Hilverding), WK, 1756/7, *K*, *I-Tn*
Les sourds (Hilverding), WB, 1756/7, *CZ-K*
Les trois sœurs rivales (Hilverding), WB, 1756/7, *I-Tn*
Un ballet sérieux (Hilverding), WB, 1756/7
Le campagnard berné (Hilverding), WB, 1756/7, *CZ-K*, *I-Tn*
L'enlèvement de Proserpine (Hilverding), WB, 1756/7, *Tn*
L'alliance des paysans et des bergers (Salomone), WK, 1756/7
La marchande de bas (Salomone), WK, 1756/7
Les chansons villageoises (Salomone), WK, 1756/7
Le triomphe de Bacchus (Salomone), WK, 1756/7
Le café turc (Salomone), WK, 1756/7
Les chasseurs (Salomone), WK, 1756/7
Les faucheurs (Salomone), WK, 1756/7
Le marché aux pommes, et la musique des mineurs (Salomone), WK, 1756/7
Les amusemens grecs (Salomone), WK, 1756/7
Les nôces (Pantomime entremelé de chansons italiennes, Salomone), WK, 1756/7
Les bohémiens (P. Sodi), WK, 1756/7
Le port de mer, ou L'arrivée des vaisseaux (Sodi), WK, 1756/7
La chasse aux ours (Sodi), WK, 1756/7
Les nôces flamandes (Sodi), WK, 1756/7 (? identical with Die Flämänder, *CZ-K*)
L'école d'astronomie (L'astronomo burlato) (Hilverding), WK, 1757
L'amour médecin (Hilverding), WK, 1757
La force du sang (Hilverding), 24 Aug 1757, *I-Tn*
La ruse d'amour (Hilverding), 22 Sept 1757, *Tn*
? Ballet with illumination (Hilverding), WB, 15 Oct 1757
La guirlande enchantée (Hilverding), WB, 4 Jan 1758, *CZ-K*, *I-Tn* (? identical with allegorical ballet for emperor's birthday, 11 Dec 1757)
Le triomphe des bergers, ou Le serpent (Allégorique du serpent) (Hilverding), WB, 1757/8, *CZ-K*, *I-Tn*
La foire de Zamoysck (Le Cosaque jaloux) (Hilverding), 1757/8, *CZ-K*
Le colin maillard (Hilverding), WB, ?1757/8
La mascarade (Hilverding), WK, ?1757/8
Les matelots, ?1757/8
Le divertissement dans le jardin, WK, 9 Jan 1758
Les crouvates, WK, 9 Jan 1758
Les savoyards ('nouveau') (Hilverding), WB, 25 Jan 1758
Diane et Endimion (Hilverding), WB, 27 March 1758, *A-Wgm*, *Wn*, *CZ-K*, *D-Rtt*
Ballet . . . de bergers et bergères (Hilverding), WB, 27 March 1758 (? identical with La bergèrie, *CZ-K*)
L'économie villageoise (L. Mécour), WK, ? 27 March 1758 (? identical with La conversazione da villaggio, *K*)
La guinguette allemande (Mécour), WK, 27 March 1758
Les pêcheurs, WK, 10 April 1758
Les chasseurs, WK, 10 April 1758
Le turc généreux (Hilverding), WB, 26 April 1758, *K*
Le philosophe à la [en] campagne (Il filosofo amoroso) (Hilverding), WK, 2 May 1758, *K*
La querelle de village (Hilverding), WB, 15 May 1758, *K*
Ballet . . . des bergers (with 'soeul de sabotier') (? Le berger timide) (Hilverding), WB, 4 June 1758
La foire hollandoise (Hilverding), WB, 18 June 1758, *K*
Les matelots anglois (Hilverding), WB, 22 June 1758
La sérénade (F. La Comme), WK, 24 June 1758
Le moulin (I pellegrini al molino) (La Comme), WK, 24 June 1758, *K*
La rencontre des pèlerins (Hilverding), WK, 26 July 1758
Pygmalion, ou La statue animée (Hilverding), WB, 30 July 1758, *A-Wn*, *CZ-K*
Diane et l'Amour (Hilverding), WK, 22 Aug 1758, *K*
L'inconstant ramené (Hilverding), WK, 22 Aug 1758
Les vignerons (Hilverding), Laxenburg, Palace, 13 Sept 1758
Les vendanges (Les jardiniers) (Hilverding), Laxenburg, Palace, 14 Sept 1758, *K*
L'amour au désert, ou Les misantropes amoureux (Hilverding), Laxenburg, Palace, 19 Sept 1758, *K*
Divertissement of forgerons and ballet (Hilverding) for Favart: Tircis et Doristée, Laxenburg, Palace, 20 Sept 1758
Impromptu militaire (Le triomphe des armes; Les trophées) (Hilverding), Vienna, Schönbrunn, Palace, 23 Oct 1758
L'école des fées (Bernardi), WK, 28 Oct 1758
Les nôces de Strasbourg (Bernardi), WK, 28 Oct 1758
L'enlèvement d'Europe (Hilverding), WB, 29 Oct 1758, *K*
Le marché des herbes, viande, WK, 13 Nov 1758
Le divertissement au jardin, WK, 13 Nov 1758 (? identical with Le jardinier, *K*)
Le jeu de la climusette (G. Angiolini), WB, 22 Nov 1758, *K*
2 grands ballets for Kurz: Les nôces interrompues de Bernardon (play), WK, 2 Dec 1758
Les nôces de Persée et d'Andromede (Angiolini), WB, 10 Dec 1758, *K*
Les rivaux amis, ou La partie quarée (V. Turchi), 26 Dec 1758, *K*
Le marché aux herbes (F. Schuemann), WK, 26 Dec 1758 (? identical with Le marchand, *K*)
Les jardiniers (L. Paradis), WK, 20 Jan 1759 (? identical with Le jardinier, *K*)
A quelque chose le malheur est bon (Angiolini), WK, 3 Feb 1759
La place des recrues (Schuemann), WK, 18 Feb 1759
2 pantomimes with ?Galuppi: Il filosofo di campagna, WK, 21 Feb 1759
Ballets (Hilverding) in Raupach: Pribezhishche dobrodeteley (L'asile de la vertu), St Petersburg, Court, ?5/16 Sept 1759
Ballet (Hilverding) for Raupach: Noviye lavri (Les nouveaux lauriers) (prologue), St Petersburg, ?5 or 6/16 or 17 Sept 1759, or ?1764
La victoire de Flore sur Borée (Hilverding, 3), St Petersburg, 29 April/10 May 1760
?Die Handlung [i.e. Landung] der Spanier auf den Amerikanischen kuesten (?Angiolini), WB, 9 Oct 1760, *D-Rtt*
Ballets (Hilverding) for Raupach: Siroe, St Petersburg, 13/24 Dec 1760
Le jugement de Paris (F. Calzevaro), St Petersburg, 7 or 8/18 or 19 Feb 1761; revived as Das Urtheil des Paris (J.-G. Noverre), WK, 10 July 1771, *A-Wn*, *D-DO*
Prométhée et Pandore (Calzevaro), Oranienbaum, Aug 1761
Le pauvre Yourka (Cesare), Moscow, Court, 10/21 Oct 1762
Ballets (Hilverding) in Manfredini: L'Olimpiade, Moscow, 24 Nov/5 Dec 1762: Le seigneur de village moqué; La vengeance du dieu de l'amour
2 ballets (Angiolini) for G. Scarlatti: Artaserse, WB, 4 Jan 1763: La favola d'Apollo e Dafne, *A-Wgm*, *CZ-K*; Vari divertimenti ollandesi in tempo d'inverno, *A-Wgm*, *CZ-K*
Le retour de la déesse du printemps en Arcadie (2, Hilverding), Moscow, Imperial palace, [25 Jan] 1763
Pygmalion ou la statue animée (Hilverding), St Petersburg, 26 Sept/7 Oct 1763
Ballets (P. Granger) in Manfredini: Carlo Magno, St Petersburg, 24 Nov/5 Dec 1763, incl. Apollon et Daphné, ou Le retour d'Apollon au Parnasse
Les amours d'Acis et de Galatée (Hilverding), St Petersburg, 6/17 Feb 1764
? Le chevalier boiteux (Hilverding, 3), St Petersburg, 28 Oct/8 Nov 1766
L'Amor medico, Russia, *D-Bsb* [place and date of performance not known]
? Le temple du bonheur (Noverre), at end of Gluck: Alceste, WB, 26 Dec 1767
Pyramus und Thisbe (Noverre), WB, 26 Dec 1767
Don Quixotte (Noverre), WB, 1768, *A-Wgm*, *Wn*
Der wohltätige Fee (Noverre), WB, 1768
Les amours d'Enée et de Didon (Noverre), WB, *c*1768–73
Les aventures champêtres (Das Strassburghische Fest) (Noverre), WB, *c*1768–73, *D-DS*
Ballo dell'amore (Noverre), WB, *c*1768–73, *A-Wgm*
Les moissonneurs (Die Schnitter) (Noverre), WB, 1770, *Wgm*, *Wn*, *D-Bsb*
Les cinque soltanes (Noverre), WK, 5 Feb 1771, *A-Wn*, *CZ-K*, *Pnm*, *D-Bsb*, *DS*
? Die Quelle der Schönheit und der Hässlichkeit (Noverre), WB, 1771
Roger et Bradamante (Noverre), WB, Sept 1771, *A-Wgm*, *Wn*, *CZ-K*, *Pnm*, *D-Bsb*, *Rtt*
La statua animata (Pygmalion) (Noverre), WB, Nov 1772
Die Vestalin (Noverre), WB, 20 Jan 1773
Adèle de Ponthieu (Noverre), WB, 24 June 1773, *A-Wgm*, *Wn*, *CZ-K*, *Pnm*, *D-Bsb*, *HR*, *Rtt*
Die italienischen Schäfer (Noverre), WB, ?5 Oct 1773
La joie interrompue (Das unterbrochene Glück) (Noverre), WB, 13 Dec 1773
Les Horaces et les Curiaces (Noverre), WK, 6 Jan 1774, *A-Wgm*, *Wn*, *CZ-K*, *D-DS*, *F-Po*
? Der König und der Pächter (Angiolini), WB, April 1774, *CZ-K*
Der Cid (Le Cid) (Angiolini), WB, 20 June 1774, *K*
Le ninfe (Angiolini), WK, 20 Sept 1774, *K*
? Die Fischer (Angiolini), WB, Nov 1774, *K*

Teseo in Creta (Angiolini), WB, 7 Jan 1775, *A-Wgm*, *CZ-K*
Montezuma, oder Die Eroberung von Mexiko (Angiolini), WB, 17 April 1775, *K*, *D-Rtt*
Die Schnitter (Les Moissonneurs) (Angiolini), WB, 1 Aug 1775, *CZ-K*
Der Spaziergang der Angelender [Engländer] nach Fox-Hall, *D-Rtt* [? identical with Aspelmayr: La promenade des Quackers, ou Le Focsal à London (Bernardi), WK, 1 Aug 1761]

OTHER WORKS

Vocal: music for Der Fuchs in der Falle, oder Die zwey Freunde (altdeutsches Lustspiel, P. Weidmann), WB, 23 Nov 1776, presumed lost; music for Die Wildschützen (Lustspiel mit Gesängen, G. Stephanie the Younger), WB, 1777; La passione di Gesù Cristo (orat, P. Metastasio), Vienna, 23 March 1778, *A-Wn*; ? Die drei Pächter (Spl, 2), possibly unperf., ?1778, *Wn*
Handel arrs.: Judas Maccabaeus, Vienna, 23 March 1779, *Wn*; ? St Cecilia's Day Ode (advertised by Traeg, 1804; possibly = Mozart, K592, misattributed to Starzer)

ORCHESTRAL

Orch: 12 syms., *CZ-Pnm*: 2 in A, 1 in C, 5 in D, 1 in E, 2 in F, 1 in G; sym., D, advertised by Breitkopf, 1776–7, not identical to any of above works; ?5 syms., *I-Gl*, spurious; Ov. to J.B. Pelzel: Hedwigis von Westenwang, oder Die Belagerung von Wien [Wiens] (play), 2 orchs, WB, 1780, advertised by Traeg, 1799; Ov., F (= Sinfonia to Psiché et l'Amour, 1752), *CZ-Pnm*; Vn Conc., F, *A-Wn*, *Wgm*, ed. in *Diletto musicale*, lxxxii (Vienna, 1964); Conc. 2 orchs, Vienna, 23 March 1779, lost; 6 menuetti, 2 vn, 2 ob/fl, 2 hn, b, 1771, *A-Wn* [no.6 titled Die Schmide Arbeiten (der Blassbalck)]; Menuetto and contredanse, *CZ-Pnm*; Conc. (? Sinfonia concertante), 2 cl, 2 hn, bn, Vienna, 14 March 1780, lost
Chbr: Divertimento, B♭, vn, va, vc, *Pnm*; Divertimento, C, 2 vn, vc, *Pnm*; Divertimento, E♭, 2 vn, vc, *Pnm*; 2 str qts, *A-Wn*, ed. in *DTÖ*, xxxi Jg. xv/2 (1908); 7 str qts (one inc.), *CZ-Pnm*; 15 str qts, partly arr. from ballets, *Pnm*; Musica da camera (5 pieces), 2 chalumeaux/fl, 3 C clarinos, 2 D clarinos, timp, St Petersburg, before 1767, copy by L. Mozart (K187/Ahn. C17.12), *A-GÖ*; Le matin et le soir, octet, 2 ob, 2 eng hn/cl, 2 hn, 2 bn, *Wgm*, *CZ-K*; Duetto, 2 hn, cassatio, both advertised by Traeg, 1799; 2 Parthien (12 pieces), advertised by Traeg, 1804

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BRUCE ALAN BROWN

Stasov, Vladimir Vasil'yevich (*b* St Petersburg, 2/14 Jan 1824; *d* St Petersburg, 10/23 Oct 1906). Russian critic of art and music. The son of an eminent architect, he studied at the School of Jurisprudence in St Petersburg from 1836 to 1843; Serov and Tchaikovsky were also pupils there, the former for part of Stasov's time when they formed a close friendship. Stasov thereafter entered the civil service, remaining until he was appointed secretary to Prince A.N. Demidov, an undemanding post which enabled him to spend 30 months from 1851 to 1854 abroad, mainly in Florence. His consuming interest in the visual arts and music was fostered during this period. On his return to Russia he found employment at the Imperial Public Library from 1856; from 1872 until his death he was in charge of the department of Fine Arts, preferring to remain in that post rather than accept the restrictions on his freedom that promotion would have brought. The library provided an ideal environment for Stasov's own researches, which resulted in a prodigious output of writing; he was also an inveterate writer of letters.

Although knowledgeable about the arts of many nations and eras, Stasov was best known for his championship of Russian artists, whom he considered as capable of producing work of the first importance as any others whose secular national traditions were longer established. Particularly in the earlier part of his career, Russian art required vigorous promotion to overcome the public preference for Western culture.

Like the literary critic Belinsky (1811–48) whose work he admired, Stasov wrote in a style which reflected his determination to infect readers with his own enthusiasm, and his style is pugnacious and partisan. He discussed music more often in general terms than in technical detail. The terms 'nationality' and 'realism' denoted qualities which he prized most highly throughout his career. While he was in the vanguard in the first decades of his career, he failed to appreciate the new artistic ideals of the *fin-de-siècle*, as Diaghilev pointed out in 1898; with the promulgation of socialist realism in the 1930s, however, it was not difficult for Stasov to be regarded as its precursor, though the attempt distorted his opinions. While Stasov lent encouragement to Gor'ky, Chaliapin and Skryabin, he had been more in tune with the currents represented by the Balakirev circle; he was especially associated with Musorgsky, the painters Repin, Kramskoy and Vereshchagin and the sculptor Antokol'sky, to all of whom he offered personal encouragement, support in the press and ideas for works, whether for subject matter or in more detailed ways. His suggestions played a role in the creation of Cui's *Andzhelo*, Borodin's *Prince Igor*, Musorgsky's *Boris Godunov*, Rimsky-Korsakov's *The Tale of Tsar Saltan*, *Sadko* (both the 'musical picture' and the opera) and *The Maid of Pskov*, and Tchaikovsky's *The Tempest* and *Manfred*. Stasov was also the first to write biographical essays incorporating reminiscences of artists he had known; such posthumous tributes were paid to Glinka (1857), Dargomïzhsky (1875), Musorgsky (1881) and Borodin (1889).

Beginning his career as a writer on music in 1847, Stasov contributed energetically to the musical controversies of the 1860s, acting as a champion of Russianness, vitality and originality unfettered by 'German rules'. He was a tireless supporter of Glinka (whom he first met in 1842 when Liszt was in Russia) and the composers who from 1856 gathered round Balakirev (who met Stasov in

that year), attacking the conservatory party (centred on Anton Rubinstein) and Serov, from the late 1850s Stasov's deadly enemy. In 1867 he coined the phrase *Moguchaya kuchka*, often rendered as 'the mighty handful', which came to be applied to the Balakirev group (though initially used in reference to the diverse group of Russian composers represented at a celebration of Slavdom held in that year). He was more consistent in his support for them than was Cui, the circle's other spokesman. When another circle including Rimsky-Korsakov, Glazunov and Lyadov emerged around the patron Belyayev in the early 1880s, Stasov lent them his weight; Cui on the other hand considered that the younger generation of that decade, though indeed the heirs of the giants of the 1860s and 70s, were also too much their imitators.

Dmitry Stasov (1828–1918), the lawyer and radical who played a part in musical life, was the brother and intimate of Vladimir.

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only those on music

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STUART CAMPBELL

Šť'astný [Stiasny, Stiastny], **Bernard (Václav)** (*b* Prague, *c*1760; *d* Prague, *c*1835). Czech composer, cellist and teacher, son of Jan Šť'astný (*b* Klatovy, Bohemia; *d* Prague, *c*1779). He studied music with his father, an oboist of the Prague theatre orchestra, and later music theory with Josef Seger. As early as 1789 his and his younger brother's names were entered in the *Schematismus für das Königreich Böheim* among the public performers on the cello. In 1800 he was referred to by the *Allgemeine musikalische Zeitung* (ii, 506) as Prague's foremost cellist. He was a member of the Prague theatre orchestra from about 1778, played in various Prague churches and taught the cello at the Prague Conservatory from its opening (1811) to 1822. His works reveal a predilection for contrapuntal procedures. Both he and his brother Jan Šť'astný were outstanding cellists and teachers. Their compositions are for the most part instructive and were highly appreciated for their pedagogical value combined with musicality.

WORKS

Il maestro ed il scolare, 8 imitazioni e 6 pezzi con fughe, 2 vc (Bonn, *c*1814)
6 sonates progressives et instructives, 2 vc (Prague, n.d.)
Violoncell-Schule (Mainz, n.d.)
Sonata, vc, b, *D-Bsb**

For bibliography *see* ŠŤ'ASTNÝ, JAN.

MILAN POŠTOLKA

Šť'astný, (František) Jan [Johann] (*b* Prague, *c*1764; *d* after 1826). Czech composer and cellist, brother of Bernard Šť'astný. Like his elder brother, he was a member of the Prague theatre orchestra; later he was active as a cellist at Mainz (1789–97) and Frankfurt (in the second decade of

the 19th century), then as music director at Nuremberg, leaving there for Mannheim in 1826. He probably also visited Paris and London. He was renowned as a cellist and teacher. His op.3 (written while he was at Frankfurt) is dedicated to the students at the Paris Conservatoire; opp.7, 8, 10 and 13 have English dedicatees.

WORKS

op.	
—	?Sammlung einiger Lieder für die Jugend bei Industrialarbeiten (Prague, 1789)
1	Six duos, 2 vc (Offenbach, n.d.)
2	Deux Sonates, vc solo, vc (Bonn, *c*1806–7)
3	Divertimento, vc solo, va, b (Mainz, n.d.)
4	XII pièces faciles et progressives, vc, b (Bonn, *c*1814)
5	Six pièces faciles, vc, b (Bonn, *c*1815)
6	Trois duos, 2 vc (Bonn, *c*1816–17)
7	Concertino, vc solo, fl, 2 va, vc, db (Bonn, *c*1817–18)
8	Trois duos, 2 vc (Bonn, *c*1819–20)
9	Six pièces faciles, vc, b (Leipzig, *c*1821)
10	Andante with variations, vc solo, fl, 2 vn, va, vc (Bonn, n.d.)
11	Six solos, vc, b (Mainz, *c*1821), possibly by B.V. Šťastný
12	Rondo et variations, vc solo, 2 vn, va, vc (Leipzig, *c*1821)
13	Grand Trio, vc solo, va, vc (London, n.d.)

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MILAN POŠTOLKA

Šťastný-Pokorný, Jaroslav. *See* GRAHAM, PETER.

Statham, Heathcote D(icken) (*b* London, 7 Dec 1889; *d* Norwich, 29 Oct 1973). English organist, conductor and composer. The son of Henry Heathcote Statham (1839–1924), an architect who wrote *The Organ and its Position in Musical Art* (London, 1909), he was a chorister of St Michael's College, Tenbury, and studied at Cambridge and under Parratt at the RCM. After a spell as organist at Calcutta Cathedral (1912–18), he returned to St Michael's as organist from 1920 to 1925, took the Cambridge MusD degree in 1923, and was subsequently organist of St Mary's, Southampton (1926–8), and Norwich Cathedral (1928–66). He shared in the conducting of the Norwich Triennial festivals, 1936–61, and between 1943 and 1946 conducted a number of LSO concerts. He edited a series entitled 'Fourteen Full Anthems by John Blow' (London, 1925). Of his own compositions the most important are Rhapsody on a Ground and Rhapsody in C, both for organ, and his church music includes a *Te Deum* for the centenary of St Michael's College, an Evening Service in E minor and a set of responses. He was made a CBE in 1967.

WATKINS SHAW

Statham, H(enry) Heathcote (*b* Everton, Liverpool, 11 Jan 1839; *d* Torquay, 29 May 1924). English architect, amateur organist and writer, father of Heathcote D. Statham. He studied the organ at Liverpool Collegiate Institution and practised architecture in Liverpool for several years before moving in 1869 to London, where he increasingly devoted time to journalism and writing. For several years during the late 1870s he gave a series of Sunday afternoon organ recitals at the Royal Albert Hall, but held no regular organist's post beyond an honorary one at St Jude's, Whitechapel. From 1883 to 1910 his principal occupation was as editor of the journal *The Builder*, and he wrote several standard works on architectural history.

A thoughtful and intelligent critic, Statham combined his knowledge of architecture and music in his writings on concert hall design, arguing that recently built large halls, such as the Royal Albert Hall and St George's Hall, Liverpool, were constructed solely as places of spectacle in defiance of the basic principles of acoustics. His *My Thoughts on Music and Musicians* included a contentious analysis of what he saw as Schubert's squandering of his exceptional gifts. He was also an outspoken critic of Wagner, and championed the music of William Sterndale Bennett at a time when it was passing out of fashion.

WRITINGS

'Sterndale Bennett's Pianoforte Music', *MT*, ix (1878), 130–34
'Concert Rooms', *MT*, ix (1878), 481–4
'Bennett, Sir William Sterndale', 'Carillon', 'Registration', *Grove1*
My Thoughts on Music and Musicians (London, 1893)
Form and Design in Music: a Brief Outline of the Aesthetic Conditions of the Art, Addressed to General Readers (London, 1893)
The Organ and its Position in Musical Art (London, 1909)
'The Structure and Arrangement of Concert Halls', *PRMA*, xxxviii (1911–12), 67–91

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MGG1 (H.D. Statham)
Obituaries: *The Times* (31 May 1924); *The Builder*, cxxvi (1924), 902–3
A.S. Gray: *Edwardian Architects: a Biographical Dictionary* (London, 1985)
D. Gramit: 'Constructing a Victorian Schubert: Music, Biography and Cultural Values', *19CM*, xvii (1993–4), 65–78

ROSEMARY WILLIAMSON

Statkowski, Roman (*b* Szczypiórno, nr Kalisz, 24 Dec 1859; *d* Warsaw, 12 Nov 1925). Polish composer and teacher. After law studies at Warsaw University he studied under Żeleński at the Warsaw Music Institute and under Solov'yov and Rubinstein at the St Petersburg Conservatory, where he graduated in 1890. For some time he taught in Kiev, then in 1903 he won first prize in the London International Opera Competition with his *Filenis*. In 1904 he returned to Warsaw as professor at the conservatory, proving an outstanding teacher. He was a founder-editor in 1911 of the *Kwartalnik muzyczny*. Statkowski was influenced by Russian music, particularly that of Musorgsky, and by contemporary German music: Strauss's symphonic poems and Pfitzner's operas. Lyrical and richly melodic, his work represents a link between the post-Moniuszko composers and the generation of Szymanowski.

WORKS
(*selective list*)

Ops: Filenis (Philaenis) (2, Statkowski, after H. Erler), 1897, Warsaw, 14 Sept 1904, vs (Berlin, 1910); Maria (3, Statkowski, after A. Malczewski), 1903–4, Warsaw, 1 March 1906, ov. (Kraków, 1951)
Orch: Polonais, op.20, 1900; Fantazja symfoniczna, op.25, 1900
Chbr: Alla Cracovienne, D, op.7, vn, pf, pubd; 3 mazurkas, op.8, vn, pf, pubd; Str Qt no.1, F, op.10, 1896; 3 pièces, op.17, vn, pf, pubd; 2 feuilles d'album, op.32, vn, pf, pubd; Str Qt no.4, E♭, op.38 (1948); Str Qt no.5, e, op.40 (1929)

Pf: 3 mazurki, op.2, pubd; 2 valses, op.5, pubd; 3 pièccettes polonaises op.9, pubd; 3 mélodies, op.12, pubd; Chansons libres, op.15, pubd; 6 pièces, op.16 (1894); 4 idylles, op.18 (1894); Immortelles, op.19 (1896); Polonica: 4 oberki, 5 krakowiaków, 4 mazurki, opp.22–4, pubd; Pièces caractéristiques, op.27, pubd; Toccata, A, op.33 (1928); 6 préludes, op.37 (1928)

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SMP (J. Reiss)
J.W. Reiss: *Statkowski – Melcer – Młynarski – Stojowski* (Warsaw, 1949), 4–10

TERESA CHYLIŃSKA

Staubinger, Mathias. *See* STABINGHER, MATTIA.

Staudigl, Joseph (i) (*b* Wöllersdorf, 14 April 1807; *d* Michaelbeueangrund, nr Vienna, 28 March 1861). Austrian bass. In 1816 he entered the Wiener Neustadt Gymnasium, where he was noted as a boy soprano. From 1823 he attended the Krems philosophical college and in 1825 entered Melk Abbey to begin his novitiate. Moving to Vienna in September 1827 as a medical student, he ran short of money and joined the chorus of the Kärntnertortheater. He was soon singing small roles and in 1836 took over Pietro in *La muette de Portici*. In 1841 he sang Caspar (*Der Freischütz*), Lysiart (*Euryanthe*) and Sarastro at Drury Lane; the following year he sang Marcel in the British première of *Les Huguenots* at Covent Garden, where in 1843 he sang Oroveso (*Norma*). In 1846 he created Stadinger in Lortzing's *Der Waffenschmied* at the Theater an der Wien, and the part of Elijah in Mendelssohn's oratorio at the Birmingham Festival. He returned to London in 1847 to sing Bertram in *Robert le diable* at Her Majesty's Theatre. From 1848 to 1851 he was a member of the Vienna Hofoper. Equally gifted in opera, oratorio and church music, he was particularly associated with the Vienna Tonkünstler-Societät, singing in 80 of their concerts. His performances of Schubert songs were especially admired.

DAVID CHARLTON/ELIZABETH FORBES

Staudigl, Joseph (ii) (*b* Vienna, 18 March 1850; *d* Karlsruhe, April 1916). Austrian bass-baritone, youngest son of JOSEPH STAUDIGL (I). He studied with Victor von Rokitansky at the Vienna Conservatory and made his stage début in 1874 at the Karlsruhe Court Theatre as Jacob in Méhul's *Joseph*. He sang in Karlsruhe for a decade, then in 1884 was engaged at the Metropolitan, New York, singing Don Giovanni, the Dutchman, Wolfram, Wotan, Don Pizarro, Escamillo and in 1886 Pogner in the American première of *Die Meistersinger*. That year he also sang Leporello in Salzburg, at a performance of *Don Giovanni* conducted by Hans Richter. In 1887 he moved to Berlin and sang there and in Hamburg, mainly in concert. In 1885 Staudigl married the contralto Gisela Koppmayer (*d* 1929).

DAVID CHARLTON/ELIZABETH FORBES

Staudt, Johann Bernhard (*b* Wiener Neustadt, 23 Oct 1654; *d* Vienna, 6/7 Nov 1712). Austrian composer and teacher. From 1666 to 1670 he was a boarder at the Jesuit college in Vienna, and during the academic year 1667–8 he also attended lectures at the university. Nothing is known of him between 1670 and 1684, since the college archives were destroyed after the dissolution of the order in 1773. From 1684 until his death he was *regens chori* at the Jesuit monastic house in Vienna. He was much respected, as is indicated by his being made a freeman of the city. He was responsible for the musical education of the pupils at the Jesuit college. In accordance with the educational ideal of the Jesuit order, the ceremonial organization of grand occasions was central to this work. For them he had to compose both secular and sacred music and was responsible for its rehearsal. These occasions traditionally centred on dramatic performances and were the chief social events of the city, usually attended by the emperor and empress.

Staudt composed music for 39 plays performed between 1684 and 1707, most of which were by the Jesuit Johann Baptist Adolph (1657–1708), who spent most of his life in Vienna and whose plays are often considered the culmination of Jesuit dramatic art as a Baroque display of pomp and power. All show the main features of school theatre about 1700: a moral as all-embracing as possible, the demonstration of the achievements of both the pupils and the Society of Jesus as a whole, and last but not least the strengthening and confirmation of faith. This was usually connected with homage to the sovereign, as, for example, the epilogue to *Ferdinandus quintus* (1684) shows; it is an encomium of the Habsburgs and Emperor Leopold I, whom personifications of the crown lands come forward to praise as conqueror of the Turks and defender of the West and the Catholic Church. Other than in this piece, where the music played a much larger role than usual, Staudt is, in Kramer's words, 'the technically well-trained writer, prolific but deadened by routine', though one ought not to forget that these works were written primarily for didactic purposes. The choruses and the usually short ritornellos (which Wellesz misleadingly described as 'stylized dance forms' – see Kramer) are simply constructed. Roulades are frequently found in the arias, however, and strophic songs and pieces in a single section are built up into da capo forms with ritornellos. Kramer is justified in his criticism of the structure of the recitative. The instrumentation is clearly modelled on that of Kerll's Jesuit play *Pia et fortis mulier in S. Natalia* (1677).

In addition to his music for school plays, Staudt was required to compose liturgical works, but only a few survive and have so far not been examined.

WORKS

MUSIC FOR SCHOOL PLAYS
MSS in A-Wn

sacred

Patientis Christi memoria, 1685; Reconciliatio Naturae, 1686; Orbis Eucharisticus, 1690; Eucharistia dissidentium, 1697; Tractatus pacis, 1697; Eucharistia thema laudis specialis, 1698; Hospitalitas divinae Sapientiae, 1700; Sponsus animae, 1701; Eucharistia iter ad gloriam, 1702; Eucharistia Amoris nexus, 1704

secular

Ferdinandus quintus, 1684, ed. in DTÖ, cxxxii (1981); Gloriosus de tyrannide, 1685; Humilis Patientia, 1692; Carnevale, 1696; Alvilda, 1697; Guarinus poenitens, 1697; Mulier fortis, 1698; Metamorphosis vinculorum, 1699; Occupationes Honoris et Virtutis, 1699; Osculum Justitiae et Pacis, 1699; Animi humani cura medica, 1700; Carnis privium, 1700; Fatum inevitabile, 1700; Amor patriae, 1701; Triumphus veri Amoris, 1701

Alexandri magni victoria, 1702; Coecus in via, 1702; Judaei Machabaei, 1702; Mens regnum bona possidet, 1702; Fides aulica, 1703; Nemo malus felix, 1703; Virtus non postulat annos, 1703; Pietas in peregrinos, 1704; Virtutis de tempore triumphus, 1704; Tyrannis humiliata, 1705; Hercules, 1706; Parturiunt montes, 1707; Philemon et Apollonius, 1707; Sancta Caecilia, 1707

SACRED VOCAL

Vesper pss, Mag, Regina caeli, *CZ-KRa*

LOST WORKS

Victricis Innocentiae de calumnia triumphus, Linz, 1698

THEORETICAL WORKS

Catholicorum Christianorum dogma, 1699, lost

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E. Wellesz: 'Die Opern und Oratorien in Wien von 1660–1708', *SMw*, vi (1919), 5–138
O. Wessely: 'Unbekannte Linzer Drucke des siebzehnten Jahrhunderts', *Oberösterreichische Heimatblätter*, vi (1952), 217–19
W. Kramer: *Die Musik im Wiener Jesuitendrama von 1677–1711* (diss., U. of Vienna, 1961), 21ff, 310, 322
W. Pass: Introduction to DTÖ, cxxxii (1981)
G. Brosche: 'Johann Bernhard Staudt und die Kirchenmusik zu St Peter in Wien: ein bisher unbekanntes Dokument zur Kirchenmusikpraxis an der Wende vom 17. zum 18. Jahrhundert', *SMw*, xxxviii (1987), 23–33

WALTER PASS

Stave. *See* STAFF.

Stavenhagen, Bernhard (*b* Greiz, 24 Nov 1862; *d* Geneva, 25 Dec 1914). German pianist, conductor and composer. Following early instruction in Greiz under Wilhelm Urban, he moved with his family to Berlin at the age of 12; there he took lessons at the Hochschule für Musik with Ernst Rudorff and studied theory and composition with Friedrich Kiel. In 1880 he was awarded the Mendelssohn Prize. Following successful concert appearances in several German cities, Stavenhagen travelled to Weimar in the summer of 1885, becoming a favourite pupil of Liszt, who attended his acclaimed London début at the Crystal Palace on 10 April 1886, at which he played Liszt's First Concerto. From 1887 Stavenhagen toured throughout central Europe and in Russia and North America, creating a powerful impression wherever he appeared and being recognized as one of the foremost virtuosos of his age. After becoming court pianist to the Grand Duke of Weimar in 1890, he was awarded the Order of the White Falcon in 1892 and was appointed Kapellmeister of the Hofoper in 1895. His tenure was notable for his championship of works by contemporary composers such as Strauss, Mahler and Dvořák. This brought him into conflict with the reactionary attitudes of some court officials and at the end of the 1897–8 season he resigned his post. In 1898 he became court Kapellmeister in Munich, where he remained until 1902. Stavenhagen was also active in the pedagogical field: his students included Ernest Hutcheson and Edouard Risler, and as director of the Akademie der Tonkunst in Munich (1901–4) he conducted masterclasses and carried out an extensive reorganization of the academy, overseeing the modernization of its syllabus. His success in this field led to his being appointed director of the masterclass for piano at the Geneva Conservatoire in 1907. In Geneva he also became director and conductor of the municipal orchestra's subscription concert series, remaining there until his death.

On the evidence of his few piano roll recordings, Stavenhagen's playing was, like that of many of Liszt's later students, notable for its rhetorical breadth rather than simply virtuoso display. Hanslick praised the subtlety of his tonal palette and his variety of touch, and his sensitivity and restraint made him an especially persuasive Chopin player. He was also highly regarded as an interpreter of Beethoven. His repertory was, however, dominated by the works of Liszt, whose compositional style, in particular his development of one-movement cyclic form and thematic metamorphosis, had a profound impact on Stavenhagen's own works, as may be seen from the structure of his Concerto in B minor op.4. This was the first of three, of which one was lost, the other remaining in manuscript in the form of a piano reduction. His three sets of lieder reveal a lyrical intensity and a lush harmonic language that betrays the influence not only of Liszt, Mahler and Strauss but also contextualizes his advocacy of contemporaries such as Debussy, Ravel and Dukas.

CHARLES HOPKINS

Stax. American record company. It was started in 1957 in Memphis as Satellite Records by Jim Stewart, Neil Herbert and Fred Byler. Herbert and Byler soon left, to be replaced by Stewart's sister, Estelle Axton. It at first concentrated on country, pop and rockabilly music, but switched to rhythm and blues in 1960 with a recording by Rufus and Carla Thomas. This was distributed nationally by Atlantic who retained distribution rights for all future recordings until 1968. When an instrumental record by the Mar-Keys entitled *Last Night* became a hit, the firm was forced to change its name by a Californian company of the same name and became Stax Records ('St' from Stewart, 'Ax' from Axton).

In late 1961 a subsidiary label, Volt, was inaugurated and soon Stax developed an identifiable sound through the use of a house band consisting of Booker T. and the MGs (at times augmented by Isaac Hayes after 1963) and the Mar-Key (later the Memphis) Horns. The 'Stax sound' effectively became the model for southern soul music in the 1960s, when the company also achieved substantial success with releases by Otis Redding, Sam and Dave, Albert King, William Bell, Eddie Floyd and Johnnie Taylor (1938–2000).

In 1968 Al Bell was given 10% of the company, which was then sold to Gulf & Western. The following year Axton was displaced and Bell and Stewart became equal partners, although Bell then assumed control over most of the company's activities. In 1970 Bell and Stewart bought the company back and enjoyed unprecedented success with a more diversified roster of artists including Hayes, the Staple Singers, the Emotions and the Dramatics. Bell initiated subsidiary labels including Hip, Chalice, Enterprise, Gospel Truth, Partee, Respect and Truth and expanded the company's catalogue to include pop, country, jazz, gospel, comedy and spoken word releases. He also established a film division; Stax was instrumental in pioneering the black film score and shifting the dominant item of commerce in black music from singles to albums. In 1975 Stax was forced into bankruptcy as a result of a takeover attempt by CBS Records. By the late 1990s, the influence of Stax was ubiquitous: it was the most reissued independent label of any in North America. Stax recordings are regularly sampled by rap artists and featured in commercials; movies and cover versions of songs. (R. Bowman: *Soulsville U.S.A.: the Story of Stax Records*, New York, 1997)

ROB BOWMAN

Staynov, Petko (*b* Kazanlŭk, 1 Dec 1896; *d* Sofia, 25 June 1977). Bulgarian composer. Having lost his sight when he was five, Staynov took up a musical career rather than follow the family traditions in commerce. He studied at the Sofia Institute for the Blind and was then active for five years as a pianist in his native town. From 1920 to 1924 he studied composition with Wolf and the piano with E. Münch in Brunswick and Berlin. On his return to Bulgaria he became very active in Bulgarian cultural life

from 1927: he was a piano teacher at the Institute for the Blind until 1941, president of the Bulgarian Choral Union and of the Contemporary Music Union and director of the Sofia National Opera (1941–4). In 1941 he was made a member of the Bulgarian Academy of Sciences. After the Revolution of 1944 he held important positions as the first music adviser to the Ministry of Culture, and as director of the Institute for Music (founded in 1948) of the Bulgarian Academy of Sciences. Staynov's works are almost exclusively orchestral and choral. Of the Bulgarian composers of his generation, he stands closest to such predecessors as Khristov with regards technique, form and folk music colouring. His works are monumental in conception, richly and densely orchestrated and readily comprehensible through their clear construction; his music often shows affinities with Bulgarian verse.

WORKS
(*selective list*)

Orch: Trakiyski tantsi [Thracian Dances], 1926; Legenda, sym. poem, 1927; Prikazka [Tales], 1930; Balkan, ov., 1936; Trakiya, sym. poem, 1937; Sym. Scherzo, 1938; 2 syms., 1945, 1949; Mladezhka kontsertna uvertyura [Youth Ov.], 1953

Many unacc. choruses, choral ballads

Principal publisher: Nauka i izkustvo (Sofia)

LADA BRASHOVANOVA

Stea, Vicente (*b* Gioia del Colle, 19 April 1884; *d* Lima, 10 July 1943). Peruvian composer of Italian origin. He studied at the S Pietro a Majella conservatory in Naples with Achille Longo (piano), Camillo de Nardis (harmony) and Serrao (composition) and graduated in 1906. On his arrival in Lima in 1917, he took up posts as an opera and orchestral conductor. He became director of the National Music Academy in 1929. His composition output, although quite small, reveals a thorough academic training. The *Sinfonía autóctona* (1934) stands out as an example of Stea's attempt to relate to local aesthetic concerns with its use of exclusively pentatonic themes; it won him first prize in a competition held to commemorate the fourth centenary of the city of Lima. He orchestrated a number of pieces by Peruvian composers, including, in 1940, Alomía Robles's *El resurgimiento de los Andes*.

WORKS
(*selective list*)

Inst: 2 sonatas, vn, pf, 1905; 3 fugues, pf, 1907; Bozzetto orientale, pf, 1908; 2 pezzi, pf (1931); 3 gavotas, pf; Pagine d'album, pf; 2 danze norvegesi, pf; Meditación, vn, pf; La sera, str qt; Andante religioso, str; Scenetta campestre, orch; Nocturno, orch; Sym., G, orch, 1906; Sinfonía autóctona, orch, 1934; Sym., F, orch, 1943

Vocal: Fugue, 5vv, 1907; Madrigal, 5vv, 1907; 2 berceuses, v, pf (1920); La gioconda (G. d'Annunzio), v, pf; Preghiera del Dante (Dante), v, pf; Lo fatal (R. Darío), v, pf

Orch arrs. of chbr works, pf works and songs

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R. Holzmann: 'Catálogos de las obras de Alfonso de Silva y Vicente Stea', *Boletín bibliográfico* [U. of San Marcos], xiii (1943), 242–52

R. Barbacci: 'Apuntes para um diccionario biográfico musical del Perú', *Fénix*, no.6 (1949), 414–510, esp. 502

C. Raygada: 'Guía musical del Perú', *Fénix*, no.14 (1964), 3–95

J. CARLOS ESTENSSORO

Steam organ. *See* CALLIOPE.

Steane, J(ohn) B(arry) (*b* Coventry, 12 April 1928). English critic. He studied English under A.P. Rossiter at Cambridge (1948–52) and was a teacher in Northwood, Middlesex (1952–88). He joined the staff of *Gramophone* in 1973, primarily as a reviewer of recordings (including historical ones) of opera and other vocal music, and the *Musical Times* in 1983. His commanding knowledge and refined judgment of singing in the first half of the 20th century are seen in his *The Grand Tradition: Seventy Years of Singing on Record*, his many reviews and his article series in *Opera* (1981–3) and *Opera Now* (1989–91).

WRITINGS

The Grand Tradition: Seventy Years of Singing on Record (London, 1974, 2/1993)

Voices, Singers and Critics (London, 1992)

with A. Sanders: *Elisabeth Schwarzkopf: a Career on Record* (London, 1995)

Singers of the Century (London, 1996–8)

□

Stebbins, George C(oles) (*b* East Carlton, NY, 26 Feb 1846; *d* Catskill, NY, 6 Oct 1945). American evangelistic musician, composer of gospel hymns and hymnbook compiler. He attended singing schools and learned to play the piano before moving to Rochester, New York, where he studied singing and joined a church choir as the tenor of its solo quartet. After a period in Chicago he moved to Boston in 1874, and in 1876 accepted Dwight L. Moody's invitation to work with him as an evangelistic singer. He was paired with numerous evangelists under Moody's general auspices, including George Needham, George Pentecost and Daniel Whittle, and compiled song collections for their meetings, often composing the tunes himself. In 1877 Stebbins became joint editor, with Sankey and McGranahan, of the successful series *Gospel Hymns and Sacred Songs*, collaborating with them on volumes 3 to 6 (1878–91, repr. in *Gospel Hymns nos.1–6 Complete*, 1894/*R*). His most popular hymn tunes include 'Jesus is tenderly calling today', 'Out of my bondage' (1883), 'Jesus I come' (1887), 'Take time to be holy' (1890), 'Saved by Grace' ('Someday the silver chord will break', 1894) and 'Have thine own way, Lord' (1907). He often wrote under the pen name George Coles.

Stebbins's son George Waring Stebbins (1869–1930) was a composer and founder of the American Guild of Organists.

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J.H. Hall: *Biography of Gospel Song and Hymn Writers* (New York, 1914/*R*)

G.C. Stebbins: *Reminiscences and Gospel Hymn Stories* (New York, 1924)

'Stebbins, George Coles', *The National Cyclopedia of American Biography*, xxxi (New York, 1944/*R*)

R.R. Brooks: *George Coles Stebbins: his Life, Work, and Influence upon the Development of Gospel Hymnody* (diss., Southern Baptist Theological Seminary, 1993)

MEL R. WILHOIT, HARRY ESKEW

Steber, Eleanor (*b* Wheeling, WV, 17 July 1916; *d* Langhorne, PA, 3 Oct 1990). American soprano. After studying privately with Paul Althouse and William Whitney, and appearing in Boston in 1936, she won the 1940 Metropolitan Opera Auditions of the Air. This led to her début on 7 December as Sophie, and she remained a leading soprano with the Metropolitan until 1963. As her voice matured, its silvery sheen gave way to greater warmth and breadth, and she began to undertake heavier roles such as the Marschallin, Elsa, Desdemona, Tosca and Donna Anna. She was particularly noted for the suavity and poise of her Mozart heroines – the Countess Almaviva, Fiordiligi, Pamina, Donna Elvira and Konstanze, which she sang at the Metropolitan première of *Die Entführung* in 1946. She also created the title role in Barber's *Vanessa* (1958), sang the title role in the

American première of *Arabella* (Metropolitan, 1955), and Marie in the first Metropolitan *Wozzeck* (1959). She appeared at the Edinburgh Festival, Bayreuth, Vienna and Florence as well as with numerous American companies; she sang Miss Wingrave in the American première of Britten's opera (1973, Santa Fe).

An admired concert singer and recitalist, Steber commissioned and gave the first performance of Barber's *Knoxville: Summer of 1915* (1948), which she later recorded; in 1964 she gave three recitals at the Wigmore Hall in London. She was head of the voice department at the Cleveland Institute, 1963–72, and was appointed to the Juilliard School in 1971; in 1975 she established the Eleanor Steber Music Foundation to aid young singers. She made many recordings, including the roles of Countess Almaviva (Metropolitan, 1943), a deeply eloquent Elsa (Bayreuth, 1953) and the title role of Barber's *Vanessa*. She wrote *Eleanor Steber: an Autobiography* (Ridgewood, NJ, 1992).

MARTIN BERNHEIMER/ALAN BLYTH

Stecker, Karel (*b* Kosmonosy, nr Mladá Boleslav, 22 Jan 1861; *d* Mladá Boleslav, 13 March 1918). Czech theorist, composer and teacher. Having studied law and aesthetics at Prague University, and at the Organ School, he turned at first to music criticism. In 1885 he was appointed teacher at the Organ School, and in 1889, after the school was joined to the conservatory, he became professor of composition, organ, theory and history of music. He tended in his compositions mostly to church music, in strict ecclesiastical style, which also attracted his interest as a theorist. Stecker was a very intelligent musician with scientific aspirations. He published the first Czech textbook on musical forms and their history, and he was the first Czech theorist to apply the analysis of musical form in practice as a teacher.

WORKS
(*selective list*)

many MSS in CZ-Pk

6 masses, incl. Missa solemnis, op.3, solo vv, 4vv, org, orch, 1884 (Prague, 1890)
26 motets in 3 bks, opp.6, 8, 10, S, A (T, B, ad lib), orch (Prague, 1890–*c*1910)
31 other sacred vocal works
1 secular cant., 1 chorus, 10 songs
1 sonata, org, 1884 (Leipzig, n.d.)
Andante scherzino, str qt, op.4, 1882 (Prague, n.d.)
3 romances, vn, pf, op.7, 1892 (Prague, n.d.), 10 others

WRITINGS

Kritické příspěvky k některým sporným otázkám vědy hudební [Critical contributions to some controversial questions of musicology] (Prague, 1889; Ger. trans., *VMw*, vi, 1890, 437)
'O akordech alterovaných' [Altered chords], *Dalibor*, xvii (1895), 4–5, 69–71, 157–8, 245–7, 300–03, 341–3, 357–8
Všeobecný dějepis hudby[History of music] (Mladá Boleslav, 1892–1903)
Formy hudební [Musical form] (Mladá Boleslav, 1905)
'O moderní harmonii' [Modern harmony], *HR*, iv (1911)
'Kantáta a hudba církevní' [Cantatas and church music], *Antonín Dvořák, sborník o jeho životě a díle* (Prague, 1912)

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B. Vomáčka: 'Karel Stecker, život a dílo' [Life and work], *Tempo* [Prague], xvii (1937–8), 105–6
O. Ším: 'Karel Stecker teoretik', *Tempo* [Prague], xvii (1937–8), 104–5
C. Sychra: *Karel Stecker* (Prague, 1948) [incl. complete list of works and bibliography]
J. Ludvová: *Česká hudební teorie novější doby, 1850–1900*[Czech music theory of recent time, 1850–1900] (Prague, 1989), 31–4, 72–6

MIROSLAV K. ČERNÝ

Steckler, Anne-Marie. *See* KRUMPHOLTZ family, (3).

Štědroň. Czech family of composers and musicologists.

(1) **Vladimír Štědroň** (*b* Vyškov, 30 March 1900; *d* Brno, 12 Dec 1982). Composer. His father, a choirmaster, music teacher and bandmaster, was the leader of local musical life. After studying at the town Gymnasium in 1919 the young Štědroň left for Prague, where he studied law at the university and composition under Foerster at the conservatory. He was then a masterclass pupil of Novák, and of Suk, under whom he completed his composition studies with the *Variační fantasie na lidovou píseň* ('Variation Fantasy on a Folksong') for string quartet (1923). Starting on a legal career, he went to Brno, where he attended Helfert's musicology lectures and became active as a conductor and organizer. He was later transferred to smaller towns and only in 1950 did he return to Prague; between 1951 and 1960 he taught at the academy of music, the university and the conservatory. His music took its origin from that of Suk, whose subjective expression he greatly admired. But he never lost contact with his Moravian background, the source of his music's modality and volubility (which sometimes disturbed the classical formal structure of his work). He composed irregularly, sometimes with breaks of several years, and his output is not large; but, particularly in the compositions of the 1920s and 30s, he showed unusual talent, inventiveness and technical command.

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(*selective list*)

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Choral works, folksong arrs., occasional pieces

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V. Stedron: 'Josef Suk a jeho žák' [Suk and his pupil], *OM* iv (1972), 14–16

(2) **Bohumir Štědroň** (*b* Vyškov, 30 Oct 1905; *d* Brno, 24 Nov 1982). Musicologist, brother of (1) Vladimír Štědroň. His early musical training in a large family of musicians was supplemented by theory lessons with Josef Blatný (1925–8) and piano lessons from Vilém Kurz (1926–8). Later he appeared as a pianist in chamber music with his brothers and ensembles such as the Moravian Quartet; he also conducted a number of choirs. While studying history and geography at the University of Brno (1925–9) he attended Helfert's lectures in musicology and later became Helfert's unpaid assistant (1932–8), concurrently teaching music education at a teacher-training college (1931–9). After a study trip to Italy in 1931 he obtained the doctorate in Brno in 1934 with a dissertation on Bassani's sacred cantatas. He taught music history at Brno Conservatory (1939–45, 1950–52) and in 1945 joined the arts faculty of Brno University, becoming assistant lecturer (1950), lecturer (1955) and professor (1963); he also taught as professor and director

of the music education department in the education faculty (1946–51).

Štědroň worked briefly (1939–40) on the incomplete *Pazdírkův hudební slovník* [Pazdírek's musical dictionary] and was editor, with Černušák and Zdenko Nováček, of the *Československý hudební slovník* ('Czechoslovak music dictionary of places and institutions', 1963–5), for which he wrote many articles himself. The author of many regional studies, Štědroň is best known for his work on Janáček. His collection of reminiscences and letters, *Leoš Janáček ve vzpomínkách a dopisech* (1945), became well known in its German and English translations (1955). He wrote historical introductions to many individual works and zealously sought out materials, particularly letters, which he published in his valuable documentary studies. His catalogue of Janáček's compositions (1959) remained standard for 40 years. A particular interest was Janáček's speech-melody theory and the genesis of *Jenůfa*, mostly incorporated in his book on the opera (1968), for which he was awarded the DSc in 1969.

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(3) Milo Štědroň (*b* Brno, 9 Feb 1942). Composer and musicologist, nephew of (1) Vladimír Štědroň and (2) Bohumir Štědroň. He read musicology and Czech at Brno University (1959–64, taking the doctorate in 1967), where his teachers included Racek and his uncle Bohumir. From 1965 to 1970 he studied composition and music theory under Piňos, Ištvan, Kohoutek and Kapr at the Brno Academy, after which he completed a postgraduate course in electronic music. He began his teaching career, in the 1970s, in the arts and pedagogical faculties at Brno University (he took the CSc in 1985 with a dissertation on 20th-century music and the works of Janáček), and at the Brno Academy; he was appointed lecturer in 1991 and university professor in 1994. With Parsch, Piňos, Faltus, Růžička and Medek he has engaged in collective composition, a principle stemming from experimental Czech music of the late 1960s.

His musicological work has focussed on early music history, in particular the Renaissance and Baroque, music of the 20th century and a special study of the works of Janáček; he is co-editor of a critical edition of the complete works and the author of numerous monographs and studies on Janáček. Together with the composer and music theorist Leoš Faltus, he has reconstructed and

prepared for performance several of Janáček's works, among them the Violin Concerto and the symphonic poem *Dunaj* ('The Danube'). He has also co-produced (and completed, in the case of the operatic fragment *Johannes Doktor Faustus*) stage works by his friend Josef Berg, who died prematurely at the age of 43. As a composer, Štědroň's work encompasses various genres, among them incidental music, film music and folk-influenced musicals and operas, the fruit of his collaboration with the avant-garde theatre Goose on the String. His concert music often draws on folklore and early music, especially that of the Renaissance, and yet also reveals an in-depth knowledge of techniques associated with new music of the 1960s and jazz.

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Věc Cage aneb Anály avantgardy dokořán [The Cage Affair, or Annals of the Avantgarde Thrown Open] (chbr op), Brno, 1995 [collab. I. Medek and A. Piňos]

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VOCAL

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JOSEF BEK (1), JOHN TYRRELL (2), KAREL STEINMETZ (3)

Steel. In guitar playing, a 'steel' is a steel bar held in the player's left hand to stop the strings above the fingerboard rather than fret them in the usual way with the fingers. It is principally used for playing the steel guitar and pedal steel guitar in country music. 'Steel' is also an abbreviation commonly used to denote either of these instruments. *See also* SLIDE, (4).

TONY BACON

Steel, (Charles) Christopher (*b* London, 31 Dec 1938; *d* Cheltenham, 31 Dec 1991). English composer and teacher. He studied composition at the RAM (1957–61) with John Gardner and Murdoch. After further study in Munich (1961–2) with Hindemith's protégé Genzmer, he returned to England and a life of composition and teaching. Three years at Cheltenham Junior College preceded a move to Bradfield College in 1966 where, apart from a spell (1977–8) instructing at North Hennepin College, Minnesota, he remained (from 1968 as director of music) until 1981, when an Arts Council of Great Britain bursary and some private teaching facilitated his escape from academe into full-time composition.

His first acknowledged works, such as the Sonatinas for piano and clarinet, dating from 1960, display a clean, uncluttered personality soon outgrowing Hindemith's vicarious influence, increasingly relishing larger forces and forms. His mature style combines sometimes pungent lyricism and a genuinely Romantic vision with a high level of thematic and harmonic integration. The periodic use of serial processes, for example in *A Shakespeare Symphony* (no.3), was a natural development of Steel's abiding concern for order and control. Essentially intervallic, such serial thinking brought finesse and direction to his deeply melodic instincts and suggested extended tonality always alive to rhythmic inflection.

Steel's progress from prominence to obscurity reflects no dimming of creative powers but an innate modesty, a refusal to compromise a then unfashionable language, and a sympathy with Shostakovich's wish for 'a peaceful life and a happy one' – something he was partly denied by ill-health. He wrote what and when he wanted, often without commission, publisher or prospect of performance. The result is a large, varied catalogue of increasingly consistent quality, particularly the larger, later scores such as the Cello Concerto (1988). He always made a distinction between pieces for professional performance – lucidly complex, tightly organized – and the overtly accessible, immediate style of the educational, amateur and light music scores (such as *6 Turner Paintings*, 1974), embracing a major contribution to church music. His late works found him exploring a vein of affectionate neo-classicism, as in *Serenata concertante* (1990), with that mixture of crafted passionate intellect and lack of pretension that characterized the man and his work.

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(selective list)

Stage: How Many Miles (nativity play, O. Markham), 1962; Odysseus (music drama, 3, Steel), op.53, 1970, inc.; The Rescue (chbr op, Steel), 1974; The Selfish Giant (M. Valencia, after O. Wilde), op.64, 1980; The Angry River (music drama, 1, Valencia), 1989; incid music

Orch: Sym. no.1, ?1960; 5 Diversions, op.14, str, 1962; Sym. no.2, op.16, 1963; Ov. 'Island', op.22, 1965; Conc. for Str Qt and Orch, op.27, 1966; Org Conc., op.28, 1966; Sym. no.4, op.37, 1968; Conc., rec, hpd, str, op.40, 1969; Conc. for 2 Orch, op.44, 1969; Trbn Conc., op.45, 1969; Odyssey, op.54, brass band, 1970; This Earth of Majesty, op.56, school orch, 1971; 6 Turner Paintings, suite, op.58, 1974; A Vision of Albion, op.62a, sym. brass, perc, gui, 1979; Apollo and Dionysius, 1982; Sym. no.5 (Romantic Sym.), op.73, 1984; The City of God and the Garden of Earthly Delights, 1985; Sym. no.7, op.80, 1987; Vc Conc., op.83, 1988; Sinfonietta concertante no.1, op.84, org, str, 1988; Sinfonietta concertante no.2, op.86, 1989; Serenata concertante, op.87, tpt, str, 1990

Vocal-orch: Mass in 5 Movts, op.17, S, T, SATB, chorus, orch, 1964; Gethsemane (B. Pasternak), op.18, SSA, orch/org, 1964; A Shakespeare Sym. (Sym. no.3), op.25, Bar, SATB, orch, 1965; Mary Magdelene (Pasternak: *Dr Zhivago*), op.29, SSAA, small orch, 1966; Paradise Lost (J. Milton), op.34, S, T, B, SATB, orch, 1966; Jerusalem (Bible), op.51, S, B, SATB, orch/org, 1970; Passion and Resurrection According to St Mark (J. Donne, S. Crossman, G.M. Hopkins, Abelard, Sedulus, Scottus, C.F. Alexander, Victimae Paschali, Bible), op.61, Mez, T, Bar, chorus, orch, org, ?1978; Praise the Lord, O my Soul (Pss), op.62, SATB, orch, 1979; The Path of Creation (E. Gladwin), op.72, Bar, SATB, ob, orch, 1984; Sym. no.6 'Sinfonia sacra' (medieval anon.), op.76, S, Bar, SATB, orch, 1985

Other vocal: Piping Down the Valleys (W. Blake), 9 songs, op.48, Bar, pf, 1969; anthems, carols, liturgical settings, school songs

Chbr: Suite, op.8, rec, pf, 1961; Sonatina no.2, op.10, pf, 1962; Sonatina, op.11, cl, pf, 1962; Divertimento, op.21, wind qnt, 1964 [for amateur pfmrs]; Str Qt, op.32, 1967; Trio, op.36, fl, vc, hp, 1968; Trio, op.43, fl, cl, pf, 1969; Sonata, op.49, vn, pf, 1969; Suite, op.69a, fl band, 1979 [for amateur pfmrs]; Incline domine op.85, vc, pf, 1989

Solo kbd: Sonatina no.1, op.2, pf, 1960; Jacobean Suite, op.6, hpd/pf, 1961; Fantasy on a Theme of Purcell, op.28a, org, 1964; 6 Pieces, org, op.33, 1967; Sonata, op.35, org, 1968, rev. as Sonata in 1 Movt., op.42, org, 1968; Changing Moods, suite, op.59, org, 1978; Gemstone Miniatures, op.60, pf, 1978; Variations on a Theme of De Machaut, op.65, org, 1979; The Conversion of St Paul, op.74, org, 1984; Variations, Toccata and Fugue, op.82, org, 1987 [based on 2 Croatian carols]

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GILES EASTERBROOK

Steeland [Stielant, Stienllant, Sieland, Stellant, Estelant], **Josse** [Josquin] **van** (*fl* 1493–1514). Netherlandish singer. *See* JOSQUIN DES PREZ.

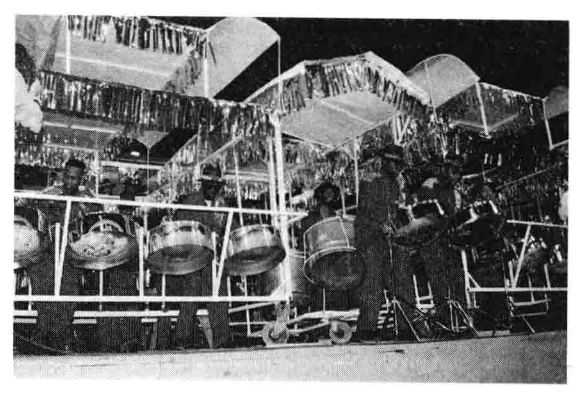
Steel band. An ensemble of tuned idiophones called 'pans' (also 'steel pans' or 'steel drums') that originated in the late 1930s on the island of Trinidad as accompaniment to carnival masquerade. The modern steel band consists of a variety of chromatically tuned instruments made from 55-gallon oildrums, played with rubber-tipped mallets, as well as an 'engine room' comprising drum kit, congas, irons (motor vehicle brake drums) and other percussion. Although steel bands are stylistically versatile, the most common steel band conventions of melodic phrasing and rhythmic structure are related to CALYPSO music.

To make a pan, the bottom of an oildrum is first pounded into a bowl, then shaped and tuned with hammers to form distinct resonating surfaces. Pans vary from the high-pitched 'tenor' with a range of approximately two-and-a-half octaves (beginning at *c′* or *d′*) to the low basses, more than two octaves below the tenor. The tenor is made from a single drum, while other pans are designed in sets of two to 12 separate drums, depending on register (lower notes need more surface area). Although certain standard patterns of note placement have gained wide use, many bands in Trinidad and Tobago still use idiosyncratic patterns that date from the 1950s and 60s when intense rivalry discouraged the sharing of tuners (pan makers) between bands.

The steel band developed directly out of bamboo stamping tube ensembles (tamboo bamboo) which provided carnival music for lower class blacks in Port of Spain after an 1884 British colonial law restricted the use of drums with heads of skin. The first steel bands, which substituted various metal containers for bamboo instruments, provided percussive accompaniment to call-and-response singing. Around 1940, practitioners developed techniques of hammering the surface of a paint can or other metal container to produce different pitches and by 1950, steel bands in Trinidad performed an eclectic repertory that included calypsos, mambos and other Latin American dance music, film songs and European art music.

Chromatic tuning and the sustained bell-like timbre of modern pans were developed to facilitate this repertory and during the 1940s and 50s the tuner was often the most important individual in a steel band. One figure of particular symbolic importance in Trinidad is the late Winston 'Spree' Simon of the John John steel band (now known as Destination Tokyo), popularly credited with making the first pan. A more well-documented accomplishment was his band's 1946 performance of popular tunes such as *Ave Maria* and *God Save the King* for an audience that included the British governor. Other legendary tuner-bandleaders of the early years include Neville Jules of the All Stars, Ellie Mannette of the Invaders and Anthony Williams of the North Stars.

In the late 1960s steel bands faced significant competition from amplified brass bands and recorded music during the carnival season and devoted more and more time to the 'Panorama' competition, with profound consequences for repertory, style and musical training. Today in Trinidad and Tobago each steel band focuses most of its efforts during the carnival season on one highly complex arrangement of a calypso, learned by rote for Panorama by the 100 or so players. As a consequence, the arranger has become the most important individual in most steel bands. Anthony Williams, for example, whose North Stars won the first two Panoramas in 1963 and



The Amoco Renegades performing in the Panorama competition, Port of Spain, 1993

1964, set a precedent by his use of theme and variation arrangements with multiple key areas. Clive Bradley, hired by the Desperadoes in the mid-1960s, infused steel band arrangements with techniques he had learned in dance and jazz bands. Ray Holman (Starlift) and Len 'Boogsie' Sharpe (Phase II Pan Groove) pioneered the arrangement of original compositions ('own tunes') for Panorama, instead of popular calypsos. Jit Samaroo led the Renegades to victory in almost half the Panorama competitions during the 1980s and 90s. In contrast to the exclusive loyalties of early steel band musicians, arrangers in Trinidad and Tobago today often work for several steel bands simultaneously, as do virtually all tuners and even some players.

The steel band's musical development has been affected by its role as Trinidad and Tobago's national instrument. This designation was made official in 1992, but the notion dates from the 1940s and 50s, when the steel band's musical transformation was driven not only by fierce competition between neighbourhood bands, but also by the efforts of progressive middle-class individuals to promote what they saw as an indigenous art form unjustly maligned by colonial cultural standards. With their help, the Trinidad All Steel Percussion Orchestra (TASPO) was formed to represent the island at the Festival of Britain in 1951. In the following year a steel band category was created in Trinidad and Tobago's biennial music festival, providing an important venue for the performance of symphonic music by steel bands; this continues as a separate steel band event ('Pan is Beautiful'). At the first carnival following Trinidad and Tobago's 1962 independence from Britain, the Panorama competition was instituted as a government-sponsored showcase for steel bands.

Although Trinidad and Tobago continues to be the centre of steel band activity, the art form has taken hold in other Caribbean islands as well: Antigua's vibrant steel band tradition, for example, began in the late 1940s. Steel bands are plentiful in Caribbean diaspora communities (such as those in London, New York and Toronto) and have also become popular in non-Caribbean communities all over the world: Sweden and Switzerland, for example, are hubs of steel band activity in Europe and bands are also gaining popularity in East Asian countries and regions such as Japan and Taiwan. Steel bands have also been incorporated into school and university music programmes in Britain and the USA.

See also TRINIDAD AND TOBAGO.

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SHANNON DUDLEY

Steel drum (Fr. *tambour d'acier*; Ger. *Trinidad-Gongtrommel*; It. *tambour d'acciaio*). A tuned idiophone usually made from an oil drum, which is played in a STEEL BAND. The steel drum developed in Trinidad in the 1930s and 1940s; *see also* TRINIDAD AND TOBAGO, §3 (iii).

Steele, (Hubert) John (*b* Wellington, 13 April 1929). New Zealand musicologist. After taking his BA at the Victoria University of Wellington, and his MA at the University of Otago (1953), he was awarded the first New Zealand government bursary in musicology and became a research student under Thurston Dart at Jesus College, Cambridge, where he took his PhD in 1959. He was appointed lecturer in music at the University of Sydney in 1959. In 1962 he became lecturer in music at the University of Otago, where he was associate professor (1969–82), holding a personal chair until his retirement in 1994, since then becoming professor emeritus. He has specialized in early English keyboard music, the motets and madrigals of Peter Philips and madrigals of Marenzio, and in Italian Baroque church music (his special interests being Monteverdi and A. Scarlatti). His editions are used internationally. He has been associated with the New Zealand Musicological Society since its inception in 1983 (Hon. member 1997), the Music Federation of New Zealand Executive (1974–7 and 1980–8) and the New Zealand String Quartet Trust Board (1988–93). The Festschrift *Liber Amicorum John Steele: a Musicological Tribute*, ed. W. Drake (Stuyvesant, NY, 1997), was published to mark his retirement from the University of Otago.

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J.M. THOMSON

Steele, Joshua (*b* Ireland, 1700; *d* Barbados, 1791). Irish music theorist and writer. He is remembered by linguists chiefly for his analysis of the suprasegmentals (voice-pitch, length and stress) that enabled him to formulate a system of notation permitting accurate transcription of these features of speech; he is remembered by prosodic theorists for advancing an equal-time theory, based on the bar–foot analogy, that developed into romantic accentualism, and he should be remembered by music theorists because his analysis, prosodic theory and system of notation were modelled on music-theoretic concepts. Against the classical division of music and speech into 'tune and time', Steele proposed a fivefold division into 'accent' (pitch variation), 'pause' (rest), 'quantity' (relative duration), 'force' (loudness) and 'emphasis' (absolute duration). Although he subdivided emphasis into heavy and light 'poise' (stress), he believed the 'essence' of emphasis was 'the instinctive sense and idea of dividing the duration of all sounds and motions, by an equal periodical pulsation, like the oscillations or swings of a pendulum'. Bar-lines were the graphic representations of these isochronous pulsations for music as well as speech.

Steele attributed the origin of our instinct for rhythm to the throbbing of the blood set in motion by pulsations of the heart. In making the rhythmic sense innate, he converted an observed tendency towards periodicity into a principle from which music and speech were believed not to deviate. This principle, while creating a problem for prosodic and music theory, did not affect the practical application of his system of notation, which consisted of a staff with clef and various symbols for representing speech 'in score'. The types for the symbols were made by Joseph Jackson, and their use continued after Steele's death, when his invention was incorporated in the elocutionary systems taught by Jonathan Odell, John Thelwall, James Chapman and Richard Roe. The last-named teacher focussed exclusively on rhythm, improving Steele's system by recourse to the music theory of A.F.C. Kollmann.

In 1756 Steele was elected a member, and in 1779 vice-president, of the Society of Arts, Manufactures and Commerce. In 1780 he removed from London to his estates in Barbados; and on 1 February 1787 his library was sold at auction in London.

WRITINGS

An Essay towards Establishing the Melody and Measure of Speech to be Expressed and Perpetuated by Peculiar Symbols (London, 1775, enlarged 2/1779) [incl. correspondence between Steele and Lord Monboddo; pubd anonymously; see also review by W. Bewley, *Monthly Review*, lv (1776), 1–4]

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JAMIE C. KASSLER

Steele, Tommy [Hicks, Thomas] (*b* London, 17 Dec 1936). English pop and musical theatre singer. Initally a merchant seaman, he made his name in skiffle and the early rock and roll clubs of London's Soho. His first hit record was *Rock with the caveman* (1956) whose tongue-in-cheek lyrics by Lionel Bart he sang with boyish gusto. This led to a stream of further successes including Melvyn Endsley's *Singing the Blues*, Bob Merrill's *Nairobi* and *Little White Bull* by Bart, Steele and Mike Pratt. In the latter song Steele adopted an exagerated cockney accent as he did for his recording of R.P. Weston's comic music hall number *What a Mouth*. He starred as Kipps, H.G. Wells's jaunty cockney shop assistant, in the highly successful stage musical (1963) and film (1967) of *Half a Sixpence*, by David Heneker and Beverley Cross. His later West End stage appearances included the title role in Frank Loesser's *Hans Christian Andersen* (1974) and a stage version of the film musical *Singin' in the Rain* (1983) which he also directed. His musical films also included *The Tommy Steele Story* (1957), *The Duke Wore Jeans* (1958), *The Happiest Millionaire* (1967) and *Finian's Rainbow* (1968). He was made an OBE in 1979.

DAVE LAING

Steele-Perkins, Crispian (*b* Exeter, 18 Dec 1944). English trumpeter. After studying at the GSM with Bernard Brown, and privately with Ernest Hall, he began his career as an orchestral trumpeter in London, with Sadler's Wells Opera (later ENO) and the RPO. He also taught at the GSM and developed a keen interest in the instruments and performances of earlier repertory, stimulated by the evangelism of David Munrow. He has restored to playing condition a large collection of natural and early mechanical trumpets, performing on them with many leading ensembles, including the Academy of Ancient Music, the English Baroque Soloists, Tafelmusik, the Taverner Players and the King's Consort. Among many recordings, his brilliant contribution to the complete odes and welcome songs of Purcell (Hyperion) and his solo albums such as *Shore's Trumpet* (EMI) reflect his interest in the rediscovery of neglected and lost repertory. He promotes this further in lecture-recitals and publications of performing editions. Steele-Perkins has appeared throughout the world as a concerto soloist, and was prominent in the concerts televised from Westminster Abbey to inaugurate the celebration of the tercentenary of Handel's birth (1985) and the Purcell tercentenary a decade later.

GEORGE PRATT

Steeleye Span. British folk-rock group. Founded in London in 1969, it was named after a character in the Lincolnshire song *Horkstow Grange*, collected in 1906 by Percy Grainger. The initial concept was to make contemporary arrangements of traditional songs using rock music instrumentation. Its founding members were ASHLEY HUTCHINGS (*b* London, 26 Jan 1945; bass, formerly with Fairport Convention) and two folk club duos, MADDY PRIOR (*b* Blackpool, 14 Aug 1947; vocals) and Tim Hart (*b* Lincoln, 9 Jan 1948; vocals and guitar) from England and Gay and Terry Woods from Ireland (vocals and concertina, and vocals, guitar and mandolin respectively). This quintet recorded the album *Hark! The Village Wait* (RCA, 1970) before the Woods left the group. MARTIN CARTHY (*b* Hatfield, 21 May 1941; vocals and guitar) next joined the group, but after his and Hutchings's departure the most renowned line-up was assembled, comprising Peter Knight (violin), Rick Kemp (bass), Bob Gibson (electric guitar) and Nigel Pegrum (drums) alongside Prior and Hart. During the mid-1970s, the heavy rock sound and Prior's keening vocals successfully dramatized such ballads as *Long Lankin* and *Little Sir Hugh* for mass audiences in Europe and North America. For a while a version of the mumming plays was included in the stage act. The group recorded such hit albums as *Now We Are Six* (Chrysalis, 1974) and *All Around My Hat* (Chrysalis, 1975) and even had a hit single with an *a cappella* arrangement of the Latin carol *Gaudete* in 1973. After the dissolution of this version of the group, there were several reunions involving at various times Carthy, John Kirkpatrick (concertina) and Gay Woods who took on the role of lead vocalist after Prior left in 1996.

DAVE LAING

Steel guitar. *See* HAWAIIAN GUITAR; *see also* PEDAL STEEL GUITAR.

Steely Dan. American rock group. College friends and former members of the band Jay and the Americans, the songwriting team of Donald Fagen (*b* New York, 10 Jan 1948; keyboards and vocals) and Walter Becker (*b* New York, 20 Feb 1950; guitar and bass) led what began in 1972 as a six-piece band, and soon became a studio project featuring many élite session players including Larry Carlton, Chuck Rainey, Wayne Shorter, Steve Gadd and Steve Khan. The skills of producer Gary Katz and engineer Roger Nichols were equally as important in achieving the minutely crafted sound of the group. Their music blended rock with rich jazz harmonies, making large use of major seventh and ninth chords and ornate passing modulations, a common device being to modulate chord by chord, moving in step and using different scales, as in *Don't Take Me Alive* or *Green Earrings*. Adding meticulously sculpted backing vocals and virtuosic yet sensitive solos they created very lush songs with strong grooves and catchy choruses.

The often vague lyrics usually form short stories, ranging from the predicament of the survivor of a nuclear attack in *King of the World*, to the fictitious Stock Market crash of *Black Friday*. Common themes throughout the songs include imbalanced relationships facing problems or failing due to the influence of something or someone

external on one party (*Reelin' in the Years*, *Gaucho* and *Peg*), and people in desperate situations, or who have fallen foul of life in some manner (*Do it Again*, *Kid Charlemagne* and *Charlie Freak*). The juxtaposition of often bitter histories with lush harmonic backing for ironic purpose is itself a common theme in their songwriting. After releasing seven albums with ABC, including *Can't Buy a Thrill* (1972), *Countdown to Ecstasy* (1973), *Pretzel Logic* (1974) and *Aja* (1977), the partnership of Brecker and Fagen was dissolved in 1980, although Steely Dan was subsequently reformed in 1993 for an American tour.

GEORGE DOUBLE

Steenbergen, Jan (*b* Heerde, 1676; *d* Amsterdam, *c*1730). Dutch woodwind instrument maker. His grandfather, and possibly his father, worked in the paper-mill at Hoorn, near Heerde. The mill's activities necessitated regular contact with Amsterdam, and Steenbergen was apprenticed there to Richard Haka, studying with him for eight years. He set up in business for himself about 1700, by which time he was a master flute maker. According to an advertisement in the *Amsterdamsche Courant* of 10 June 1700, 'Jan Steenbergen, master flute maker, presently residing in the Kerkstraat in Amsterdam, opposite the Amstelkerk, makes and sells various kinds of wind instruments for a fair price, to be paid only if satisfaction is provided; the said J. Steenbergen worked with the widely celebrated master Richard Haka for eight consecutive years and since that time has practised his profession as a master'. He lived and worked at the Kerkstraat address until about 1730. A number of his recorders and oboes are extant. (*Waterhouse-LangwillI*)

ROB VAN ACHT

Steenwick, Gisbert [Gijsbert] **(van)** (bap. Arnhem, 6 Jan 1642; bur. Kampen, 20 Aug 1679). Dutch composer, organist and carillonneur. He was a member of the collegium musicum 'Caecilia' at Arnhem in 1663 and played the organ at St Eusebiuskerk there from January 1665, being appointed municipal organist on 22 October 1665. In 1674 he left to become organist and carillonneur at the Bovenkerk, Kampen, where he was appointed on 6 June; there he played the new organ by Jan Slegel. He is known today only by some keyboard pieces in a volume that he compiled before 1674 for Anna Maria van Eyl, the daughter of a patrician in Arnhem (*NL-At*; ed. in MMN, ii, 1959). The manuscript contains 33 keyboard pieces, folksongs and dances, all of them displaying sophisticated variation techniques. Nine pieces are signed by Steenwick, but others may be attributed to him on stylistic grounds. Most of these are similar in style to Sweelinck, but some show the influence of more contemporary North German developments. (F.R. Noske: 'Nadere gegerens over het Klavierboek Anna Maria van Eyl', *TVNM*, xix (1961), 94–100)

RANDALL H. TOLLEFSEN/JAN TEN BOKUM

Steere [Steer], **John Wesley** (*b* Southwick, MA, 10 April 1825; *d* Springfield, MA, 11 Dec 1900). American organ builder. He was apprenticed to William A. Johnson, eventually becoming a voicer. In 1867 he began his own business in Westfield, Massachusetts, with another former Johnson man, George W. Turner (1829–1908). Turner left in 1892 and Steere's sons John S. Steere (1847–98) and Frank J. Steere entered the firm, which then moved its factory to Springfield, under the name of J.W. Steere & Sons. At this time the firm rose to prominence through its pioneering work with tubular pneumatic action. After J.W. Steere's death the firm was reorganized, and continued until 1920, when it was bought by Ernest Skinner; Frank Steere worked as an installer for Austin organs thereafter. The firm's most important installations include those in Christ Church (1885) and the Municipal Auditorium (1915), both in Springfield, and Baptist Temple, Brooklyn, NY (1918).

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BARBARA OWEN

STEF [Samband Tonskalda og Eigenda Flutningsretter]. *See* COPYRIGHT, §VI (under Iceland).

Stefan [Stefan-Grünfeldt], **Paul** (*b* Brno, 25 Nov 1879; *d* New York, 12 Nov 1943). Austrian writer on music. From 1898 he lived in Vienna, where he studied law, philosophy and art history, taking a doctorate in law in 1904, and concurrently studying music theory with Hermann Grädener and Schoenberg. He became a critic and freelance writer on music in Vienna, and as a staunch champion of modern music played a leading part in the Ansorge-Verein, founded in 1903 for the propagation of new music. From 1921 to 1938 he was editor of and a major contributor to *Musikblätter des Anbruch*. In 1938 he emigrated by way of Switzerland, France and Portugal to the USA; for many years he wrote for daily newspapers (e.g. *Neue Zürcher Zeitung*) and periodicals (e.g. *Musical America*). He was a founder-member (1922) of the ISCM. His many biographical books on composers and performers (see *MGG1* for detailed list of writings) are compiled from secondary sources but contain his own aesthetic assessments; many ran to several editions. They include one on Max Reinhardt and another on Hugo von Hofmannsthal, and his editorial activities likewise extended to non-musical subjects.

WRITINGS

Gustav Mahler (Munich, 1910, 4/1912/*R*, 5/1920; Eng. trans., enlarged, 1913)
Neue Musik und Wien (Leipzig, 1921)
Anna Bahr-Mildenburg (Vienna, 1922)
ed. and trans. with F. Werfel: *Giuseppe Verdi: Briefe* (Berlin, 1926; Eng. trans., 1942/*R*, as *Verdi: the Man in his Letters*)
Die Wiener Oper: ihre Geschichte von den Anfängen bis in die neueste Zeit (Vienna, 1932)
Arturo Toscanini (Vienna, 1935; Eng. trans., 1936)
Bruno Walter (Vienna, 1936)
Georges Bizet (Zürich, 1952) [foreword incl. information on Stefan]

RUDOLF KLEIN

Stefani, Agostino. *See* STEFFANI, AGOSTINO.

Stefani, Andrea (*fl* Florence, *c*1400). Italian composer, poet and singer. He is known not only as the composer of two ballatas and one madrigal in *I-La* 184 (nos.61, 72, 73), but also as the poet and composer of three-voice *laude* of which the music has not survived. In 1399 he served as leader and singer in the processions of the Bianchi Gesuati in Florence. Stylistically Stefani made use of both the Florentine technique of writing for two voices and the influence of the French style in his three-voice ballata with supporting tenor and contratenor. The first three lines of the text of his madrigal are taken from Petrarch's *Amor, se vuo' chi'i' torni al giogo antico.*

WORKS

Editions: *The Music of Fourteenth-Century Italy*, ed. N. Pirrotta, CMM, viii/5 (1964) [P]
Italian Secular Music, ed. W.T. Marrocco, PMFC, x (Monaco, 1977) [M]

Con tucta gentileçça, (ballata), 3vv, P 38, M 51 (newly set as a chanson by Antoine Busnoys in the 15th century)
I' senti' matutino (ballata), 2vv, P 38, M 52 (all 3 stanzas after the ripresa sung to second section of music)
Morte m'à sciolto, Amore (madrigal), 2vv, P 36, M 53

LOST WORKS

Laude: Madre del salvatore, Padre pien di clemença, Preghiam Cristo salvatore, Riguardian dolcemente, Rinnovellanci in Cristo

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E. Li Gotti: 'Per la biografia di due minori musicisti italiani dell' "Ars Nova"', *Restauri trecenteschi* (Palermo, 1947), 98–105
K. von Fischer: *Studien zur italienischen Musik des Trecento und frühen Quattrocento* (Berne, 1956), 24, 46, 56, 85
U. Günther: 'Die "anonymen" Kompositionen des Manuskripts Paris, B.N., fonds it. 568 (Pit)', *AMw*, xxiii (1966), 73–92, esp.90
B. Toscani: 'Contributi alla storia musicale delle laude dei Bianchi', *Studi musicali*, ix (1980), 161–70
J. Nádas and A. Ziino, eds.: Introduction to *The Lucca Codex: Codice Mancini* (Lucca, 1990), 11–99, esp.34

KURT VON FISCHER/GIANLUCA D'AGOSTINO

Stefani, Giovanni (*fl* 1618–26). Italian music editor. His three extant anthologies of Italian strophic songs with accompanying continuo and Spanish guitar *alfabeto* were extremely popular, the first volume alone being reprinted four times. The five identifiable sources (two by J.H. Kapsberger and one each by Nicolò Borboni, Jacopo Peri and Francesco Monteverdi) show that the compiler relied on Roman, Florentine and Venetian repertories in assembling his anthologies. While numerous textual concordances exist between Stefani's volumes and the collections of Remigio Romano, their work is so nearly contemporaneous that it is impossible to know whether one compiler relied on the anthologies of the other or whether they both derived material from a common source. In all, Stefani's volumes contain 87 Italian songs, four Sicilian dialect songs and six Spanish songs. Stefani was not a very competent music editor. In many songs his unidiomatic guitar accompaniment includes lengthy successions of stepwise harmonies transliterated directly from the continuo line, and occasionally his *alfabeto* renders the chords indicated by the continuo and vocal line in the opposite mode. In a few cases the *alfabeto* is printed in an entirely different key from the notated music. Most of the songs are simple strophic pieces, melodious and rhythmically interesting; a few use standard formulae such as the romanesca, the chaconne and the folia. Other more complex songs incorporate changes of metre, recitative idioms and contrasts between recitative and triple-time aria styles.

WORKS

Affetti amorosi: canzonette, 1v, bc (Venice, 1618, 5/1626); ed. (except for 3 songs) in Biblioteca di rarità musicali, iii (Milan, 1886)
Scherzi amorosi: canzonette, 1v, bc (Venice, 1619 [lost], 3/1622) [2 by Kapsberger, 1 by Peri]
Concerti amorosi: terza parte delle canzonette in musica, 1v, bc (Venice, ?1623, 2/1623) [1 by F. Monteverdi, 1 by Borboni]
Ariette amorose (Venice, 1626), lost; according to *FétisB* (the 1649 catalogue of the Venetian publisher Vincenti lists a Quarto libro, presumably identical with the volume mentioned in *FétisB*)

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AmbrosGM; FortuneISS
B. Szabolcsi: *A melódia története* [A history of melody] (Budapest, 1950, 2/1957); Eng. trans. (London, 1965), 101–2
J. Racek: *Stilprobleme der italienischen Monodie* (Prague, 1965), 13, 70, 73, 102, 146, 221
N. Fortune: 'Solo Song and Cantata', *NOHM*, iv (1968), 125–217, esp. 165, 175–6
R. Hudson: 'The Folia Melodies', *AcM*, xlv (1973), 98–119, esp. 107

ROARK MILLER

Stefani, Jan (*b* Prague, 1746; *d* Warsaw, 24 Feb 1829). Polish composer, conductor and violinist of Bohemian origin. After elementary education in Prague, he studied music in Italy and about 1765 became a violinist in the court orchestras of Count G. Kinsky and Joseph II in Vienna. In February 1779 he and eight other Bohemian musicians moved to Poland, where they were employed at the court of King Stanisław August Poniatowski. Stefani was appointed Kapellmeister at the cathedral about the same time and later sporadically conducted the choirs of various Warsaw churches. He occasionally conducted opera performances at the National Theatre in Warsaw in the mid-1790s, and from 1799 to 1818 was first violinist there. Stefani's operas date from the period of his contact with the theatre, and for the most part are like Singspiele, simple in texture, with arias replaced by songs and with choruses that are mainly homophonic. He is principally remembered as the composer of *Cud mniemany* ('The Supposed Miracle'), the best Polish opera of the 18th century and the only one by him to have survived intact. It became the most popular opera in Poland in the first half of the 19th century (and is still in the repertory); indeed, at the time it was regarded as the most nationalistic, its libretto describing Polish folk customs and hinting at the contemporary political situation, and its music using both national dance and folk rhythms. Stefani also wrote cantatas, masses, songs, chamber works and orchestral polonaises; his use of the polonaise gave rise to the sentimental style and character of Polish music before Chopin.

Several of Stefani's children were musicians, including Kazimierz (1791–1811) and Jan (1797–1826), violinists in the opera orchestra, Karolina (1784–1803) and Eleonora (1802–31), both opera singers, and JÓZEF STEFANI.

WORKS

STAGE

all first performed at the National Theatre, Warsaw

Miłość każdemu wiekowi właściwa [Love Becomes Every Age] (ballet), 4 Nov 1785
Król w kraju roakoszy [The King in Cockaigne] (3, F. Zabłocki, after M.-A. Legrand: *Le roi de Cocaigne*), 3 Feb 1787
Winnica miłości [The Vineyard of Love] (ballet), 1789
Armida i Rajnold [Armida and Rajnold] (ballet), 1790, collab. A. Hart
Cud mniemany, czyli Krakowiacy i górale [The Supposed Miracle, or Kracovians and Highlanders] (4, W. Bogusławski, after A.-A.-H. Poinsinet: *Le sorcier*), 1 March 1794 (Kraków, 1856), ed. W. Raczkowski (Kraków, 1956)
Drzewo zaczarowane [The Magic Tree] (Spl, Zabłocki, after P.L. Moline), 17 April 1796
Wdzięczni poddani panu, czyli Wesele wiejskie [Thankful Serfs, or The Country Wedding] (Spl, 3, J. Drozdowski), 24 July 1796
Frozyna, czyli Siedem razy jedna [Frozine, or Seven Times Dressed Up] (Spl, 1, J. Adamczewski, after J.B. Radet), 21 Feb 1806
Rotmistrz Górecki, czyli Oswobodzenie [Captain Górecki, or The Liberation] (3, W. Pękalski, after J. Lipiński), 3 April 1807
Polka, czyli Oblężenie Trembowli [The Polish Woman, or The Siege of Trembowla] (3, J. Wybicki), 22 May 1807
Stary myśliwy [The Old Huntsman] (3, Pękalski, after Francis and Tournay), 31 Jan 1808
Kochankowie przemienieni [The Lovers Transformed], 11 March 1808

Papirus (Papirius), czyli Ciekawość dawnych kobiet [Papyrus, or The Curiosity of Women in Ancient Times] (oc, 1, Adamczewski, after N. Gersin and P.A. Vieillard), 15 May 1808

OTHER WORKS

Large vocal: Niechaj wiekom wiek podawa [May this Age Survive in History] (cant., J. Wybicki), 25 Nov 1791, *PL-Wtm*, ed. in J. Prosnak: *Kultura muzyczna Warszawy XVIII wieku*, appx (Kraków, 1955); Na uroczystość obchodu instalacji arcybiskupa Kajetana Kickiego [For the Installation of Archbishop Kajetan Kicki] (cant., W. Bogusławski), Lwów, 12 March 1798, lost; Wesoło bracia strokani [Merry, Distressed Brothers] (Freemason cant.), 1v, chorus, pf, *Kz*; masses, offs, lost

Other vocal: 3 songs (K. Kniaźnin), 1v, pf, in *Wybór pięknych dzieł muzycznych i pieśni polskich* (Warsaw, 1803–5); 1 freemason song in J. Elsner *Muzyka do pieśni wolnomularskich* (Warsaw, 1811); song, *PL-Kz*

Wind inst: 6 parties, 2 cl, bn, 2 hn, op.1 (Berlin, 1786), listed in Hummel cat.1787, ed. J. Morawski (Krakow, 1993), incl. Partita (op.1 no.6), *CZ-OS*; 2 Harmonie, *D-SWl*, ed. D.J. Rhodes (as J.A. Steffan [Stepan]: Girvan, 1993); Serenata, *CZ-Pnm*, ed. D.J. Rhodes (as J.A. Steffan [Stepan]: Girvan, 1997); 6 partite, Br.cat, 1785–7, lost; 6 duos/trios, op.2, listed in Hummel cat. 1792, lost

Other inst: 7 polonaises, Łowicz Regional Museum (frag.); Conc., 2 vn, orch, lost; dances, orch

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J. Morawski: 'Partity Jana Stefaniego' [The partitas of Stefani], *Muzyka*, xxvii/3–4 (1982), 93–9 [incl. thematic catalogue of partitas]

L. Cieślak: '*Cud mniemany* … w służbie narodu – ale czy zawszw? Z dziejów powojennej inscenizacji opery Krakowiacy i górale' [*Cud mniemany* … in the nation's service – but at all times? From the records of postwar productions], *Zeszyt naukowy* [Akademii muzycznej w Lodz], no.22 (1991), 7–77

A. Zórawska-Witkowska: *Muzyka na dworze i w teatrze Stanioława Augusta* [Music at the court and in the theatre of Stanisław August] (Warsaw, 1995)

A. Nowak-Romanowicz: *Klasycyzm 1750–1830: historia muzyki polskiej*, iv, ed. S. Sutkowski (Warsaw, 1995)

D.J. Rhodes: '*Harmonie* Music at the Mecklenburg-Schwerin Court in the 18th–19th Centuries', *Journal of the International Double Reed Society*, xxiii (1995), 21–34

ZOFIA CHECHLIŃSKA

Stefani, Józef (*b* Warsaw, 16 April 1800; *d* Warsaw, 19 March 1876). Polish composer, violinist and teacher, son of JAN STEFANI. He studied music with his father, then with Elsner. At the age of 13 he began to sing in the chorus of the National (later Wielki) Theatre in Warsaw, and later played in its orchestra. Between 1827 and 1858 he conducted ballet performances as well as teaching singing there. He also conducted orchestras and choruses in several churches in Warsaw and taught music in schools. Operas, ballets and choral works form the main part of his output. His works are generally simple and designed to have a wide appeal. His operas are close in form and style to operetta and Singspiel. Solos, which predominate, are modelled on popular song and are devoid of virtuosity, while the rare choruses tend to be homophonic; Polish folkdance rhythms, especially those of the mazurka and polonaise, are widely used. This is also true of the ballets, most of which are preserved in fragments only. His religious works are mainly homophonic; polyphonic fragments are short and subordinate to eight-bar units. Stefani's works enjoyed considerable success in their day, but are now of only historical interest.

WORKS

most MSS in PL-Wtm

STAGE

all first produced in Warsaw

Dawne czasy [Old Times] (op, K. Godebski), National, 26 April 1826, collab. J. Damse, 1 aria *Wtm*

Lekcja botaniki [The Botany Lesson] (operetta, 2, F. Szymanowski), National, 15 March 1829, excerpts, vs (Warsaw, 1829)

Figle panien [Young Girls' Frolics] (Spl, 1, F. Skarbek), Rozmaitości, 6 Aug 1832

Jest temu lat szesnaście [16 Years Ago] (op, 3, W. Olechowski, after V.H.J. Ducange), Poznań, 26 July 1838

Talizman [Talisman] (Spl, 5, B. Gwozdecki, after J. Nestroy), Rozmaitości, 7 Dec 1849

Żyd, wieczny tułacz [The Wandering Jew] (op, 5, J.T.S. Jasiński, after E. Sue), Wielki, 1 Jan 1850

Piorun [Thunderbolt] (Spl, B. Halpert, after Clairville), Rozmaitości, 21 May 1856, frags. *Wtm*

Trwoga wieczorna [Evening Fear] (operetta, 1), Letni, 25 July 1872, *Wtm*

Unperf.: Nowy dziedzic [A New Squire] (op, 1, J.N. Kamiński), *Kj*; Oj, zoneczka [Oh, Wife!] (Spl), *Wtm*; Trzy grzechy [Three Sins] (Spl, 1), *Wtm*

*c*15 ballets, incl. Mimili czyli Styryjczycy [Mimili, or The Styrians], 2 Feb 1837, *Kj*; Stach i Zośka, 17 Oct 1839, lost

VOCAL

Sacred: *c*20 masses; Requiem, male vv, org; TeD, SATB, orch; Veni Creator, SATB, orch; Stabat mater, S, T, B, SATB, str orch, hp; many cants., hymns, sacred songs

Secular: *c*40 songs, 1v, pf, some with vn/vc acc.

INSTRUMENTAL

Concertino, tpt, orch; many orch dances and marches; str qt, E♭; pf works

THEORETICAL WORKS

all MSS in PL-Wtm

Początkowa szkola na fortepian [Primary school for the piano]

Wszechstronne ćwiczenia glosowe … dla początkujących [Universal exercises for beginners], S, T, pf acc.

Osiem dwuśpiewów dla poczynających naukę śpiewu [8 songs for beginners], 2vv, 1859

ZOFIA CHECHLIŃSKA

Stefanini, Giovanni Battista (*b* Modena, bap. 8 July 1574; *d* Rome, 1630). Italian composer. He was a singer at Modena Cathedral from 1593 until 1602 under Orazio Vecchi and wrote several mascheratas (which have not survived) for the Modenese court between 1599 and 1602. He was *maestro di cappella* of Turin Cathedral from 1602 to at least 1604, of S Maria della Scala, Milan, in 1606 and 1608 and of S Maria della Consolazione, Rome, in 1614. From 7 January 1615 he was back in Modena as *maestro* at the cathedral, although he maintained contacts with Rome to the extent of outstaying leave from Modena in 1619, for which he was suspended until an apology was forthcoming; he may have had some connection with Ancona. He finally returned to Rome in 1625. His output is of sacred music, mainly motets, showing a preference for the fuller textures of the conventional polyphonic or double-choir styles rather than for the new concertato idiom. In this he was typical of Roman composers, with whom he seems to have identified himself, and he designated his 1618 collection 'all'uso di Roma'. He was one of the first motet composers to experiment with triple-time refrains as a means of structural design.

WORKS

Motetti, liber I, 6–7vv (Venice, 1604)

Motetti, libro I, 2–3vv (Milan, 1606)

Il secondo libro de motetti, et le lettanie della Beata Vergine … 5–8vv, bc (org) (Venice, 1608)

Concerti ecclesiastici, cioè motetti, messa, salmi, Magnificat, con le letanie della Beata Vergine, libro III, 8vv, bc (org) (Rome, 1614)
Motetti concertati all'uso di Roma, con le letanie della Beata Vergine, libro IV, 8–9vv, bc (org), op.6 (Venice, 1618)
Motetti concertati, libro I, 2–5vv, bc (org), op.7 (Rome, 1626)

11 motets, 1607[7], 1611[1], 1612[3], 1613[2], 1621[2]; 1 work, 1610[1]

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J. Roche: *North Italian Church Music in the Age of Monteverdi* (Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

Stefanis, Gaetano de (*b* Chieti; *d* after 1710). Italian composer. Information about him derives from his surviving works. A minorite, he was *maestro di cappella* of the cathedral at Split, Dalmatia, between 1698 and 1700. He then worked at Bologna (1701) and Ferrara (1702), and in Forlì Cathedral in 1710. He published *Messe a quattro voci* op.1 (Venice, 1700) and *Salmi pieni per tutto l'anno a otto voci con violini ad lib. brevi e facili, con litanie della B. V.* op.3 (Bologna, 1710). There is no trace of his op.2 but a 19th-century manuscript copy of a *Tantum ergo*, for tenor and bass, by a 'sig.r De Stefanis' survives in the Biblioteca Marciana, Venice. In the four masses of op.1 both concertato and *a cappella* styles are displayed, and some of the compositional procedures bear similarities with the work of the composers at the S Petronio School, Bologna. The 18 psalms in op.3 are for two four-part choruses, with two optional violin parts and continuo, and are rather conservative in style.

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E. Stipčević: '*Messe a quattro voci ... dal padre Gaetano de Stefanis ... maestro di capella della celebre Metropolitana de Spalato ... MDCC*: Analiza djela i značenje skladateljeva boravka u Splitu' [An analysis of the work and the significance of the composer's sojourn in Split], *Arti musices*, xiii (1982), 177–90
E. Stipčević: 'Uz rukopis (Gaetana?) de Stefanisa u Biblioteci Marciani u Veneciji' [The manuscript of Stefanis in the Biblioteca Marciana, Venice], *Arti musices*, xxiii (1992), 58–62

BOJAN BUJIĆ (with IVANO CAVALLINI)

Stefano, Giuseppe di. *See* DI STEFANO, GIUSEPPE.

Stefano di Cino. Italian poet and merchant of the 14th century. A sonnet and two madrigals are extant; one of the madrigals, *Non dispregiar virtù*, was set to music by Niccolò da Perugia.

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G. D'Agostino: 'La tradizione letteraria dei testi poetico-musicali del Trecento', *Studi su Francesco Landini e la musica del suo tempo in memoria di Nino Pirrotta*, ed. M.T.R. Barezzani and A. Delfino (Florence, forthcoming)

GIANLUCA D'AGOSTINO

Stefanović, Dimitrije (*b* Pančevo, 25 Nov 1929). Serbian musicologist. He studied English literature at the University of Belgrade and musicology at the Academy of Music in Belgrade. Having developed an interest in the study of Byzantine notation, he went in 1958 to Lincoln College, Oxford, to study with Egon Wellesz and in 1960 obtained the BLitt. He then worked at the Musicological Institute of the Serbian Academy of Arts and Sciences in Belgrade until 1964, when he returned to Oxford, taking the DPhil in 1967 with a dissertation on the tradition of the Sticheraria manuscripts. Since then he has again been an associate of the Musicological Institute in Belgrade. In the year 1970–71 he was a research Fellow at Lincoln College. He was elected a corresponding member of the Serbian Academy of Arts and Sciences in 1976 and a full member in 1985, member of the Yugoslav (now Croatian) Academy of Sciences in 1986, and member of the Slovenian Academy in Ljubljana in 1987. He has been director of the Musicological Institute in Belgrade since 1979.

Although Slav philologists, Serbian music historians and leading Byzantine scholars, especially Egon Wellesz, have long stressed the importance of the Serbian medieval liturgical chant, it had been studied by Yugoslav scholars only sporadically and often superficially. Stefanović was the first to study it in detail and throw light on its relationship to the main body of Byzantine chant. In his research he paid attention not only to the historical sources, but also to the living chant tradition and its importance in the liturgical services of the Orthodox church. He has often performed and recorded Orthodox church music in Yugoslavia and abroad, first with the Belgrade Madrigal Choir and since 1969 with the Belgrade Study Choir.

WRITINGS

'Einige Probleme zur Erforschung der slavischen Kirchenmusik', *KJb*, xliii (1959), 1–7
'The Earliest Dated and Notated Document of Serbian Chant', *Recueil de traveaux de l'Institute d'Études Byzantines*, vii (1961), 187–95
'Melody Construction in Byzantine Chant', *Congrès d'études byzantines XII: Ohrid 1961*, i, 375–84
with N.G. Wilson: *Manuscripts of Byzantine Chant in Oxford* (Oxford, 1963)
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'Peter Lampadarios and Metropolitan Serafim', *Studies in Eastern Chant*, ed. E. Wellesz and M. Velimirović (Oxford, 1966), i, 71–8
The Tradition of the Sticheraria Manuscripts (diss., U. of Oxford, 1967)
'Prispevek k preučevanju začetkov slovanske pravoslavne glasbene kulture', *Mz*, iv (1968), 21–7
'New Data About the Serbian Chant', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/R), 321–30
'Some Aspects of the Form and Expression of Serbian Mediaeval Chant', *Musica antiqua II: Bydgoszcz 1969*, 61–77
'Pojanje stare srpske crkvene poezije' [Chanting of the old Serbian poetry], *O Srbljaku* (Belgrade, 1970), 129–40
'Crkvenoslovenski prevod priručnika vizantijske neumske notacije u rukopisu 311 manastira Hilandara' [A church Slavonic translation of a Byzantine manual of neumatic notation in MS 311 at Hilandar Monastery], *Hilandarski zbornik*, ii (1971), 113–30
'Les sources de la recherche sur la vieille musique sacrée serbe'; 'Les neumes', *Srpska muzika kroz vekove/La musique serbe à travers les siècles*, ed. S. Đurić-Klajn (Belgrade, 1973), 142–9, 149–52
'The Eastern Church', *Music from the Middle Ages to the Renaissance*, A History of Western Music, i, ed. F.W. Sternfeld (London, 1973), 83–8
'Serbian Church Music through the Centuries', *Grazer musikwissenschaftliche Arbeiten: Beiträge zur Musikkultur des Balkans*, ed. R. Flotzinger (Graz, 1975), 127–38
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'Greek Daily Menaia Manuscripts', *Musica antiqua VI: Bydgoszcz 1982*, 251–63
'Die orthodoxe Kirche', *Religiöse Autoritäten und Musik* (Kassel, 1984), 84–91, 98–136
'Early Stages of Byzantine Notation', *Musica antiqua VII: Bydgoszcz 1985*, 259–71

'The Importance of Rhythm in the Bilingual Polyeleos by Isaiah the Serb (15th century)', *Rhythm in Byzantine Chant: Hernen 1986*, 101–8
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'The Phenomenon of Oral Tradition in Transmission of Orthodox Liturgical Chant', *Cantus Planus IV: Pécis 1990*, 303–10
'Stara srpska muzika', *Glas CCCLXVI SANU*, xxvi (1992), 31–41
'Aspects and Principles of Adaptation of the Church Slavonic Texts to the Byzantine Melodic Formulae', *Laborare fratres in unum: Festschrift László Dobszay zum 60. Geburtstag*, ed. J. Szendrai and D. Hiley (Hildesheim, 1995), 297–305
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BOJAN BUJIĆ/DANICA PETROVIĆ

Stefanović, Ivana (*b* Belgrade, 14 Sept 1948). Serbian composer. She studied composition with Josif at the Belgrade Academy of Music and later with Amy in Paris; she also undertook research at IRCAM. In 1976 she began an association with Radio Belgrade where she has worked as an editor, founded the Sound Workshop (1985) and become head of music production on the First Programme (1990). Her works show an extraordinary variety of compositional techniques, ranging from the manipulation of different sound sources – electronic, *concrète*, environmental as well as traditional instrumental – to the application of mathematical proportions. Almost all her works are designed for varied and unconventional ensembles, and most of the compositions that include the voice employ a range of vocables.

WORKS
(*selective list*)

Hommage à François Villon, vv, early insts, 1978; Fragment mogućeg reda [Fragment of a Possible Order], 2 pf, hpd, org, cel, accdn, 1979; Kuda sa pticom na dlanu [Where to with the Bird on the Palm of the Hand], perc, tape, 1980; Tumačenje sna [Interpretation of a Dream], fl, 2 spkrs, tape, 1984; Lingua/Phonia/Patria, experimental radiophonic work, 1988–9; I niotkudu pomošti [When Cometh No Succour] (trad.), ancient insts, str, perc, 1989; Psalam [Psalm], Mez, mixed vv, 1990; Isidora (ballet), tape, 1992; The Metropolis of Silence (Ancient Ras), radiophonic poem, 1992; Lacrimosa, tape, 1993; Drvo života [Tree of Life], str, 1997

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A. Stefanović: '"When Cometh No Succour" by Ivana Stefanović', *New Sound*, ii (1993), 47–52
Z. Premate: 'Četiri noćna zapisa', *Dvanaest lakih komada* [Twelve Light Pieces] (Belgrade, 1997), 92–108

MELITA MILIN

Stefánsson, Fjölnir (*b* Reykjavík, 9 Oct 1930). Icelandic composer and teacher. He took cello lessons at the Reykjavík College of Music before studying theory and composition there with Jón Thórarinsson, graduating in 1954. He continued his studies in England with Mátyás Seiber (1954–8). After teaching at the Reykjavík College of Music (1958–68) he was appointed principal of the Kópavogur Music School, a position he held until his retirement in 2000. He was one of the founders of the organization Musica Nova created in 1959 to promote music by young Icelandic composers. He has served on the boards of STEF, the Icelandic performing rights society (1974–88), and the Iceland Music Information Centre (1968–84).

His not extensive output is dominated by solo vocal works and choral pieces, many of them arrangements of Icelandic folksongs. His vocal pieces are generally in a traditional style, often drawing on the modality of the old church songs, whereas his instrumental works are serial in tendency. His *Thrjú sönglög* ('Three Songs') for soprano and piano, to texts by Steinn Steinarr, were first performed at the ISCM in Vienna (1961).

WORKS
(*selective list*)

Sonata, vn, pf, 1954; 5 skissur [5 Sketches], pf, 1958; 3 sönglög [3 songs], S, pf, 1958–60, arr. 1967, S, orch, as Tíminn og vatnið [Time and the Water]; Duo, ob, cl, 1974; Koplon, orch, 1979; Sextet, fl, cl, bn, hn, vn, vc, 1983; Tónaleikur [Tone Play], fl, cl, bn, vn, va, vc, 1998; Jólasnjór [Christmans Snow] (Th. Valdimarsson), mixed chorus, 1999
Arrs.: 3 Hymns from the 1594 Graduale, SAT, 1958; Icelandic Folksongs, 1v, pf, 1973

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G. Bergendal: *New Music in Iceland* (Reykjavík, 1991)
M. Podhajski: *Dictionary of Icelandic Composers* (Warsaw, 1997)

MAREK PODHAJSKI

Stefan the Serb (*fl* ?*c*1450). Serbian composer and *domestikos* (precentor). He composed several chants for the Byzantine liturgy. One is a setting, in the mode 2 plagal, of the Proper Cheroubikon for the Liturgy of the Presanctified, 'Now the powers of heaven', with both Slavonic and Greek texts; the second is a setting, in the 1st mode, of the corresponding *koinōnikon*, 'O taste and see', also in both languages. The two appeared in *YU-Bn* 93, but this mid-15th-century manuscript was destroyed during World War II; the Greek *koinōnikon* alone is to be found in the bilingual manuscript anthology *GR-An* 928. In the Belgrade version, the bilingual *koinōnikon* contains yet a third Greek text, 'Praise the Lord from the heavens', which is the normal Sunday communion hymn. Two further settings, a mode 3 plagal Sunday communion and a mode 1 plagal Easter communion, have been located in 16th-century Moldavian manuscripts, indicating that Stefan's work was popular even outside Serbia.

If 'Stefan prōtopsaltēs, the Serb', composer of two hymns (a mode 3 plagal Pentecost *koinōnikon* in Greek, and a mode 2 *kathisma* for Monday) in *GR-ATSgreat lavra* ε 108 is the same person as the *domestikos* Stefan, the latter's sphere of activity would extend back to the last quarter of the 14th century.

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D.E. Conomos: 'The Monastery of Putna and the Musical Tradition of Moldavia in the Sixteenth Century', *Dumbarton Oaks Papers*, xxxvi (1982), 15–28
A. Jakovljević: 'Musical Works of Serbian Composers Stefan and Nikola the Serb from 14th-Century Bilingual Anthology of Great Lavra (E–108)', *Balcanica*, xv (1984), 69–82

DIMITRI CONOMOS

Steffan, Joseph Anton. *See* ŠTĚPÁN, JOSEF ANTONÍN.

Steffani [Staffani, Stefani, Stephani], **Agostino** (*b* Castelfranco, nr Venice, 25 July 1654; *d* Frankfurt, 12 Feb 1728). Italian composer, churchman and diplomat. He made a major contribution to opera in northern Germany, where he spent most of his life, and his celebrated chamber duets for two voices and continuo represent an important stage in the development of Italian secular vocal music between Carissimi and Handel.

1. LIFE. The Steffani family can be traced back to mid-16th-century Venice, but Agostino's immediate ancestors originated in Padua and moved to Castelfranco in about

1570. He was the fifth of seven children. His only brother to survive infancy was the librettist Ventura Terzago (*b* 2 Jan 1648), who took his name from the maternal uncle who adopted him. Steffani's early musical education and experiences centred on singing. From October 1664 to July 1667 he was employed as a soprano at Il Santo in Padua; he probably received musical instruction from the *maestro di cappella*, Antonio dalla Tavola, and possibly from Carlo Pallavicino, who was one of the organists. During the same period he frequently sang elsewhere (e.g. in Ferrara, Vicenza and Monselice); he appeared in Venice in a Pallavicino opera (probably *Demetrio* at the Teatro S Moisè) in Carnival 1666 (at the age of 11) and in another Venetian opera the following year.

Steffani's exceptional ability as a musician is probably the reason why he was taken to Munich, in July 1667, by the Elector Ferdinand Maria of Bavaria. He remained there for 21 years. An entry in the court accounts for 1668 suggests that he sang in *Le pretensioni del sole* (November 1667) by the Kapellmeister, J.C. Kerll. In July 1668 Kerll was given custody of the 'Camer: und Hof *Musico Augustino Steffani*' and instructed to give him organ lessons; this may be a sign that Steffani's voice was breaking. He did not pursue a singing career but nevertheless allowed himself to be heard on various occasions later in life, including, apparently, at one of Cardinal Ottoboni's concerts in Rome in winter 1708–9.

Steffani first went to Rome in October 1672. Having had three years with Kerll and one with a *valet de chambre* and treasury official named Augustin Sayler, he studied composition for nearly two years with Ercole Bernabei, *maestro di cappella* at S Pietro. After little more than a year he published his *Psalmodia vespertina*, which contains two-choir settings of 13 vesper psalms and the *Magnificat*; other, more ambitious, pieces composed between 1673 and 1674, but not published, survive in what is probably an autograph manuscript (in *GB-Cfm*). In Rome he also wrote his secular solo cantata *Occhi miei, lo miraste*, the manuscript of which (in *D-HVs*) suggests that he was acquainted with similar works by Ercole and Giuseppe Antonio Bernabei, Stradella, Tenaglia, Alessandro Melani, Masini and Lonati. It is not known whether Steffani composed any of his chamber duets in Rome, but it seems likely that he did.

In July 1674 he returned to Munich with Bernabei, who had been appointed Kapellmeister after Kerll's departure the previous year. Some time after his return he was appointed court organist. The earliest reference to the 'Hof und Camer *Organisten Augustino Steffani*' is in a decree of 4 July 1678, but the appointment may have been made immediately, for on 1 March 1675 he was granted an increase in salary backdated to the previous July. No accounts of his organ playing survive, but impressions presumably of his harpsichord playing are found in the dispatches of the Bavarian resident at Turin, J.B. Schalck. Between 1678 and 1679 Steffani visited Paris and Turin. In Paris he played before the king, became acquainted with the music of Lully (he probably heard the first performance of *Bellérophon*) and probably met the actress and poet Brigida Bianchi, some of whose verse he set to music; in Turin his '*habileté* unnd *addresse*' and 'zierliches unnd *delicates* spillen' were much admired.

While he was away, the Elector of Bavaria died. With the accession of his son, the young Maximilian II Emanuel, Steffani's career developed rapidly. On 1 January 1681 he was appointed director of chamber music, a post created specially for him, and later that month his first opera, *Marco Aurelio*, to a libretto by his brother, Ventura Terzago (in Munich from 1677), was staged at the court; the score reveals the impression that Lully's music had made on him. Under Max Emanuel, Steffani also gained his first notable experience of secret diplomacy when he was asked to explore the possibility of a marriage between the elector and Princess Sophie Charlotte of Hanover. His negotiations (1682–4) brought him into contact with the courts of Hanover, Düsseldorf and Vienna, and with Ortensio Mauro, his future librettist.

Steffani composed four more operas for Munich (1685–8; no new operas were performed there between 1682 and 1684). Two of the librettos were by Terzago and the other two by Luigi Orlandi. *Servio Tullio* (Terzago, 1686) was written to celebrate the marriage of the elector to Maria Antonia, Archduchess of Austria. Steffani's other Munich works include a serenata 'alla maniera d'Italia' (1682; words and music lost) for the marriage of Countess M.A.T. von Preysing; a tourney, *Audacia e rispetto* (Terzago, 1685; music lost); a collection of motets, *Sacer Ianus quadrifrons*; and chamber duets and cantatas.

In summer 1688 he entered the service of Duke Ernst August of Hanover. His main reason for leaving Munich seems to have been that he had no immediate prospect of becoming Kapellmeister there; Ercole Bernabei was succeeded in January 1688 by his son, Giuseppe Antonio (vice-Kapellmeister since 1677), and by May Steffani had made arrangements to leave. He spent 15 years at Hanover (1688–1703). The first half of this period was devoted largely to musical activities, the second mainly to diplomatic. His arrival coincided with the establishment of the first permanent Italian opera company there. Ernst August built a magnificent new theatre, imported leading Italian singers and appointed Steffani as Kapellmeister; the orchestra was led by J.-B. Farinel. The opera lasted only eight years (1689–97; the duke died in 1698), but was known throughout the Continent. Of the ten works performed, Steffani probably composed eight, all to librettos by Ortensio Mauro. *Briseide*, given in Carnival 1696, may well be by Pietro Torri, who was engaged as Kapellmeister for the occasion; *La costanza nelle selve* (1697) is by Luigi Mancia.

In the 1690s Steffani became increasingly involved in diplomatic affairs. He was sent to Vienna in 1691 to help negotiate the elevation of Hanover to an electorate, a development achieved in 1692. In 1693 he was appointed Hanoverian envoy extraordinary to the Bavarian court at Brussels (the Elector Maximilian had been made Imperial Lieutenant of the Spanish Netherlands in 1691 and moved to Brussels the following year); his mission was to secure recognition of Hanover's electoral status. Steffani spent most of 1695 in Brussels and lived there from 1696. He also played an active part in the manoeuvres preceding the War of the Spanish Succession; his main concern was to persuade Max Emanuel to support the emperor rather than Louis XIV. He failed, however, returned to Hanover in July 1702, exhausted and dejected, and sought consolation in music. That autumn he began to revise and prepare a new complete manuscript collection of his chamber duets (now in *GB-Lbl*), but he appears to have broken off work by spring 1703 and the copying was completed by scribes.

In March 1703 Steffani entered the service of the Elector Palatine, Johann Wilhelm, at Düsseldorf. At the same time he virtually gave up music; from 1709, at the very latest, his works circulated under the name of one of his copyists, Gregorio Piva. Of the three operas performed at Düsseldorf and attributed to Steffani, only one, *Tassilone* (1709), is certainly a new composition. *Arminio* (1707) is a pasticcio assembled from most of his earlier operas; it is not certain that he had any hand in it. *Amor vien dal destino* (1709) appears to have been composed at Hanover for performance in 1694 or 1698, but no new opera was produced there in either year, perhaps on account of the Königsmark affair (1694) or the death of Ernst August. Apart from a few chamber duets, Steffani composed little else until his very last years.

His duties at Düsseldorf, where he remained for six years (1703–9), were mainly political. He was appointed initially as privy councillor and president of the Spiritual Council for the Palatinate and the duchies of Jülich and Berg. Late in 1703 he was made general president of the Palatine Government, and from 1703 to 1705 he was at first *rector magnificus* and then a curator of Heidelberg University. At Düsseldorf he also reached the apex of his career as a churchman. This career had begun many years earlier at Munich: he was ordained a priest in 1680, and in 1683 was appointed Abbot of Löpsingen, a sinecure in the Protestant earldom of Oettingen-Wallerstein, halfway between Augsburg and Nuremberg. By 1695 he was an apostolic prothonotary (the date of this appointment is not known; the information appears in the sub-title of his short dissertation on the nature and origins of music, *Quanta certezza*). In September 1706 he was elected Bishop of Spiga *in partibus infidelium* (Asia Minor). He was in Rome from November 1708 to April 1709 to mediate in the conflict between the pope and the emperor; the pope showed his gratitude for the success of his negotiations by making him a Domestic Prelate and Assistant to the Throne.

Steffani's most important ecclesiastical appointment, Apostolic Vicar in northern Germany, came in April 1709. Like earlier vicars, he chose Hanover as his base. He returned there in November 1709 and, apart from a short period in Italy, remained there for the rest of his life. He continued to act as minister and Grand Almoner to the Elector Johann Wilhelm, however, a title he had held since 1706. As Apostolic Vicar he was responsible primarily for founding and maintaining missions in Brunswick, the Palatinate and Prussia – a vast area; but he also built new churches in Brunswick (1712) and Hanover (1718) and from September 1714 to December 1718 was suffragan bishop of Münster (fig.1). He was constantly frustrated by shortage of funds. Apart from Löpsingen, he had three sources of income – a stipend from the Sacra Congregatio de Propaganda Fide in Rome, the abbacy of San Stefano in Carrara, near Padua, and a provostship in the Rhenish town of Seltz. The stipend was small, his agent in Padua was a swindler, and most of the revenue from Seltz was seized by French Jesuits at Strasbourg. His difficulties were aggravated between 1714 and 1718 by the loss of several people who had given him material and psychological support: Duke Anton Ulrich of Brunswick-Wolfenbüttel (*d* 1714), the Elector Georg Ludwig of Hanover (moved to England 1714), the Elector Johann Wilhelm (*d* 1716), the philosopher Gottfried Leibniz, a friend since at least 1688 (*d* 1716), and Franz



1. Agostino Steffani as suffragan bishop of Münster: portrait by Gerhard Kapper, 1714

Arnold von Wolf-Metternich, Prince-Bishop of Münster and Paderborn (*d* 1718). In summer 1722 he retired to Padua, but in summer 1725 he yielded to pressure from Rome and returned to Hanover that October.

From 1720, when he began corresponding with Giuseppe Riva, the Modenese resident in London, Steffani was again concerned with music. It was suggested that the Royal Academy should stage his *Tassilone*, but this proved impractical. Steffani was behind the appearance of Benedetta Sorosina in London in 1725 and also recommended the alto Angelo Maria Poli. In 1726 he learned of the Academy of Vocal Music (later known as the Academy of Ancient Music), of which he was elected president on 1 June 1727. He sent the academy copies of earlier works and of new pieces composed for them – the madrigal *Gettano i re dal soglio* (by 31 December 1726), the motet *Qui diligit Mariam* (by 7 July 1727), possibly the trio *Al rigor d'un bel sembiante* and his *Stabat mater*, which he described as his last and greatest work.

But his fortunes did not improve. From November 1727 he was based mainly in Frankfurt, where he tried to raise funds by selling possessions. During the winter his health deteriorated, and on 12 February 1728 he died of apoplexy; he was buried two days later in the cathedral of St Bartholomäus. Two chests of papers concerning his diplomatic and ecclesiastical activities found their way into the archives of the Propaganda Fide (Fondo Spiga), but a third containing musical documents went to his next of kin and is lost. The papers he left in Hanover are now in the Niedersächsisches Hauptstaatsarchiv (Registratur des Bischofs von Spiga).

2. WORKS. The key to an understanding of Steffani's music is the fact that he was an excellent singer and linguist. All his surviving works are for voices, and all are informed by a strong sense of 'vocality' that must have become second-nature to him. His writing for voices may

be well known for its virtuosity, but it also displays, in recitative and aria, an acute sensitivity to words, an exceptional capacity to express emotion and, in his operas, a striking ability to delineate and distinguish between characters. Mattheson said that Steffani thought long and hard about his opera librettos before composing any of the music. His works represent one of the high points of the bel canto style of the late 17th and early 18th centuries.

The cornerstone of Steffani's output is his chamber duets. They cover most of his creative career, and their supple melody, elegant counterpoint and perfect formal balance epitomize his style, which may be compared (not unfavourably) with that of Stradella, Corelli, Alessandro Scarlatti and the young Handel. Steffani composed most of his duets by late 1702, when he began to revise them, but at least two are later. Four were written for Sophie Charlotte, one to a text of her own (*Crudo Amor, morir mi sento*); other poets include Bartolomeo d'Ariberti, Brigida Bianchi (fig.2), Anastasio Guidi, 'Abbate Paglia', Francesco Palmieri and, most important, Ortensio Mauro. The texts are concerned principally with unrequited love and seem typical of the Arcadian verse of the contemporary Italian chamber cantata.

The duets are for various pairs of voices, of which the commonest are SA, ST and SB, with continuo. They may have up to six movements, solos as well as duets. Over half of the works are in closed forms (e.g. da capo, rondo and strophic-rondo) typical of the 17th-century cantata; the remainder are in open forms (e.g. *AB*, *ABC*, *ABCD* etc.) that seem closer to the Renaissance madrigal. Paradoxically, these are generally later in date: a growing preference for open forms is evident in Steffani's revisions. The most obvious type of revision affecting form is the omission of movements and sections, especially repeats and solos. These omissions allowed Steffani to expand the remaining duet movements, and this he did by exploring more thoroughly the contrapuntal potential of the material (often modifying it for the purpose). The forms of the revised versions are a direct result of his use of double counterpoint, stretto and other fugal procedures, of which he demonstrates an effortless mastery.

This mastery is evident also in his sacred music, a category that includes his earliest datable compositions. *Psalmodia vespertina* (1674) is scored for antiphonal choirs and is mainly homophonic in texture, but the contemporary pieces in Cambridge (*Cfm*, Mu MS94) are far more varied in scoring, form and technique: *Sperate in Deo* (SSATB and organ), for example, includes duets for two sopranos and recitatives for tenor and bass, and ends with a five-part fugue. The motets of 1685 are for various trios of voices (SSB, SAT, SAB, STB, ATB) with continuo but may also be performed as duets, any voice being omitted; since they are predominantly imitative in texture, this represents a considerable tour de force. *Qui diligit Mariam* (1727) earned an enthusiastic critique from J.E. Galliard (in a letter to Riva), and Steffani's *Stabat mater* is a masterly expression of his religious fervour.



2. *Autograph manuscript of the opening of Steffani's chamber duet 'E perchè non m'uccidete' (GB-Lbl R.M.23.k.14, f.43v), based on a poem by Brigida Bianchi*

The operas indicate most clearly the extent to which he assimilated the French style. Most of his overtures are French, and most of his operas had ballets as entr'actes (devised, in Munich, by Melchior d'Ardespin and François Rodier). Dance metres such as the minuet and gavotte are frequently used for arias. The basic orchestral requirements are four-part (sometimes five-part) strings, two 'flutes' (i.e. recorders), two oboes, bassoon and continuo, with the occasional addition of trumpets and drums. *Alarico il Baltha* requires two piffari and *Niobe* four viols; *Amor vien dal destino* includes an ensemble for four chalumeaux, two bassoons and two theorbos, and an obbligato for lute. A high proportion of the arias – about half – are accompanied by instruments, the remainder by continuo alone; some scenes have strings (one has trumpets and drums) without continuo.

Both types of aria exhibit Steffani's predilection for duet textures: in continuo arias the bass often imitates the voice, while in orchestral arias obbligatos are often for pairs of instruments. Although binary and *ABB′* structures are common, the majority of his arias are in ternary or da capo form; ostinato basses, numerous in his earlier works, recede as his career progresses. His full-length Hanover operas also include an exceptionally high proportion of vocal duets, apart from sextets (*La superbia d'Alessandro*) and a quartet (*Le rivali concordi*). These six works provided an important stimulus for the development of opera in northern Germany. They were translated into German by Gottlieb Fiedler and staged in Hamburg between 1695 and 1699; performances elsewhere followed, and overture-suites from them were published (as *sonate da camera*) by Roger in Amsterdam. It seems fitting that no fewer than four of Steffani's operas (*Alarico*, *Henrico Leone*, *Arminio* and *Tassilone*) should be based not on standard classical or mythological subjects but on episodes from German history.

Despite the widespread influence of his operas, Steffani's reputation rests largely on his chamber duets. Handel 'borrowed' from his operas and duets (of which he owned a book in 1706/7), and from his other works. But Steffani's duets, like Corelli's trio sonatas, were also taken as models by other composers (e.g. Keiser, Schürmann and Telemann), used as *solfeggi* by leading opera singers and praised by such figures as Mattheson, Hawkins, Burney, Padre Martini and E.T.A. Hoffmann; in England his works were given sacred English words and used as anthems. By these and other means Steffani's influence extended throughout the 18th century and beyond.

WORKS

Edition: *Agostino Steffani: Ausgewählte Werke*, i–iii, ed. A. Einstein, A. Sandberger and H. Riemann, DTB, xi, Jg.vi/2 (1905/*R*); xxi, Jg.xi/2 (1911/*R*); xxiii, Jg.xii/2 (1912/*R*) [DTB]

OPERAS

Marco Aurelio (drama per musica, 3, V. Terzago, after Aelius Spartianus and Julius Capitolinus in *Scriptores historiae Augustae*), Munich, Hof, Jan 1681, *GB-Lbl**, excerpts in DTB xxiii

Solone (drama per musica, 3, Terzago, after M.C.H. Desjardins: *Les amours des grands hommes*), Munich, Hof, carn. 1685, lost

Audacia e rispetto (torneo, Terzago), Munich, Hof, carn. 1685, lost

Servio Tullio (drama per musica, prol., 3, Terzago, after Livy: *Ab urbe condita libri*), Munich, Hof, Jan 1686, *A-Wn*, excerpts in DTB xxiii; ?rev., Wiemar, 1697

Alarico il Baltha, cioè L'audace re de' gothi (drama per musica, 3, L. Orlandi, after P. Orosius, Paul the Deacon, Jornandes, St Augustine, Procopius and E. Tesauro), Munich, Hof, 18 Jan 1687, *Wn*, *D-SWl*, in DTB xxi

Niobe, regina di Tebe (drama per musica, 3, Orlandi, after Ovid: *Metamorphoses*), Munich, Hof, carn. 1688, *A-Wn**, *D-SWl*, excerpts in DTB xxiii

Henrico Leone (dramma, 3, O. Mauro, after H. Göding and H. Meibom), Hanover, Schloss, 30 Jan 1689, *Bsb*, *SWl*, *GB-Lbl**, excerpts in DTB xxiii; Ger. trans., Hamburg, 1696; as Mechtilde, Stuttgart, 1701; rev. G.C. Schürmann, Brunswick, 2 Feb 1716, *D-SWl*, ed. in Musikalische Denkwürdigkeiten, i (Hanover, 1926)

La lotta d'Hercole con Acheloo (divertimento drammatico, 1, Mauro, after Ovid: *Metamorphoses*), Hanover, Schloss, sum. 1689, *Bsb*, *Mbs*, *GB-Lbl* (facs. in HS, ix, 1986), excerpts in DTB xxiii

La superbia d'Alessandro (drama, prol., 3, Mauro), Hanover, Schloss, Feb 1690; rev. as Il zelo di Leonato, Hanover, Feb 1691, *Lbl**, excerpts in DTB xxiii; Ger. trans., Hamburg, 1695

Orlando generoso (drama, 3, Mauro, after L. Ariosto: *Orlando furioso*), Hanover, Schloss, Feb 1691, *D-HVs*, *GB-Lbl**; arias (Lübeck, 1699; Amsterdam, *c*1704–5), excerpts in DTB xxiii; Ger. trans., Hamburg, 1696

Le rivali concordi (drama, 3, Mauro), Hanover, Schloss, Feb 1692, *A-Wn*, *GB-Lbl**; facs. in IOB, xiv (1978), excerpts in DTB xxiii; Ger. trans. as Die vereinigten Mit-Buhler, oder Die siegende Atalanta, Hamburg, 1698

La libertà contenta (drama, 3, Mauro, ? after Plutarch), Hanover, Schloss, 3 Feb 1693, *D-Dl*, *GB-Lbl**, excerpts in DTB xxiii; Ger. trans. as Der in seiner Freyheit vergnügte Alcibiades, Hamburg, 1697

Il Turno, 1693–7 (dramma, 3, Mauro, after Virgil: *Aeneid*), Düsseldorf, Jan 1709 as Amor vien dal destino, *D-HVl*, *GB-Lbl**, excerpts in DTB xxiii

I trionfi del fato (drama, 3, Mauro, after Virgil: *Aeneid* and Livy: *Ab urbe condita libri*), Hanover, Schloss, Feb 1695; rev. during opening run as I trionfi del fato, o Le glorie d'Enea; *D-Dl*, *Hs*, *GB-Lbl**, excerpts in DTB xxiii; Ger. trans., Hamburg, 25 Nov 1699; rev. Schürmann as Enea in Italia, Brunswick, 1716

Baccanali ([divertimento], 1, Mauro), Hanover, 'picciolo teatro elettorale', Feb 1695, *Lbl*; rev. Schürmann as Doppia festa d'Himeneo, Salzthal (Brunswick), 12 Sept 1718; as La festa di Minerva, Wolfenbüttel, 15 May 1719

Arminio (tragedia per musica, 5, S.B. Pallavicino, ? after Tacitus), Düsseldorf, carn. 1707, *D-WD*, *GB-Lbl* [pasticcio]

Tassilone (tragedia per musica, 5, Pallavicino), Düsseldorf, 17 Jan 1709, *D-Bsb*, *E-Mn*, *GB-Lbl*; ed. in Denkmäler rheinischer Musik, viii (Düsseldorf, 1958), excerpts in DTB xxiii

SACRED VOCAL

Psalmodia vespertina, 8vv, org (Rome, 1674): 13 vesper psalms, 1 Magnificat

Sacer Ianus quadrifrons, 3vv, bc (Munich, 1685): 12 motets; 2 ed. in DTB xi

Sperate in Deo, 5vv, org, 1674; Triduanas a Domino, 8vv, 20 Nov 1673; Beatus vir, 3vv, 2 vn, bc; Laudate Dominum, 8 S, 30 Dec 1673; Laudate pueri, 9vv, Nov 1673: *GB-Cfm*

Beatus vir, 8vv, bc, 16 Sept 1676, *I-Ac*

Non plus mi ligate, S, 2 vn, bc, *D-Bsb*

Qui diligit Mariam [Filium/Christum], SSATB, bc, by 7 July 1727, principal sources *GB-Lbl*, *Lcm*, *Ob*

Stabat mater, 6vv, str, bc, by 11 Jan 1728, principal sources *D-Hs*, *GB-Lam*, *Lbl*; ed. C.K. Scott (London, 1938) and H. Sievers (Wolfenbüttel, 1956)

CHAMBER DUETS

all for 2 voices and continuo: principal sources D-Mbs, GB-Lbl, I-Fc

† – also exists in revised version of 1702–3 (only revised version pubd); thematic index in DTB xi; catalogue and transcriptions in Timms (1977)

Editions: *Cantatas by Agostino Steffani 1654–1728*, ed. C. Timms, ICSC, xv (1985) [facs.] [C]

Agostino Steffani: Twelve Chamber Cantatas, ed. C. Timms, RRMBE, liii (1987) [T]

†Ah! che l'hò sempre detto (B. Bianchi), C; †Aure, voi che volate, T; †Begl'occhi, oh Dio, non più, T; †Cangia pensier, mio cor, C; Che sarà di quel pensiero, C; Che volete, o crude pene (F. Palmieri), by 1699, ed. in DTB xi; [Crede ogn'un, cited in *MGG1* as lost duet = 2nd verse of S solo in Oh che voi direste bene]; Cruda Lilla, che ti fece questo cor; Crudo Amor, morir mi sento (Sophie Charlotte of Brandenburg), by 1698, C; Dimmi, Cupido, e quando mai, C; Dir che giovi al dio d'amore, ?*c*1688, C; Dolce è per voi soffrire, by 1711, ed. in DTB xi; Dolce labbro, amabil bocca, 1712–13, ed. in DTB xi

E così mi compatite (Bianchi), T; †E perchè non m'uccidete (Bianchi), T; E spento l'ardore; Forma un mare il pianto mio, ed. in *HawkinsH*, iv, 291, C; †Fredde ceneri gradite, rev. as Saldi marmi che coprite; Fulminate, saettate; †Gelosia, che vuoi da me, nel mio sen; Gelosia, che vuoi da me? Folte schiere (B. d'Ariberti), ed. in DTB xi; Già tu parti, io che farò, ed. in DTB xi; Ho scherzato in verità (Bianchi), C; Il mio seno è un mar di pene; In amor chi vuol godere; Inquieto mio cor (?Carlo Conti), by 1699, ed. in DTB xi; Io mi parto, o cara ('Abbate Paglia'), by 1700, C; Io mi rido de' tuoi dardi, C; Io voglio provar

La fortuna su la ruota; Labri belli, dite un pò; Libertà! l'infelice umanità, in Duetti del Sig.r Agost.o Stefani (London, 1787), ed. in La Fage: *Essais de dipthérographie musicale* (Paris, 1864); Libertà! non posso, non voglio, C; Lilla mia, non vuoi ch'io pianga; Luci belle, non tanta fretta, ed. in Reissmann: *Allgemeine Geschichte der Musik*, iii (Leipzig, 1864); Lungi dall'idol mio, 1702–3 rev. of doubtful work, ed. in DTB xi; M'hai da piangere, 1702–3 rev. of doubtful work, ed. in DTB xi; Mi voglio far intendere; Mia speranza illanguidita; M'ingannasti, fanciullo bendato, as 'Prithee leave me' in Songs in the New Opera call'd Thomyris (London, 1707), Apollonian Harmony (London, *c*1790), Social Harmony (London, 1817)

Navicella che ten vai, C; Nel tempo ch'amai, in C. Ballard, Recueil d'airs serieux et a boire (Paris, 1707) and Recueil des meilleurs airs italiens (Paris, 1708); No, no, no, mai nol dirò, ed. J.A. Fuller Maitland, *Duetti da camera*, ii (London, 1904); No, no, no, non voglio se devo amare, ?*c*1680, ed. Fuller Maitland, *Duetti da camera*, i (London, 1904); Non sò chi mi piagò ('Abbate Averara'); Non te lo dissi, o core, in Ballard, Recueil d'airs serieux et a boire (Paris, 1707) and Recueil des meilleurs airs italiens (Paris, 1708); Non ve ne state a ridere, C; †Occhi belli, non più, T; †Occhi, perchè piangete, in A. Bailleux, Nouveaux solfeges d'Italie (Paris, *c*1784), ed. in *Auswahl vorzüglicher Musik-Werke*, ii/l (Berlin, 1842), DTB xi, GMB and R. Jakoby, *Die Kantate*, Mw, xxxii (1968); Oh che voi direste bene, by 1688

Parlo e rido; Più non amo e non vaneggio; Placidissime catene, by 1699, in Bailleux, Nouveaux solfeges d'Italie (Paris, *c*1784), and Duetti del Sig.r Agost.o Stefani (London, 1787), ed. in A.E. Choron, *Principes de composition des écoles d'Italie*, iii (Paris, 1808), and DTB xi; Porto l'alma incenerita; †Pria ch'io faccia, ed. in DTB xi, T; Quando mai verrà quel dì (Anastasio Guidi); Quando ti stringo, o cara, ?1712–13; †Quanto care al cor, T; Quest'è l'ultima per me; Questo fior che involo al prato (Guidi); Ravvediti, mio core, T; †Ribellatevi, o pensieri, T; †Rio destin, ed. in DTB xi

Saldi marmi che coprite, rev. version of Fredde ceneri gradite, last movt, in Bailleux, Nouveaux solfeges d'Italie (Paris, *c*1784), ed. in DTB xi, T; Sia maledetto Amor (Bianchi), C; Siete il più bizzarro umore; Sol negl'occhi del mio bene, C; Su, ferisci, alato arciero, ed. Fuller Maitland, *Duetti da camera*, i (London, 1904), T; †Tengo per infallibile, ed. in DTB xi, C; Tien m'il cor la gelosia; †Torna a dar vita al core (Bianchi); †Troppo cruda è la mia sorte, ed. in DTB xi, and ed. Riemann, *Musikgeschichte in Beispielen* (Leipzig, 1912); Tu m'aspettasti al mare, C; Turbini tempestosi spinsero Enea; Vestite bruno, lost [? identical with Occhi belli, non più]; Vo dicendo al mio pensiero; Voi ve ne pentirete; †Vorrei dire un non so che, T

Chamber duets with lost, unspecified inst parts: Corri all'armi; D'un faggio all'ombra assiso; Fuggi da questo seno; Senti, Filli spietata; S'intimi guerra a la beltà; Stille degl'occhi amare

OTHER SECULAR VOCAL

6 scherzi, 1v, insts, bc, *I-MOe* (facs. in ICSC, xv, 1985); 2 ed. in DTB xi

Cant.: Occhi miei, lo miraste, ed. A. Einstein, *ZMw*, i (1918–19), 457–66

2 madrigals, principal sources *GB-Cfm*, *DRc*, *Lam*, *Lbl*, *Ob*: Al rigor d'un bel sembiante, SAT, bc; Gettano i re dal soglio, SSATB, bc, ed. C. Timms, *MT*, cxix (1978), Feb suppl.

Serenata for the wedding of Countess von Preysing, Munich, 1682, lost

INSTRUMENTAL

Les ouvertures, chacconnes et les autres airs à joüer (Amsterdam, *c*1705), lost; identical with Sonate da camera

Sonate da camera, 2 vn, va, bc (Amsterdam, *c*1705); ed. L. Pizzolato (Venice, 1996)

THEORETICAL WOKS

Quanta certezza habbia da suoi principii la musica (Amsterdam, 1695) [Ger. trans., 1699–1700, as *Musikalisches Send-Schreiben*, rev., enlarged 2/1760 as *Sendschreiben*]

WORKS OF UNCERTAIN AUTHORSHIP

Academia per musica (Ecco l'alba, ecco l'aura), Hanover, Nov 1695 [for marriage of Charlotte Felicitas of Brunswick-Lüneburg to Rinaldo I of Modena], lost; list of arias in DTB xxi

Briseide (dramma per musica 3, F. Palmieri), Hanover, carn. 1696, ? by P. Torri, *A-Wn*, *D-Mbs*, *GB-Lbl*; excerpts in SCMA, xi (1951), and DTB xxiii

Confitebor tibi Domine, 3vv, 2 vn, bc, 1709, *Lbl*; Credo, 3vv, org, *D-Rp*; Dixit Dominus, 5vv, 2 vn, 2 va, bc, *Bsb*; Estote fortes in bello, 4vv, bc, *Rp*; 6 motets, 2vv, bc, *GB-DRc* E.22, *Ob* Mus.d. 100

Cants.: Alle lacrime, homai, occhi lucenti, A, bc, *GB-Lgc*; All'or ch'in grembo all'ombra, A, 2 vn, bc, *Lcm*; Desiava gioire sotto riche cortine, S, bc, *F-Pn*, *GB-Lgc*, *Lwa*; O martirio d'amor, che mi trafiggi, S, bc, *A-Wn* (attrib. G.M. Pagliardi), *GB-Lgc*, *Lwa*; Piange la bella Clori, e del suo pianto, S, bc, *US-IDt*; Qual subterea mole, S, bc, *GB-Lgc*; Va girando intorno al suolo, S, bc, *Lbl*

Chamber duets: Dite la verità, principal sources *B-Bc*, *GB-Cfm*, *Lbl*, *Ob*; Lontananza crudel, tu mi tormenti, *D-BNms*, *I-Bc*, *Nc*, *Pca*, in Bailleux, Nouveaux solfeges d'Italie (Paris, *c*1784), ed. in DTB xi; Lungi dall'idol mio, later rev. Steffani, *B-Bc* F.15371, *GB-Lbl* RM 23.f.10, *I-Bc* DD.43; M'hai da piangere, later rev. Steffani, *GB-Lam*, *I-Bc* DD.43; Non voglio, non voglio, no, no, *F-Pn*; Porto ne' lumi un mare, *GB-Lbl*, *I-Fc*; Quando un eroe che s'ama, *D-Dl*, *GB-Lbl*, *US-Wc*; Son tutto contento, *D-BNms*; Trionfate, o mie pupille, *BNms*; Vuol il ciel ch'io sia legato, *D-Mbs*, *GB-Lbl*, *US-Wc*

DOUBTFUL WORKS

Motets: Diligam te Domine, In Domino gaudebo, Laudabit usque ad mortem, Tota pulchra es, attrib. Steffani in *GB-Lam*, *Lbl*, *Ob*, pubd in A. Campra, Motets ... livre premier (Paris, 1695); Vos in terris, 4vv, 2 clarini, 2 vn, va, org, *I-Fc*

Chamber duets: Bel tempo addio, *D-BNms*, ascribed G.A. B[ernabei]; Cangia pensier, mio cor, *D-Dl* 2110/L/2, *GB-Lbl* Add.31492, attrib. B. Marcello; Lilla mia non vuoi ch'io pianga, Pria ch'io faccia, both *D-Dl* 2110/L/2; Duetti da camera (Munich, 1683), cited in *FétisB*; at least 24 others, see Timms (1976)

Trio sonatas: Sonate da camera (Munich, 1679), cited in *FétisB*; trio sonatas ed. in NM, v (1927) and xii (1928) are by A. Caldara: see E. Schenk, *ZMw*, xii (1929–30), 247

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COLIN TIMMS

Steffani, Giuseppe Antonio. *See* ŠTĚPÁN, JOSEF ANTONÍN.

Steffen, Wolfgang (*b* Neuhaldensleben, 28 April 1923; *d* Berlin, 6 Dec 1993). German composer. He studied composition with Tiessen and conducting with Ahlendorf at the Municipal Conservatory and the Hochschule für Musik in Berlin. At the same time he attended seminars in musicology and drama at the Free University of Berlin. From 1947 to 1959 he worked as a choirmaster and conductor, and in 1974 he was appointed to teach music theory at the Hochschule für Musik, Berlin. He was also active in that city as chairman of the German Composers' League, head of the Studio for New Music and panel member of the Council of Culture. Composers as diverse as Hindemith, Bartók, Schoenberg, Ives and Cage inspired his work, yet Steffan's personal style avoids eclecticism. Traditional structures support most of his works, and in his occasional ventures beyond conventional technical conceptions he does not abandon creative textures and an innate sense of form. Steffan's emphasis on certain tone colours as well as his concept of dynamics in a broader sense reveal a great spectrum of continued tension and dramatic climax.

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Numerous chbr works and *c*35 songs

ALFRED GRANT GOODMAN

Steffens [Stephan, Stephani], **Johann** [Johannes] (*b* Itzehoe, Holstein, *c*1560; *d* Lüneburg, summer 1616). German composer and organist. His father, a member of Itzehoe town council, early encouraged his musical gifts and (according to a letter of recommendation dated 1589) had him trained by, among others, an organ builder, who may have been Hans Scherer (i). In 1592 he was engaged as assistant to Jost Funcke, the aged organist of the Johanniskirche, Lüneburg. When Funcke died in 1593, Steffens was appointed to succeed him, at first provisionally, and then officially from Easter 1595, after which he held the post for 20 years. His reputation seems to have grown quickly beyond Lüneburg: in 1596 he took part in the famous organ trial at Gröningen, near Halberstadt, where as one of 53 organ experts he played and assessed the new instrument. At Lüneburg he gave organ lessons and temporarily looked after the organ at St Spiritus. His close collaboration with the town musician Johann Sommer led to the publication of some instrumental pieces (in RISM 1609[30]). The collection of his madrigals and dance-songs that his son Heinrich published posthumously in 1619 shows the unmistakable influence of Hans Leo Hassler.

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HORST WALTER

Steffkin [Steffkins, Stefkins, Steiffkin, Stephkins], **Theodore** [Dietrich] [Stoeffken, Ditrich] (*b* early 17th century; *d* Cologne, ?Dec 1673). German viol player and composer. In 1622 he was at the Danish Court, probably in the viol consort led by William Brade, with whom he may have moved to the ducal court at Gottorf. By midsummer 1628 he was in England as a musician to Charles I's consort Henrietta Maria; in 1636 he succeeded Maurice Webster as a 'musician for the consort in ordinary' to the king. Shortly before the Civil War he left England, and on 17 May 1642 he was appointed a viol player to Friedrich Wilhelm, Elector of Brandenburg. During the period 1647–8 he was seconded to the service of the stadtholder of the United Provinces in The Hague, where Constantijn Huygens became a devoted admirer and friend. Soon after 1652 he moved to Hamburg, where Robert Bargrave and Cromwell's ambassador Bulstrode Whitelocke heard him play in February 1653 and June 1654 respectively. In 1654 he performed for Archduke Leopold Wilhelm in Regensburg, and in 1659 he was in Rome. At the Restoration he became a member of Charles II's Private Musick and resumed his service to Henrietta Maria; he was also among the 'Musitians that doe service in the Chapel Royall'. Pepys heard him on 17 July 1663 and found him a 'temperate sober man'. In 1673 he accompanied the king's ambassadors to the Council of Cologne; his death there is recorded in a probate administration of February 1674.

Steffkin was one of the most admired viol players of his day and his compositions reflect the brilliance of solo playing at its zenith. The discovery of four manuscripts of Dutch provenance has brought to light many previously unlisted pieces by him. Huygens wrote to Mersenne (26 November 1646) of 'the marvellous Stiphkins, who performs more wonders on the viola da gamba than any man yet', and several letters from Steffkin to Huygens survive (*GB-Lbl*, *NL-Lu*). North wrote of a 'particular freindship cultivated' in later years between him and Jenkins, who 'often sent him kind tokens, which were pieces of fresh musick'. Steffkin's sons Frederick William (1646–1709) and Christian Leopold (*d* 1714) also became 'eminent violists' in the Private Musick. Frederick was granted a place jointly with his father in 1662, and served until November 1705; some lessons by him for bass viol survive (*GB-DRc*). Christian was appointed in 1689. A granddaughter, Ebenezar, married Gasparo Visconti in 1704. On 3 July 1705 Frederick and Christian, together with Visconti, took part in a demonstration organized by Thomas Salmon for the Royal Society, performing on two viols 'Mathematically set out, with a particular Fret for each String, that every Stop might be in a perfect exactness' (see Miller and Cohen).

WORKS

Allemande, 2 b viols, *GB-Ob* (inc.)
2 sets of divisions on a ground, b viol, bc, *A-ETgoëss*, *GB-DRc*, *Ob*
Over 70 lessons (preludes, allemandes, courantes, sarabandes, gigues), b viol/lyra viol/baryton, *A-ETgoëss*, *D-Kl*, *IRL-Dm*, *F-Pc*, *GB-Lbl*, *Ob*, *US-NYp*

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CHRISTOPHER D.S. FIELD

Steg (Ger.). *See* BRIDGE.

Stegereif (Ger.). A TRIANGLE resembling a medieval stirrup.

Steggall, Charles (*b* London, 3 June 1826; *d* London, 7 June 1905). English organist and composer. The son of a businessman, he was educated at the RAM (1847–51), where he studied piano and composition under William Sterndale Bennett. In 1848 he became organist of Christ Church Chapel, Maida Hill, and in 1851 professor of harmony and organ at the RAM and took the degrees of MusB and MusD at Cambridge. In 1855 he was appointed organist of the new Christ Church, Lancaster Gate, and in 1864 organist of Lincoln's Inn Chapel. In 1884 he was elected to the board of directors of the RAM. His pupils there included Joseph Barnby, F.G. Edwards and Edwin Lemare; he retired in 1903. Steggall was a founder of the Royal College of Organists and delivered the inaugural lecture on 18 October 1864. He was secretary of the Bach Society from its foundation by Bennett in 1849 to its dissolution in 1870. For the Society he produced an edition of J.S. Bach's Motets BWV 225–30 (1851).

Steggall's compositions included anthems, service music, hymn tunes, carols, chants and short organ compositions. He worked diligently for reform in congregational singing, calling for an authorised standard selection of metrical psalm and hymn tunes and favouring 16th- and 17th-century psalm tunes. He attempted to put his beliefs into practice in his two collections, *Church Psalmody* (1849) and *Hymns for the Church of England* (1865, 2/1875); in the preface to the former he criticized the preponderance of ill-trained choirs and silent congregations. He wrote a popular *Instruction Book for the Organ* (1875) and in 1887 joined the committee of *Hymns Ancient and Modern*.

His youngest son, (William) Reginald Steggall (1867–1938), was also an organist and composer who studied and became a teacher at the RAM, and on his father's death succeeded him as organist at Lincoln's Inn Chapel.

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ROSEMARY WILLIAMSON

Steglich, Rudolf (*b* Rats-Damnitz, Pomerania, 18 Feb 1886; *d* Scheinfeld, nr Nuremberg, 8 July 1976). German musicologist. After studying in Dresden under Liszt's pupil Bertrand Roth (1900–06) he attended courses in musicology for one term at Munich University with Sandberger and for one term at Berlin University with Wolf (to whom he owed the subject of his dissertation); he completed his degree with Riemann at Leipzig University, where he took the doctorate in 1911 with a study of the *Quaestiones in musica*. Between 1919 and 1929 he was music correspondent for the *Hannoverscher Anzeiger* and from 1925 he taught at the Hanover Conservatory. In 1930 he completed the *Habilitation* in musicology at Erlangen University with a dissertation on musical rhythm. He then taught there as head of the musicology department and was appointed supernumerary professor in 1934. From 1935 to 1944 he was also a lecturer at the Nuremberg Conservatory and at the Nuremberg Wirtschaftshochschule. He was editor of the *Händel-Jahrbuch* (1928–33), *Archiv für Musikforschung* (1936–40) and, with Max Schneider, of the Hallische Händel-Ausgabe (from 1955). He retired in 1956.

Steglich specialized in the music of the 18th and 19th centuries, laying particular emphasis on Bach and his sons, Handel, Mozart, Beethoven and Schumann. His research into musical rhythm and its standardization, and the bearing this has on the natural ebb and flow of the pulse, tempo and dynamics, and into the acoustic properties of historical instruments, went hand in hand with his insistence that music should be properly performed and listened to. He was a leading figure in the German Handel revival of the 1920s, and took a great interest in the potential of the Nazi state to fulfil the musical goals of Germany. His numerous articles, discussions of operatic productions and book reviews for periodicals (particularly in the *Zeitschrift für Musik* from 1922 and in *Musica* from 1948) exerted a considerable influence on musical scholarship.

WRITINGS

Die Quaestiones in Musica: ein Choraltraktat des zentralen Mittelalters und ihr mutmasslicher Verfasser, Rudolf von St. Trond (1070–1138) (diss., U. of Leipzig, 1911; Leipzig, 1911/*R*)
'Karl Philipp Emanuel Bach und der Dresdner Kreuzkantor Gottfried August Homilius im Musikleben ihrer Zeit', *BJb 1915*, 39–145
'H. Riemann als Wiedererwecker älterer Musik', *ZMw*, i (1918–19), 603–20
'Das c-moll-Präludium aus dem ersten Teil des Wohltemperierten Klaviers J.S. Bachs: ein Beitrag zu einer musikalischen Disziplin des Formhörens', *BJb 1923*, 1–11
'Händels Opern', *AdlerHM*
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'Zum Propagandawesen der Deutschen Gesellschaft für Musikwissenschaft', *ZMw*, xvii (1935), 373–4
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'Über die Wesensgemeinschaft von Musik und Bildkunst', *Musik und Bild: Festschrift Max Seiffert*, ed. H. Besseler (Kassel, 1938), 23–34
'Die musikalischen Grundkräfte im Umbruch', *Deutsche Musikkultur*, iii (1938–9), 345–55
Robert Schumanns Kinderszenen (Kassel, 1949)
Wege zu Bach (Regensburg, 1950)
'Das melodische Hauptmotiv in Beethovens "Fidelio"', *AMw*, ix (1952), 51–67
'Ein Lehrstück spätmittelalterlichen Liedvortrags', *AMw*, x (1953), 280–88
Über die 'kantable Art' der Musik Johann Sebastian Bachs (Zürich, 1957)
'Zwei Titelzeichnungen zu Robert Schumanns Jugendalbum als Interpretationsdokumente', *DJbM*, iv (1959), 38–47
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22 Altdeutsche Tänze, NM, lxxx (1931, 2/1951)
J. Pfeiffer: *Konzert für Cembalo zwei Violinen und Violincello*, NM, lxxix (1931)
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Georg Friedrich Händel: Zwölf Märsche für Streichorchester, NM, cviii (1933); *Klaviermusik I: die acht grossen Suiten*, Hallische Händel-Ausgabe, IV/1 (Kassel, 1955); *Xerxes*, ibid., II/39 (Kassel, 1959)
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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

Stegmann, Carl David (*b* Staucha, nr Meissen, 1751; *d* Bonn, 27 May 1826). German tenor, harpsichordist, conductor and composer. He received his initial musical training from the local organist at Staucha, then studied in Dresden with J.F. Zillich (from 1760), at the Kreuzschule (1766–70) and later under Homilius and the violinist H.F. Weisse. Thereafter he rose rapidly as singer, actor and harpsichordist; he went to Breslau in 1772 (with the Wäser theatre company), Königsberg in 1773, Heilsberg (now Lidzbark Warmiński) in 1774 (as court harpsichordist to the Bishop of Ermeland), Danzig in 1775, Königsberg again in 1776 (with the Schuch company) and later appeared in Gotha (at the court theatre). From 1778 to 1783 he made the first of two extended visits to Hamburg, winning particular renown as a harpsichordist. By that time five of his operas and Singspiele, first produced earlier in Königsberg and Danzig, were attracting performances elsewhere in northern Germany. In 1783 he left Hamburg to join the Grossmann company in Bonn. He then became attached to the court theatre at Mainz in association with which he made highly acclaimed guest appearances in Frankfurt. He sang in the first German-language *Don Giovanni* (Mainz, 13 March 1789), produced or conducted other operas by Mozart, Salieri, Gluck and Gassmann, composed incidental music (e.g. to Bürger's version of *Macbeth*, 30 August 1785) and acted in dramas by Lessing and Schiller.

The summit of Stegmann's activities in Frankfurt was the production of his allegorical coronation opera *Heinrich der Löwe* (15 July 1792) to celebrate the coronation of Emperor Franz II. By the time of his return to Hamburg in November 1792, he was much esteemed as a leading operatic producer and adapter, which compensated for the declining vocal prowess that forced him to restrict his

appearances to comic roles (*AMZ*, i, 1798–9, col.713). In 1798 he joined the directorate of the Hamburg theatre, remaining there until 1811; thereafter he attracted attention mainly as a composer of incidental music and a series of instrumental works (*AMZ*, iv, 1801–2, col.261), including keyboard and multiple concertos. His earlier close acquaintance with the operas of Gluck and Mozart, and his later keyboard arrangements (published by his friend Simrock) of Haydn's symphonies, Mozart's string quintets and Beethoven's Trios op.9, enabled him to produce instrumental music notable for contrapuntal and textural ingenuity, combined with an imaginative, if sometimes overladen, instrumentation.

As a composer for the theatre, Stegmann has attracted attention for his harmonic and tonal organization and for using antecedent forms of the leitmotif, showing an early interest in dramatic and psychological continuity.

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STAGE

Der Kaufmann von Smyrna (komische Oper, 1, C.F. Schwan, after N.-S. de Champfort), Königsberg, 1773, *B-Bc*; vs (Leipzig and Königsberg, 1773)
Die herrschaftliche Küche (ballet), Danzig, 1775, lost
Das redende Gemählde (komische Oper, 2, J. Anseaume), Königsberg, 1775; vs (Mitau and Hasenboth, 1775)
Die Rekruten auf dem Lande (komische Oper, 3), Danzig and Königsberg, 1775, *D-Dl**
Erwin and Elmire (Schauspiel mit Gesang, 2, J.W. von Goethe), Königsberg, Kreutzenplatz, 1776, vs (Königsberg and Leipzig, 1776)
Philemon und Baucis (Spl, Echof), Gotha, 1777, lost
Clarisse, oder Das unbekannte Dienstmädchen (komische Operette, 3, J.C. Bock), Hamburg, Gänsemarkt, Nov 1778
Montgolfier (opera-ballet), Bonn, 1788
Sultan Wampum oder Die Wünsche (op, 3, after A. von Kotzebue), Mainz, National, 7 March 1791
Heinrich der Löwe (coronation op, 2, H.G. Schmieder), Frankfurt, National, 15 July 1792, ov. (Vienna, 1792)
Der Triumph der Liebe, oder Das kühne Abentheuer (op, 4, O. Jester), Hamburg, Gänsemarkt, 27 Feb 1796, *Bsb*; vs, arr. Stegmann (Könisberg, 1796); rev. as Die Roseninsel (op, 3, K.L. Costenoble), Hamburg, 24 Nov 1806, *Dl*

Other works: Apollo unter den Hirten (prelude with songs), Königsberg, 1776 (Könisberg and Leipzig, 1776); Achmet und Zenide (songs, choruses), Hamburg, 1792, cited in Gerber, lost; Furcht und Hoffnung (prelude with songs), Hamburg, 1798; Moses (ov., choruses etc), Hamburg, 1807 (Bonn, *c*1812); incidental music to: Macbeth (Bürger, after W. Shakespeare), 1784, Die Jungfrau von Orleans (F. von Schiller), Maria Stuart (Schiller); adaptations of other ops, including P. Wranitzky: Oberon, N.-M. Dalayrac: Raoul, sire de Créqui, Mozart: Così fan tutte (in Ger.); single vocal pieces from stage works (Hamburg, n.d.); further stage works and ovs., entr'actes and marches cited in Gerber

OTHER WORKS

all printed works published in Bonn unless otherwise stated

Inst: Conc., pf, ob, bn, orch, *B-Bc*; Conc., 2pf, vn, str, *Bc*; 2 concs., 2 pf, 3 pf, *Bc*; Concerto à 11 stromenti, Concerto doppio, 2 kbd, Sinfonia à 8: *D-SWl*; Ouverture caractéristique: Das Siegesfest (n.d.); other concs., pf works and chbr music cited in Gerber
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Pf arrs.: Paer: Achilles (op) (*c*1783); Gluck: Alceste (op) (n.d.); Haydn: syms. (*c*1813), 6 qts, 4 hands (Bonn and Cologne, 1819); Mozart: qnt, 4 hands (Bonn and Cologne, 1820–22); Beethoven: 3 Trios, op.9, 4 hands (Bonn and Cologne, n.d.) [for Haydn, Mozart and Beethoven arrs., see *AMZ*, xvi (1815), 676, xx (1818), 411, xxv (1823), 308, xxvi (1824), 196]

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ANDREW D. McCREDIE

Stegmayer, Matthäus (*b* Vienna, 29 April 1771; *d* Vienna, 10 May 1820). Austrian composer, dramatist and singer. A powerful treble choirboy in Vienna, he went on to tour the provinces with itinerant theatre troupes after completing his secondary education. In 1792–3 he joined the Theater in der Josefstadt, where he took leading parts and composed Singspiele and occasional music. In 1796 he moved to Schikaneder's Freihaus-Theater auf der Wieden, first appearing as composer there with a score for Gieseke's *Die zwölf schlafenden Jungfrauen*. Before the year was out he had also written two plays for the company. During the next 25 years he wrote many original plays, adaptations and much theatre music, frequently sharing the latter task with Seyfried, Henneberg and other composers (as with his own *Holga die Göttin des Kristallengebirges*, 1800). He gradually gave up composition (his work also includes some church compositions) but continued to write plays. Although he is reported to have left Schikaneder for the court theatre in 1800 he continued to supply works for the former. He was also chorus director and producer at the court theatre, ran the Hoftheater–Musikverlag and started a music copying and hire business. In 1804 he joined the Theater an der Wien as actor and chorus master, and continued to provide many plays and librettos, including the popular *Idas und Marpissa* (1807), with music by Seyfried. His greatest success was the quodlibet *Rochus Pumpernickel* (after Molière's *Monsieur de Pourceaugnac*, in collaboration with Haibel and Seyfried). This work proved one of the most popular products of the Viennese theatre – it was given innumerable performances all over German-speaking lands and ran to several editions and at least three sequels.

Stegmayer's son Ferdinand (*b* Vienna, 25 Aug 1803; *d* Vienna, 6 May 1863) was a pianist, conductor and composer who at 22 was appointed music director at the Königstädtisches Theater, Berlin. After serving as Kapellmeister in Prague and Leipzig he returned to Vienna in 1852, where he founded the Singakademie (1858).

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PETER BRANSCOMBE

Stehle, Adelina (*b* Graz, 30 June 1860; *d* Milan, 24 Dec 1945). Austrian, later Italian, soprano. She studied in Milan and made her début as Amina at Broni in 1881. In the following years she sang in many of the leading Italian houses before going to La Scala in 1890, where she appeared in several world premières, most notably those of *La Wally* and *Falstaff*, both in 1892; in the latter, she sang Nannetta to the Fenton of her husband, Edoardo Garbin. In 1892 at the Teatro Dal Verme she was the first Nedda in *Pagliacci*, and in 1895 at La Scala she took the leading soprano roles in two Mascagni premières, *Guglielmo Ratcliff* and *Silvano*. In 1902 she toured South America and in 1905 was a member of the distinguished Sonzogno company at the Théâtre Sarah Bernhardt in Paris; she also sang in St Petersburg, Berlin and Vienna. Her voice, originally that of a light lyric and coloratura soprano (with Ophelia and Gilda among her roles), developed into a more dramatic instrument, and she was admired as a leading exponent of *verismo* roles such as Adriana Lecouvreur and Giordano's Fedora. On retirement she became a teacher, her best-known pupil being Giannina Arangi-Lombardi.

J.B. STEANE

Stehle, Johann Gustav Eduard (*b* Steinhausen, Württemberg, 17 Feb 1839; *d* St Gallen, Switzerland, 21 June 1915). Swiss-German composer, organist and conductor. He received his first lessons in organ and theory from his father. From 1853 he studied at the teachers' training colleges in Weingarten and Schwäbisch-Gmünd. He qualified in 1856, then taught in Schussenried (1857–64) and in Kanzach bei Saulgau (1864–9). Sympathizing with the aims of the Cecilian movement, he decided to become a full-time musician and in 1867 entered a composition competition organized by Franz Xaver Witt; he won first prize with his *Missa 'Salve regina'*. In 1869 he became organist and choirmaster at St Kolumban, Rorschach, where in the following year he helped found the first Cecilian organization in Switzerland. Over the next few years he accompanied Witt on his Swiss lecture tours and in 1874 was invited to become cathedral organist and choirmaster at St Gallen; his duties there included teaching at the Catholic Realschule. The same year, when the Gymnasium choir ceased to be attached to the cathedral, Stehle had to form a mixed civic choir for the cathedral services. In 1877 the choir formed the nucleus of the new Cecilian organization in St Gallen. Stehle also directed two other choirs in the town (1876–95).

Stehle published *Chorphotographien* (Regensburg, 1874), and his creation of the journal *Der Chorwächter* in 1876 provided him with a vehicle for disseminating his ideas for the reform of church music (articles published included 'Kirchliche und unkirchliche Musik', 1876; 'Die lateinische Kirchensprache', 1879; 'Leichte Kirchenmusik', 1881; and 'Moderne Kirchenmusik', 1894). There was opposition to his ideas and he was accused of neglecting the Classical Viennese composers, whose masses he described as lightweight and unecclesiastical. The style of Stehle's own compositions (especially after the death of Witt), became increasingly closer to that of Liszt, attracting criticism from the orthodox Cecilians such as F.X. Haberl. Stehle's article in *Der Chorwächter* 'Das Chroma in der Kirchenmusik' (1882) and his championing of Rheinberger's Mass in F minor, op.159, led to a permanent rift between him and Haberl. A polemic against Richard Strauss (Koch) shows that Stehle had rejected further advances in church music. There was also dissension among the members of the cathedral choir. On the positive side at this time, Stehle gained the PhD from Fribourg University. He resigned his cathedral post in 1913.

WORKS
(*selective list*)
detailed list in Koch

VOCAL

Orats, cants.: Legende der heiligen Cäcilia (W. Edelmann), solo vv, chorus, orch, op.43, vs (Leipzig, 1887); Fritjofs Heimkehr (E. Tegnèr), solo vv, chorus, orch, op.64 (St Gallen, 1888); Lumen de coelo, solo vv, chorus, orch, op.55/58 (Leipzig, 1890); Oybin, contralto solo, male chorus, orch, ?op.63 (Leipzig, 1890); Absalom, chorus, orch, op.70, 1896 [also incidental music]; Die Nonnen von Compiègne, female chorus, male chorus, orch, 1909

Masses (for chorus, org): Salve regina, 1869; De spiritu sancto (Einsiedeln, 1874); Jesu rex admirabilis, op.33, 1874; In honorem S Sacramenti, op.33a (Stuttgart, 1874); Laetentur coeli, op.37, ?1875; Exultate deo, op.38; Ad dulcissimum cor Jesu (Ravensburg, 1876); Jubilaei solemnis, op.42 (Einsiedeln, 1879); Alma redemptoris mater, op.51, 1883; Pro defunctis, op.52 (Augsburg, 1884); Regina coeli, op.56, 1888; Jubliaei solemnis, op.46 (Einsiedeln, 1891); Missa solemnis, op.67, 1894; De beata Magdalena Sophia Barat, 1910; De angelis (Estavayer-le-lac, 1911); De beata Julia Billiart, 1913

Many short liturgical works, choruses, songs

INSTRUMENTAL

Org: 4 Praeludien, 1869; Phantasie über O sanctissima, ded. F. Liszt (Leipzig, 1872); Tu es Petrus, Trauer und Trost, Beim toten Liebling, op.44 (Zürich, 1874); Saul (Leipzig, 1878), arr. for orch, 1888; Concert Fantasie (Zürich, 1880); Praeludia organi (Regensburg, 1892); Pro gloria et patria (Leipzig, 1892); Fantasie über Zwyssigs Schweizerpsalm (St Gallen, 1904); 5 Orgelstücke, op.70 (Brussels, 1906); Fantasie über Te Deum, 1909

arrs., incl. R. Wagner: Einzug der Gäste (Tannhäuser), 1876, and Trauermarsch (Götterdämmerung) (Mainz, 1909); F. Mendelssohn: Hochzeitsmarsch (Sommernachtstraum), ed. (Leipzig, 1983)

Pf works

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CLYTUS GOTTWALD

Stehman, Jacques (*b* Brussels, 8 July 1912; *d* Knokke-Heist, 20 May 1975). Belgian composer and critic. He studied the piano and theory at the Brussels Conservatory, where Absil was his most important teacher. Then he played an important part in Brussels musical life as music reporter for Radio Télévision Belge and critic of the daily paper *Le soir*. He returned to the conservatory as professor of practical harmony (1954) and of music history (1968), also teaching at the Chapelle Musicale Reine Elisabeth. A fluent composer, he could express deep tragedy, as in the *Chant funèbre*, but more frequently his music is designed to divert. The piano pieces (e.g. *Tombeau de Ravel*, 1948)

and songs (e.g. *Rimes enfantines*, 1949) are within the French tradition; more developed works employ impressionist detail within conventional forms – for example, the Suite for strings takes the form (and also recaptures the spirit) of an 18th-century suite. The *Symphonie de poche* (1950) is also built on Classical lines, although on reduced proportions, with oppositions between soloists and groups. Some of Stehman's works, such as the *Trois rythmes* (1955), display the rhythmic influence of jazz. He is the author of a *Histoire de la musique européenne* (Verviers, 1964). His music is published by CeBeDeM, which holds his MSS, and Schott (Brussels).

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HENRI VANHULST

Steibelt, Daniel (Gottlieb) (*b* Berlin, 22 Oct 1765; *d* St Petersburg, 20 Sept/2 Oct 1823). French composer and pianist of German birth. His father was an officer in the Prussian army and later a maker of harpsichords and pianos; his mother was from a Huguenot family that fled France. At an early age Steibelt attracted the attention of the crown prince (later Friedrich Wilhelm II of Prussia), who sent him to study with Kirnberger. Steibelt's first published composition, a song of eight bars, appeared in a song collection in 1782. Steibelt's father forced him to join the Prussian army some time before 1784, for in that year Steibelt deserted and fled the country. Two more songs appeared in 1784 in the weekly *Neue Blumenlese für Klavier-Liebhaber*. Steibelt's spent some of the next six years travelling as a pianist. In 1788 he was in Munich, where his first four sonatas opp.1–4 were published by Goetz; in 1789 he gave concerts in Saxony and Hanover; and in 1790 he took up permanent residence in Paris, which he had probably visited in the years immediately before, as his reputation was already well established there. His contest at court with David Hermann (1764–1852) also indicates that Steibelt had been in Paris before the Revolution. Each contributed a movement to the sonata *La coquette*: Hermann the first and Steibelt the rondo, and the fashionable Steibelt was adjudged the winner.

By 1793 Steibelt had completed his first opera, *Roméo et Juliette*, to a libretto by his patron Vicomte Alexandre de Ségur, and submitted it to the Académie Royale de Musique. Lacking the financial resources to stage new works because of the Académie's association with the *ancien régime*, they rejected it. When Steibelt replaced the sung recitative with spoken dialogue, the work was finally performed as an *opéra comique* at the Théâtre Feydeau on 9 October 1793. Its success brought Steibelt much acclaim, and he was subsequently much sought after as a composer and teacher.

For the next 15 years Steibelt divided his time between Paris and London, performing extensively in those cities. He also toured in most of the major European capitals. It appears that fraudulent dealings with the publisher Boyer brought Steibelt into bad repute, and he left Paris towards the end of 1796, making his way to London by way of Holland. By this time, Steibelt had published 20 opuses, mostly for piano, as well as the string quartets op.17.

An appearance at Salomon's benefit concert on 1 May 1797 may have been Steibelt's first concert in London. Two weeks later he played one of his own concertos at an opera concert, and it was probably at Salomon's concert on 19 March 1798 that he first played his celebrated Third Piano Concerto ('L'orage'), the finale of which, a rondo pastoral 'in which is introduced an imitation of a storm', achieved enormous popularity. Field may have based his own Piano Concerto no.5, 'L'incendie par l'orage', on this work. On 11 December 1798 *Albert and Adelaide, or The Victim of Constancy* was produced at Covent Garden. This opera was a pasticcio, both verbally and musically well adapted to the English taste. Steibelt, though nominally the composer, included many borrowings, including the quintet from Cherubini's *Lodoïska*, and some of the 'original' music was composed by Thomas Attwood (see the *Morning Chronicle*, 22 January 1799). It is unclear how much of the music Steibelt actually contributed.

While in London, Steibelt married an Englishwoman (only her first name, Catharine, is known), who was a pianist and performer on the tambourine, a fact that occasioned him to add tambourine or triangle obbligato parts to many of his later compositions.

Late in 1799 Steibelt began a year-long European tour, appearing in Hamburg on 9 October 1799, the same month his father obtained an official pardon for his desertion from the army 15 years earlier. Steibelt also performed in Dresden on 4 February 1800 and visited Prague, Berlin and Vienna, where, at the home of Count Fries, he entered into the contest with Beethoven described by Ries in his *Biographische Notizen über L. v. Beethoven* (Koblenz, 1838), in which Steibelt was decisively worsted, and his success in Vienna impaired. Steibelt returned to Paris in August 1800, bringing with him a score of Haydn's *Creation*, which he performed in Napoleon's presence at the Opéra on 24 December, in a translation by Ségur and with musical alterations and additions of his own that caused much offence. His ballet *Le retour de Zéphire* was given successfully at the Opéra on 3 March 1802, and he left for London 19 days later, where he remained for three years. Two ballets, *Le jugement de berger Paris* and *La belle laitière*, were produced at the King's Theatre. He returned to Paris in the spring of 1805. In 1806 his festival intermezzo *La fête de Mars*, composed in honour of Napoleon's victory at Austerlitz, was staged at the Opéra. During this time, Steibelt composed much of his piano music, including the Fourth and Fifth Concertos; the *Méthode* (Paris, 1805), in which he claimed to have invented the signs for the pedals adopted by Clementi, Cramer and Dussek; and his most enduring work, the Etude op.78. He also wrote a method for the tambourine. A three-act opera, *La princesse de Babylone*, was in active preparation at the Opéra in the autumn of 1808, when Steibelt left Paris, perhaps to avoid imprisonment because of mounting debts. However, a concert tour begun at this time seems to have been planned well in advance of his departure, and *La princesse de Babylone* was later given its première in St Petersburg, with Steibelt conducting. His tour of late 1808 took him from Paris to Frankfurt, Leipzig, Breslau, Warsaw, Wilna (where he conducted a Polish translation of Haydn's *Creation*), Rīga and St Petersburg, where he arrived in the spring of 1809.

Steibelt was one of many European musicians lured to Russia by generous offers from the government of Alexander I in the first decade of the 19th century. He spent the rest of his life there, managing and composing for the French Opera, teaching and composing for the



Title-page of Steibelt's 'Six sonates' op.27 (Paris: Imbault, c1810)

piano. In St Petersburg he met John Field, who became one of his few real friends. In 1809 he brought out his ballet *La fête de l'Empereur* and possibly another opera, *Paul et Virginie*, while beginning work on *Cendrillon*, first staged in October 1810. He was named director of the imperial French theatre before the end of that year, succeeding Boieldieu, and soon after this appointment completed another three-act opera, *Sargines*, and a pasticcio, *Les folies amoureuses*. When Napoleon entered Moscow in 1812, Steibelt composed a piano fantasy, *L'incendie de Moscou*. Another opera, *Phèdre*, reportedly received its première in 1818 in St Petersburg. On 16 March 1820 Steibelt gave the first performance of his Eighth Concerto, which includes a choral ('Bacchanalian Rondo') finale. His final opera, *Le jugement de Midas*, was begun some time after 1820 but was never completed, as he had by then developed a painful and protracted illness to which he finally succumbed in 1823. Steibelt was given a semi-public funeral. The military governor of St Petersburg organized a concert to benefit Steibelt's family, who, despite the composer's fabulous earnings, had been left in comparative poverty.

Steibelt appears to have been extraordinarily vain, arrogant, discourteous, recklessly extravagant and even dishonest. Tomasek described him as 'enveloped in a veil of self-conceit'. He fobbed off old works as new, disguising them with minor alterations and the addition of unnecessary ad libitum parts. Meissner, in his *Rococo-Bilder* (pp. 209ff) recorded that Steibelt sold three piano sonatas to the harp maker and music publisher Nadermann for 500 francs; Nadermann later realized that the sonatas which Steibelt had left were not the ones which the composer had played, but three quite insignificant ones. As a musician, Steibelt has often been dismissed as a charlatan, to some degree unjustly. His powers as a pianist must have been considerable, even though he was reputed to have laboured under the disadvantage of a poor left-hand technique and to have been unable to produce singing tone in slow, sustained passages.

Steibelt's most significant works were undoubtedly his operas, in which dramatic requirements always took precedence over musical considerations. His reputation in this field, though based solely on *Roméo et Juliette* (his only real opera known outside Russia), was not inconsiderable. The rather full scoring of some of the accompaniments possibly prompted the description of the work in the *Moniteur* of 23 September 1793 as 'learned, but laboured and ugly'. Berlioz cited *Roméo* as the best of the five settings of the Shakespeare play in existence and was obviously influenced by Steibelt's innovative orchestration, harmonies and individual writing for chorus, which included unison passages in a choral-recitative style and the use of the chorus as another 'instrument' in the orchestra.

Steibelt's scoring in this work could indeed be a model of delicacy. A passage near the beginning of the overture is remarkable for varied and sensitive doubling of woodwind instruments and the use of a solo horn to conjure up a romantic atmosphere. *Roméo et Juliette* held the stage for at least 30 years after its première and was translated into four languages and performed in opera houses from New Orleans to Moscow. Steibelt's only other published opera, *Cendrillon*, also an *opéra comique*, has never been performed outside Russia. It too has a striking and bold dramatic style that is coupled with characteristic instrumentation and form.

Steibelt's piano concertos generally have first movements in classical Mozartian ('double exposition') form, slow movements with much decorative writing for the piano and final rondos in a popular vein. The descriptive titles of the third concerto ('L'orage'), fifth ('A la chasse'), sixth ('Le voyage au Mont St Bernard') and seventh ('Grand Military Concerto, dans le genre des Grecs'), together with the variable number of movements and the lack of improvised cadenzas in several of the works, reveal Steibelt's awareness of more romantic approaches to the genre.

Steibelt published hundreds of works for piano solo and piano with the accompaniment of flute, violin, cello, harp, tambourine or other instruments. Many of these were titled 'sonata' (see illustration), and range from small pieces to expansive works. Many are in two movements (Allegro and Rondo). Slow movements, when they appear, are generally perfunctory, often based on popular national airs, as are many of the rondos. The other piano works consist of preludes, marches, waltzes, bacchanals, potpourris and programmatic pieces. Steibelt also wrote a set of string quartets, a piano quartet, some piano quintets, and numerous vocal works. The three quintets for piano and strings op.28 are more substantial, as are the 50 studies of the Etude op.78, some of which anticipate the style of Mendelssohn and all of which are admirably designed for their purpose.

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(*selective list*)

works published unless otherwise stated, mostly in Paris, but also in Leipzig, London, Offenbach, St Petersburg and Vienna

For detailed list of the 110 op. nos. and many unnumbered works see Mee and Pazdírek.

STAGE

Roméo et Juliette (op, 3, A.-J.-P. de Ségur, after W. Shakespeare), Paris, Feydeau, 9 Oct 1793 (Paris, 1793); restored (orig.) version, St Petersburg, 1817, *D-Bsb*
Albert and Adelaide, or The Victim of Constancy (grand heroic romance, 3, S. Birch, after B.J. Marsollier des Vivetières and J.M. Boutet de Monvel), London, CG, 11 Dec 1798, pf score of ov. pubd, collab. Attwood, ? incl. music by Cherubini
Le retour de Zéphire (La valee de Tempe) (ballet, 1), Paris, Opéra, 3 March 1802, *F-Po*, vs pubd; incl. music by T. Winter
Le jugement de berger Paris (ballet, 3), London, King's, 24 May 1804, vs pubd
La belle laitière, ou Blanche, reine de Castille (ballet), London, King's, 26 Jan 1805, vs pubd
La fête de Mars (int, J.A. d'Esmenard), Paris, Opéra, 4 March 1806, *F-Po*
La princesse de Babylone (op, 3), St Petersburg, *c*1812, not pubd; originally composed *c*1808 for Paris Opéra
La fête de l'Empereur (ballet), St Petersburg, 1809, not pubd
Paul et Virginie (op), St Petersburg, 1809
Der blöde Ritter (ballet), St Petersburg, *c*1810, not pubd
Sargines (op, 3), St Petersburg, *c*1810, not pubd
Cendrillon (op, 3, C.G. Etienne), St Petersburg, 14/26 Oct 1810, ed. in Hagberg (1976)
Les folies amoureuses (pasticcio op), St Petersburg, *c*1810, fs pubd
Le jugement de Midas (op), *c*1823, not pubd; unfinished but apparently performed at St Petersburg
Phèdre (op), St Petersburg, 1818
Le jugement de Midas, *c*1823, inc., ?St Petersburg

ORCHESTRAL AND CHAMBER

Overture en symphonie (1796); several waltzes, orch, tambourine, triangle, not pubd
8 pf concs.: no.1, C (1796); no.2, e, vn/orch acc. (*c*1796); no.3, E, 'L'orage', op.33 (1799); no.4, E♭ (*c*1800); no.5, E♭, 'A la chasse', op.64 (1802); no.6, g, 'Le voyage au Mont St Bernard' (*c*1816); no.7, e, 'Grand Military Concerto, dans le genre des Grecs', with 2 orchs (*c*1816); no.8, E♭, with Bacchanalian Rondo, acc. chorus, 1820, not pubd
6 string quartets (1790s)
1 trio; 1 qt; 3 qnts, op.28: all pf, str (1790s)
Harp concerto (1807)

PIANO AND HARP

All numbers are approximate, as Steibelt published identical works under different op. nos. and different works under identical op. nos. Many works were also published both with and without obbligato or ad lib accompaniments.
*c*160 sonatas and sonatinas, pf; *c*180 sonatas, pf, inst acc.
16 sonatas, pf 4 hands; 7 sonatas, 2 pf; 5 duos, pf, harp
1 sonata, harp; 9 sonatas, harp, inst acc.
20 potpourris, pf, incl. 1 also arr. for pf, orch acc.
36 waltzes, 36 bacchanals, 12 divertissements, pf, tambourine and triangle ad lib
6 waltzes, pf 3 hands
Numerous divertissements, variations, preludes, caprices, rondos, fantasias, serenades, marches and descriptive pieces, pf, and pf, inst acc.
Etude, pf, op.78 (1805)
Méthode de pianoforte (1805)

SONGS

Mélanges d'airs et chansons en forme de scène [30 songs], op.10 (1794)
6 romances (1798)
[5] Airs d'Estelle (1798)
Several songs in contemporary anthologies, 1782–4

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FRANK DAWES, KAREN A. HAGBERG, STEPHAN D. LINDEMAN

Steier, Sylvester (*fl* Liebenthal, Bohemia, 1571–94). German poet and composer. He subjoined to his name the word *Leovalla*, indicating that he came from Liebenthal in Bohemia, a fact confirmed by other indications in the prefaces to his works, for instance the words *in praedio nostro Sindenhofio* and *Oegra* (Eger). At the suggestion of Johann Knod of Amberg, Chancellor of the Palatinate, his brother Martin had begun work on a rhyming translation of George Buchanan's Latin tragedy *Jephtes*, but handed it over to Sylvester in 1571. The translation appeared in Nuremberg.

Steier's major work, on which he laboured for twenty years, is the *Historia genealogiae domini nostri Jesu Christi* (Frankfurt, 1594). He dedicated this three-volume work, copiously illustrated with woodcuts, to Emperor Rudolf II. In it he mentioned a number of Bohemian friends and patrons, including the famous theologian Leonhard Krenzheim (1532–98), whom he described as his brother-in-law and who was for a time superintendent of Liegnitz (now Legnica) in Silesia. He was also a friend of the theologian Abraham Buchholtzer (1539–84), whose *Isagoge chronologica ab initio mundi* provided the model for the *Historia genealogica*.

Steier's contribution to music is his *Hymnorum oeconomicorum in octavas heptadum classes distributorum libri duo … Christliche Hausshymni … in zwei Büchern, und jedes in acht sibenfache Classes unterschieden* (Nuremberg, 1583; two melodies in Zahn, i, no. 405, and iii, no. 4497b; one in K. Ameln, C. Mahrenholz and W. Thomas, *Handbuch der deutschen evangelischen Kirchenmusik*, III/2, Göttingen, 1935-6, p.388; and one in K. Ameln and W. Thomas, *Zu guten Nacht*, Kassel, 1930). The work is a collection of simple homophonic hymns with texts underlaid in both Latin and German.

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CLYTUS GOTTWALD

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Steiger, Rand (*b* New York, 18 June 1957). American composer and performer. He studied at the Manhattan School of Music and the California Institute of the Arts, where his teachers included Earle Brown, Mel Powell,

Morton Subotnick and Stephen Mosko. In 1981 he co-founded the new-music ensemble California EAR Unit, and in 1987 and 1988 he was composer-in-residence with the Los Angeles PO, for whom he wrote several orchestral works including *The Burgess Shale*, a large score inspired by the work of paleontologist Stephen Jay Gould. He joined the music department at the University of California, San Diego, in 1987. His honours include the Prix de Rome, a National Endowment Composers Fellowship, and commissions from the Fromm Music Foundation, the Aequalis Trio, Zeitgeist and the Los Angeles Chamber Orchestra.

Steiger's compositions, which include works for both traditional performing forces and computerized electronic systems, are notable for their energy and vivid theatrical profile. His interest in computer technology has prompted a number of interdisciplinary collaborations, including the development with Miller Puckette and Vibeke Sorensen of a system for networked, real-time computer graphics and music. That system was used in *Lemma 2*, a piece for piano, percussion and electronics that was given its première in 1999 in a simultaneous performance in New York City and Hillsboro, Oregon.

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JOSHUA KOSMAN

Steigleder. German family of organists and composers.

(1) **Utz Steigleder** (*d* Stuttgart, 7 or 8 Oct 1581). He is first traceable in 1534 in the service of Duke Ulrich of Württemberg in Stuttgart, where he was court and abbey organist. From 1568, when Duke Ludwig became ruler, the court chapel reached its heyday; from 1572, when Steigleder went into semi-retirement, he was assisted by Simon Lohet. His only surviving work is a six-part *Veni Sancte Spiritus* (ed. in Die Motette, no.457, Stuttgart, 1963), which has affinities with procedures in Hans Buchner's *Fundamentum*.

(2) **Adam Steigleder** (*b* Stuttgart, 19 Feb 1561; *d* Stuttgart, 8 Nov 1633). Son of (1) Utz Steigleder. He studied under Simon Lohet between 1575 and 1578 and at Duke Ludwig of Württemberg's expense in Rome with unknown teachers from 1580 to 1583. He was successively organist at the abbey church, Stuttgart (from 1583), the Michaeliskirche, Schwäbisch Hall (from October 1592), and Ulm Minster (from 1595). He retired to Stuttgart in 1625. His sole surviving works, the fruits of an Italian training seen through German eyes, are a *Passa è mezo* (a *passamezzo antico* with three variations, the last a galliard; see Schuler) and a *Toccata primi toni* based on *Veni, Redemptor gentium* (the latter in *EMDC*, II/vii, 1926, pp.1224ff, and in *ZMw*, viii, 1925–6, p.633). A *Fuga colorata* assigned to him in J. Woltz: *Nova musices organicae tabulatura* (Basle, 1617) is ascribed to Giovanni Gabrieli in other sources (*A-Wm*, *D-Bsb*, *I-Tn* Foà 3; it is anon. in *D-Mbs* Mus.4480, but is attrib. Steigleder in *EMDC*, II/vii, 1224ff).

(3) **Johann Ulrich Steigleder** (*b* Schwäbisch Hall, 22 March 1593; *d* Stuttgart, 10 Oct 1635). Son of (2) Adam Steigleder, who was his only teacher. Though lame he became organist of the Stephanskirche, Lindau, on Lake Constance, in 1613. He was organist of the abbey church, Stuttgart, from 1617 and also ducal organist from 1627. He died of plague during the Thirty Years War.

His known works comprise four isolated vocal and instrumental pieces and two published collections (ed. in CEKM, xiii/1, 1968); in addition, 15 anonymous liturgical works for organ (in *GB-Lbl*) have been attributed to him by Hirtler. The year 1624 represented a landmark in German keyboard music, for it was then that Scheidt and Steigleder, in their *Tabulatura nova* and *Ricercar tabulatura* (published at Stuttgart) respectively, adopted five-line musical notation in place of lettering. Furthermore Steigleder introduced keyboard scoring and employed engraved copper plates (crudely cut by himself) for the first time in Germany. He also took the initiative in replacing modal nomenclature (*primi toni*, etc.) by that of key. The first six ricercares are accordingly in D minor, E minor, F, G, A minor and C (though with modal implications), this cyclic sequence repeating itself in the second six.

Contrasted with the vocally orientated ricercares of his older contemporaries Hassler and Erbach, Steigleder's are definitely instrumental in character, with English virginal style a major influence – not surprising considering the strong contingent of English musicians with whom he worked at the Stuttgart court. Elements of this style apparent in the ricercares include echo effects (no.11), faburden (no.6), off-beat figuration (no.10), imitative figuration (no.2), cross-rhythms (no.10) and hocket (no.6). Another influence, shared with Froberger (whose father was Kapellmeister at Stuttgart), was the lute playing of the Englishmen John and David Morell and Andrew Borell, strikingly illustrated in Ricercare no.1 (bars 143ff). The ricercares show great diversity, befitting works avowedly written 'to please students'. Nos.3 and 9, both outstanding pieces, demonstrate an imaginative treatment of the cuckoo's call and a subtle use of diminution respectively.

Steigleder's second collection is the *Tabulatur Buch* (Strasbourg, 1627). The practical use of this didactic anthology comprising 40 variations on the chorale *Vater unser* is stressed: players finding the first fantasia overlong may substitute the shorter second and third, while voices or instruments of appropriate pitch may reinforce the chorale in the cantus firmus pieces in discant, tenor and bass, which predominate. The three-part settings have ornamental accompanying figures, the four-part ones a more polyphonic texture; nos.17 and 15, which are worthy precursors of Bach's *Orgel-Büchlein*, are good examples of the two types. The chorale undergoes a wide variety of structural treatment: it is divided phrase by phrase between discant and tenor, the remaining two parts being imitative (no.35), in strict canon between bass and discant with a middle part in ostinato style (no.29), in double counterpoint (no.12), in canon at the 4th using hocket and resembling Tallis's *Lesson: Two Parts in One* (no.24) and treated as a fugal bicinium foreshadowing

Bach's chorale-partita writing (no.22). The concluding tripartite toccata, again stylistically influenced by lute and virginal textures, shows Steigleder at his most inventive.

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G.B. SHARP/DOROTHEA SCHRÖDER

Stein, Erwin (*b* Vienna, 7 Nov 1885; *d* London, 17 July 1958). Austrian writer on music and editor. He studied with Schoenberg from 1906 to 1910 and became a close friend of Berg and Webern. During World War I he was répétiteur and conductor at various German opera houses. From 1920 to 1923 he was director of performances in Schoenberg's Verein für Musikalische Privataufführungen. He edited the periodical *Pult und Taktstock* from 1924 to 1930, and was until 1938 artistic adviser to Universal Edition in Vienna, making, among other things, a vocal score of the unfinished third act of Berg's *Lulu*. In 1938 he emigrated to England where his association with Universal Edition secured him a post with its English agents, Boosey & Hawkes. Stein was an ardent champion of Schoenberg and the 12-note school in general and wrote many articles analysing and explaining the technical aspects of this music. In England he also became interested in the work of Benjamin Britten.

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MOSCO CARNER

Stein, Fritz (Friedrich Wilhelm) (*b* Gerlachsheim, 17 Dec 1879; *d* Berlin, 14 Nov 1961). German musicologist, organist and conductor. He studied theology in Heidelberg but from 1902, encouraged by the church musician Philipp Wolfrum, he devoted himself entirely to music. After his studies in Leipzig under Krehl and Nikisch as well as Straube and Riemann, he became university music director and municipal organist of Jena in 1906 and took the doctorate at Heidelberg in 1912. In Jena he had taken up the cause of Reger, but was unable to succeed him as conductor in Meiningen as planned because of the outbreak of war in 1914. From 1918 to 1923 he was organist in Kiel; in 1920 he became reader in musicology at the university there, and in 1928 he was appointed professor. As conductor of the municipal symphony concerts and of the oratorio society, which he founded, he was awarded the title of Generalmusikdirektor in 1925 and was responsible for organizing music festivals devoted to Bach, Handel and contemporary composers.

Stein strongly supported the National Socialists, and once the party came to power, his career reached its peak when he took over of the directorship of the Berlin Hochschule für Musik, the most important music academy in the country at that time. As the Hochschule was forced to adopt Nazi policies, Stein invoked the rhetoric of Rosenberg's organization 'Kampfbund für deutsche Kultur', of which he was a member, to support his decisions. (He applied to become a member of the National Socialist Party in 1933, but was not accepted until 1940.) He ensured that the training at the school followed the principles of a 'National Socialist education', although he did make efforts to protect Hindemith, who finally resigned as professor of composition in 1937. Stein's emphasis on 'Gemeinschaftsmusik' ('communal music') made it possible for him to create a close link between musical and ideological ideas. Other posts held by Stein during the Third Reich included president of the Reichsbund für Evangelische Kirchenmusik, and he instructed Adolf Hitler's personal SS regiment in choral singing.

Stein published early vocal and instrumental works in practical new editions: these included cantatas by Nicolaus Bruhns, J.C. Bach symphonies and G.J. Werner's *Musicalischer Instrumental-Calender*. He always regarded the 'Jena' Symphony, which he had discovered and published (Leipzig, 1911), as an early work by Beethoven; it is now generally ascribed to Friedrich Witt. The life and works of his friend Reger were central to Stein's research and he published the standard monograph (1939) and a thematic catalogue (1953). As a conductor Stein promoted Scandinavian composers (Nielsen, Sibelius, Atterberg, L.L. Emborg, N.O. Raasted) as well as such German composers as Hindemith, J.N. David, Heinrich Kaminski, Günter Raphael and Kurt Thomas.

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HELMUT WIRTH/DIETMAR SCHENK

Stein, Gertrude (*b* Allegheny, PA, 3 Feb 1874; *d* Paris, 27 July 1940). American writer. Her work consists of novels, autobiographies, portraits, poems, lectures, plays (some of which were designed as opera librettos and published in such collections as *Operas and Plays*) and explanations. A student of William James and friend of Alfred North Whitehead, she was at the centre of the philosophical and artistic revolutions of the early 20th century and became a natural emblem for modernism, both through her own writing and through her influence as a catalyst of the avant garde. So well known are Stein's associations with such writers as Sherwood Anderson and Hemingway, and with such painters as Picasso and Matisse, that it is easy to overlook her involvement with music. As a student at Radcliffe College (1893–7), she had been attracted to opera (particularly Wagner), and after settling in Paris in 1903 she became acquainted with Satie. Although her own approach to music was as idiosyncratic as her writing (she believed in playing only the white keys on a piano), several composers were drawn to her work; indeed she often found that the only way she could get her plays performed was to have their radical style tempered by more traditional musical scores.

Among the composers who have used material by Stein are Bernstein, Paul Bowles, Kotík, Kupferman, Rorem and, most notably, Virgil Thomson, whose collaboration with Stein in the operas *Four Saints in Three Acts* and *The Mother of us all* brought them both great success. The English composer Lord Berners used her text for his choral ballet *A Wedding Bouquet* and commissioned her *Faust*, though he did not write the music for the latter. While the metaphors most often employed to explain Stein's writing come from the visual arts (cubism and the cinema), her experiments with prose rhythms and her highly repetitive interweaving of themes also invite comparison with the rise, fall and repetition of musical themes, an aspect of her work explored by Sutherland (1951).

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BROOKS LANDON (text), MICHAEL HOVLAND (bibliography)

Stein, Horst (*b* Elberfeld, 2 May 1928). German conductor. After studies at the Musikhochschule in Cologne and a first engagement at the municipal theatre in Wuppertal, he was appointed Kapellmeister at the Hamburg Staatsoper in 1951. He was state Kapellmeister at the Berlin Staatsoper, 1955–61, and opera director and Generalmusikdirektor in Mannheim, 1963–70; in 1970 he was appointed principal conductor at the Vienna Staatsoper. He was Generalmusikdirektor at the Hamburg Staatsoper, 1972–9, and also directed the Hamburg PO, 1973–6. He was artistic director of the Suisse Romande Orchestra, 1980–85, and was appointed principal conductor of the Bamberg SO in 1985; from 1987 to 1994 he was principal conductor of the Basle SO. A conductor of wide experience, always intent on achieving a satisfactory balance between singer and orchestra, he has been most successful with Wagner's works: he conducted *Tristan und Isolde* at the Teatro Colón in Buenos Aires, *Der fliegende Holländer* at the Sofia State Opera, *Parsifal* at the Paris Opéra, and the *Ring* at the Bayreuth Festival and the Hamburg Staatsoper. His recordings include *Die Meistersinger* and *Parsifal* (from Bayreuth), Kienzl's *Der Evangelimann* and acclaimed renditions of Bruckner symphonies.

HANS CHRISTOPH WORBS/NOËL GOODWIN

Stein, Johann (Georg) Andreas (*b* Heidelsheim, 6 May 1728; *d* Augsburg, 29 Feb 1792). German keyboard instrument maker. He was one of the most resourceful, inventive and renowned instrument maker of the 18th century. He founded the most important dynasty of piano builders in the history of the instrument. His firm continued production until 1896. His invenions contributed as much to the history of the piano as those of Cristofori.

Stein's fame as a piano maker reached mythical proportions soon after his death. His widespread reputation lived on through the work of his daughter Nannette [Maria Anna] Stein, and ubiquitously in reports throughout the 19th century. He presented instruments at the courts in Paris (1773) and Vienna (1777) with great success. Mozart declared his preference for Stein's pianos, noting their technical prowess, in 1777. Stein's notebook, which was maintained from the 1740s to about 1780, provides insight into his apprenticeship at the Silberman workshop in Strasbourg (1748–9) and into instrument building.

Stein was also highly recommended as a harpsichord maker, and built organs, including the magnificent instrument in the Barfüsserkirche in Augsburg where he was organist. He also contributed to the paper industry and to the improvement of the trumpet.

Stein's spirited inventions include the Poli-Toni-Clavichordium (1796) and the Melodika (1772). No examples of these survive, but both are described in contemporary sources. The three-manual Poli-Toni-Clavichordium, described by Stein himself (*Augsburger Intellingenzblatt*, 5 Oct 1769), combined a piano under a four-register (16′, 8′, 8′, 8′), two-manual harpsichord. The two instruments each had its own soundboard and strings but shared a baseboard. The harpsichord lid opened upwards, the piano lid downwards (underneath the instrument). The Melodika was a small pipe organ for playing melodies accompanied by the piano on which it was placed. The volume of each note could be varied by touch alone.



Johann Andreas Stein: portrait by an unknown artist, c1780

Another of Stein's inventions was the Saitenharmonika, a normal piano with a third set of strings plucked by 'a very elastic material', probably buffalo leather. This register could fill 'the gap between soft and silence'. Even though the listener still imagined a sound there remained 'just nothing'. The Museum of Fine Arts (Boston) piano may have been a Saitenharmonika.

One clavichord by Stein survives in the Gemeentemusuem, The Hague, and another, which belonged to Mozart, in the Hungarian National Museum, Budapest. Stein also made claviorgans, one of which survives in the Historiska Museum, Göteborg (1781), combining a piano with an organ, and 'vis-à-vis' instruments combining a harpsichord and piano facing each other. Two of these large rectangular instruments, in which the harpsichord and piano share a bentside rather than a baseboard, survive, one belonging to the Museo Civico di Castelvecchio, Verona (1777) and another in Naples Conservatory (1793).

13 normal pianos survive bearing an authentic Stein label or signature. These are held in the Bayerisches Nationalmuseum, Munich (1782); Germany (private collection; 1783); Ringve Museum, Trondheim (1783); Universität Leipzig (1783); Marlow A. Sigal Collection, Newton, MA (1784); Mozartmuseum, Augsburg (1785); Brussels Conservatory (1786); Germanisches Nationalmuseum, Nuremberg (1788); Wüttembergisches Landesmuseum, Stuttgart (1788); Sammlung Fritz Neumeyer, Bad Krozingen (*c*1790); Stadtmuseum, Munich (1790); Historisches Museum, Basel (1792), and Vienna (1794). The 1790 instruments were made after Nannette took on the practical supervision of the workshop when her father became too ill. The last two pianos were finished after his death.

All Stein's surviving pianos, which represented only about 3% of his original output, have or had knee-levers for lifting the dampers (also praised by Mozart in 1777), like the sustaining pedal of the modern grand. The Poli-Toni-Clavichordium description mentions such knee-levers, but for lowering the dampers, as a new invention. This is the earliest reference to a means of operating the dampers without removing the hands from the keyboard. But generally Stein avoided the delight in registers prevailing towards the end of the 18th century. The Melodika description shows that Stein held that the expressive power of the piano lay primarily in the manipulation of the sound through touch alone. Nonetheless, the vis-à-vis instruments offer rich possibilities. In the Verona instrument the harpsichordist can play the piano at the other end from a third keyboard, combine it with the harpsichord registers and has knee-levers for the piano dampers. In the Poli-Toni-Clavichord description the sound of the plucked 16′ combined with the piano and accompanied on one of the harpsichord manuals (a possibility also available on the Verona instrument), is mentioned as particularly wonderful.

In the Naples instrument the harpsichordist can also combine the piano with the three harpsichord registers and operate the piano dampers. A second knee-lever

couples the piano and harpsichord. A third silences the quilled registers (8′, 4′) leaving the *peau de buffle*, a stop derived from an invention by Taskin in Paris.

Of Stein's harpsichords only those in the vis-à-vis instruments survive. The strings of the Verona harpsichord are considerably longer than those of the piano (with which it is combined) because of the essential difference between the harpsichord and the piano. In the Naples instrument the strings of the harpsichord are as short as those of the piano, suggesting that by 1783 Stein's concept of the harpsichord had become one of a plucked piano.

18th-century sources ascribe the invention of the so-called 'German action' or *Prellmechanik* with an escapement mechanism to Stein. This supported by the transitional piano action in the 1777 vis-à-vis. The inverted wrestplank and the hammer rail look back to Silbermann's work, in turn derived from Cristofori's, while the escapement hoppers, mounted on the keys look forward to Stein's German action. By 1781 Stein hinged similar escapement hoppers to the key frame and mounted the hammers on the keys, the traditional position in the *Prellmechanik* without an escapement mechanism. The resulting German escapement action, a breakthrough in the piano's history, was later modified by Walter. The 'Viennese action' which resulted served the composers of the Classical era and was used in the pianos of the Viennese tradition throughout the 19th century. Stein's action offers the player a remarkable control of the hammers, especially when playing softly, and is astonishingly responsive to the player's touch. The earliest dated piano with this action, however, is contained in Stein's claviorgan of 1781, so there is no evidence that this was the action praised by Mozart in 1777.

Stein's pianos fall into three types. In the first, represented only by the 1777 instrument, the wooden hammers have no covering and there is double stringing throughout. In the second (1781–93), the round and hollow wooden hammers are topped with a layer of leather and the treble is triple strung. In the third, continued by the firm from 1783 to 1804, the solid hammers are leathered and the stringing is again double throughout. None of Stein's pianos has a hammer backcheck, suggesting that the touch used for playing his instrument was light.

The inner construction of the 1781 instrument reflects Stein's apprenticeship with Späth in Regensburg (1749–50) in that the inner bentside follows the double curve of the outer bentside to the cheek. By 1782 Stein used the construction called the A-frame, whereby the inner bentside continues in a straight line to the bellyrail. This construction, an invention attributable to Stein, became standard to Viennese pianos throughout the 19th century.

Of the many known makers apprenticed to Stein, Johann David Schiedmayer (1753–1805) and Stein's daughter Nannette (*b* Augsburg, 1769; *d* Vienna 1833) should be mentioned. In 1794 Nannette STREICHER, as she became, moved the workshop to Vienna where she continued the family business. In 1805 she began changing her father's design to suit the tastes of the day, partly under pressure from Beethoven, to whom she showed considerable devotion, as indeed she did to her much esteemed father.

For futher discussion and illustration of Stein's contribution to the history of the piano, particularly of his German action, *see* PIANOFORTE, §I, 3, inc. figs. 5, 6 and 7.

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MICHAEL LATCHAM

Stein, Leon (*b* Chicago, 18 Sept 1910). American composer and writer on music. He studied at DePaul University (MM 1935, PhD 1949) and also took lessons in composition with Sowerby, in orchestration with Eric DeLamarter and in conducting with Frederick Stock and Hans Lange. He taught at DePaul in various capacities from 1931 to his retirement in 1978, serving as dean of the School of Music from 1966 to 1976. Between 1952 and 1959 he was also director of the Institute of Music of the College of Jewish Studies, Chicago. He received the American Composers Commission Award (1950) and other honors, and was the conductor of the DePaul University Symphony, the Chicago Sinfonietta, the City Symphony of Chicago and other community orchestras. Stein's doctoral dissertation was published in 1950 as *The Racial Thinking of Richard Wagner*; other publications include *Structure and Style: the Study and Analysis of Musical Forms* (1962, enlarged 3/1979), its companion volume, *Anthology of Musical Forms* (1962), and many articles, of which several are concerned with Jewish music.

Stein's musical style has been characterized as eclectic, representing a 'middle-ground modernism'; it has also been described as academic. His works for saxophone, commissioned by Cecil Leeson and Brian Minor, have enjoyed particular popularity. Stein's chamber music, including the five string quartets, is well represented on recordings.

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MARGARETH OWENS/R

Stein, Leonard (*b* Los Angeles, 1 Dec 1916). American musicologist. He studied music theory and composition with Schoenberg at the University of Southern California (1935–6) and at the University of California at Los Angeles (BA 1939, MM 1941, MA, 1942); he was Schoenberg's teaching assistant at the latter (1939–42) and his private assistant (1942–51). In 1965 he received the DMA from the University of Southern California with the dissertation *The Performance of Twelve-tone and Serial Music for the Piano*. From 1946 he taught at institutions in California, and was adjunct professor at the School of Music at the University of Southern California in 1975. He was director of the Arnold Schoenberg Institute at the University of Southern California from 1975 until his retirement in 1991 and editor of its journal (1976–90). Besides writing articles on Schoenberg and the Second Viennese School, he has edited many of Schoenberg's collections of essays, as well as several compositions for the complete edition. He has toured the USA and Europe as a pianist and conductor.

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PAULA MORGAN

Stein, Nikolaus (*b* Steinau an der Strasse; *d* Frankfurt, *c*20 Jan 1629). German music dealer and music publisher. In 1602 he and the printer Wolfgang Richter founded a printing and publishing association in Frankfurt which existed until 1615 under the name of Typographia Musica; it was one of the leading German music publishing firms before the Thirty Years War, and concentrated on Catholic church music, also publishing numerous collections of dances and lieder. Stein published, among others, works by Giulio Belli, Finetti, Getzmann, Giovannelli, Pacelli, Jacob Regnart, Jacob Reiner, Melchior Schramm, Thomas Simpson, Lodovico Viadana and Zucchini.

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THEODOR WOHNHAAS

Stein, Richard Heinrich (*b* Halle, 28 Feb 1882; *d* Santa Brigida, 11 Aug 1942). German composer and writer on music. After studying at the University of Erlangen, he worked as a critic for several years before moving to Spain in 1914. Upon his return to Germany after World War I, he served as director of the Berlin-Nikolassee Conservatory (1920–22) and the Berlin Urania (1924), and as music director for Berlin radio (1925). He also taught composition and the piano privately. He later emigrated to the Canary Islands where he lived until his death.

Stein wrote numerous songs, chamber works and piano pieces, as well as larger compositions such as *Scherzo fantastico* for orchestra, a symphony for 24 solo instruments and a one-act opera. On his extensive travels, his experience of microtones in the music of non-European cultures (he published a collection of Icelandic Inuit songs in 1902) led to compositional experimentation with quarter-tones in 1906. His *Zwei Konzertstücke* op.26 for cello and piano are reputed to be the first published quarter-tone music. In the following years he constructed keyboard and wind instruments with new chromatic capabilities, including a quarter-tone clarinet in 1914.

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MATTHIAS SCHMIDT

Steinbach, Emil (*b* Lengenrieden, 14 Nov 1849; *d* Mainz, 6 Dec 1919). German conductor, brother of FRITZ STEINBACH. He studied at the Leipzig Conservatory (1867–9) and continued his studies (until 1871) in Karlsruhe with Hermann Levi, who trained him as a conductor. He was appointed assistant Kapellmeister in Mannheim (1871–4) and was then briefly principal Kapellmeister in Hamburg. He was Hofkapellmeister in Darmstadt (1874–7) and, finally, civic Kapellmeister in Mainz (1877–1909). At Mainz he was also director of the Stadttheater from 1899 to 1903. He retired in 1910. Steinbach was particularly famous as a conductor of Wagner. Mainz became an outstanding centre for performances of Wagner's operas and Steinbach gave the first public performance (1877) of the *Siegfried Idyll* there. He conducted *Tristan und Isolde* and *Siegfried* at Covent Garden in 1893. Steinbach composed lieder, chamber music, symphonic poems and overtures. (*MGG1*, 'Steinbach'; I. Fellinger)

HERTA MÜLLER

Steinbach, Fritz (*b* Grünsfeld, 17 June 1855; *d* Munich, 13 Aug 1916). German conductor and composer, brother of EMIL STEINBACH. He began his musical education in

1871–3 in Mannheim, under the guidance of his brother, then studied at the Leipzig Conservatory, where he was awarded a four-year stipend by the Frankfurt Mozart-Stiftung (1874). This enabled him, on the recommendation of Brahms, to continue his studies in Vienna in 1877 with Nottebohm and Door. In 1878 he studied in Karlsruhe with Otto Dessoff and Vinzenz Lachner. In 1880 he became assistant Kapellmeister in Mainz and in 1886, on the recommendation of Hans von Bülow, was appointed to teach counterpoint and composition at the Hoch Conservatory in Frankfurt. In the same year Georg II, Duke of Sachsen-Meiningen, appointed him Kapellmeister of the Meiningen Hofkapelle, an ensemble that under Bülow (1880–85), had become one of the best orchestras in Europe. Steinbach became Generalmusikdirektor of the ensemble in 1893 and Intendant in 1896. As the friend of Brahms, he became the accepted interpreter of Brahms's orchestral music and tried to make Meiningen a centre of Brahms performance and festivals (as a foil to Bayreuth). After 1897 he went on extended, successful tours with the Hofkapelle; in London (1902), critics agreed that, 'The merit of these performances is that they have shown us a new . . . the true Brahms' (*Rheinischer Kurier*, November 1902). As guest conductor, Steinbach also promoted Brahms in Madrid, Paris, London, Moscow, St Petersburg and New York. He organized the Meiningen music festivals of 1895, 1899 and 1903, and Brahms festivals in Baden-Baden, Munich (1909), Wiesbaden (1912) and Edinburgh (1913). From 1903 he was civic Kapellmeister, director of the Gürzenich concerts and director of the conservatory in Cologne. Steinbach's period in Cologne marked a highpoint in the musical life of the city, with the extension of the conservatory and annual opera festivals held by its students. He resigned his posts in 1914, because of a heart complaint, and moved to Munich.

As a conductor, besides performing Brahms, Steinbach did a great deal to promote the instrumental works of J.S. Bach and of contemporary composers, in particular Max Reger. As a composer, Steinbach was less important. His output includes lieder, piano pieces and chamber music; music for the closing scene of Goethe's *Faust*; and orchestral arrangements of German dances by Mozart.

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HERTA MÜLLER

Steinbacher, Johann Michael (*fl* 1727–40). Austrian composer. He was an organist in Graz from at least 1727, and in 1740 became parish organist, a post he held only briefly. Manuscripts of his six harpsichord concertos and eight harpsichord partitas, from the collection of the Attems family in Styria around the middle of the 18th century, are in the Studijska knjižnica, Ptuj. The oldest examples of their genre in Austria, the harpsichord concertos must have dated from earlier than those of M.G. Monn, J.A. Scheibl, J.A. Sgatberoni, G.C. Wagenseil and J.G. Zechner, and are evidently modelled on the form of the Italian solo concerto, while the partitas, both in their character and in the designation of their movements, show an affinity with the older suite (two each are in MAM, xxxv and xliii–xliv).

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HELLMUT FEDERHOFER

Steinbeck, Wolfram (*b* Hagen, 5 Oct 1945). German musicologist. He studied musicology at Freiburg University with Eggebrecht, with whom he also took the doctorate in 1972 with a dissertation on the minuet in the instrumental works of Haydn. That same year he was made assistant at Kiel University, where he completed the *Habilitation* in 1979 with a study on systems of melodic analysis. Steinbeck's areas of research include the history of music and composition from the 17th to the 20th century, with particular emphasis on the musical 'Enlightenment' of the Viennese Classics, the symphony of the 19th century and issues concerning musical analysis and hermeneutics.

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CHRISTIAN BERGER

Steinberg [Shteynberg], **Maximilian Oseyevich** (*b* Vilnius, 4 July 1883; *d* Leningrad, 6 Dec 1946). Russian composer and teacher. He graduated in 1907 from St Petersburg University (the natural sciences faculty) and in 1908 from the conservatory, where his teachers had been Rimsky-Korsakov (composition), Lyadov (harmony) and Glazunov (orchestration). In 1908 he began his teaching career at the conservatory, a career which lasted to the end of his life: at first he taught composition and orchestration, then he became dean of the faculty of composition (1917–31) and vice-rector (1934–9). He was awarded the degree of Doctor of Arts (honoris causa) in 1943. During the 1920s Steinberg was actively involved in the voluntary musical associations: the Society for Contemporary Music, the Leningrad branch of the Association for Contemporary Music (LASM), the Circle of Friends for Chamber Music (KDKM) and others. From the 1920s onwards he served on the administrative board and as a member of the artistic council for the Philharmonia and the opera theatre; he also served as a jury member during competitions of composers and performers. When the Union of Soviet Composers was founded in 1932 he became a member of the executive body, and also served on the administrative board of the Leningrad composers' organization. He was awarded the titles Honoured Representative of the Arts of the RSFSR (1934) and People's Artist of the Uzbek SSR (1944).

Steinberg gained the reputation of being the creative heir of Rimsky-Korsakov, his father-in-law. He edited several of Rimsky-Korsakov's works for posthumous publication: the orchestral suites from *The Legend of the Invisible City of Kitezh* and *The Golden Cockerel*, the operas *May Night* and *Boyarïnya Vera Sheloga*, the suite *Antar* and a complete collection of songs. Steinberg also prepared the 9th to 19th editions of Rimsky-Korsakov's *Prakticheskiy uchebnik garmonii* [A practical textbook of harmony] (St Petersburg/Leningrad 1912–56) and his *Osnovï orkestrovki* [The basis of orchestration] (St Petersburg, 1913). As a teacher Steinberg was thorough and flexible; his pupils included Ashrafi, Shaporin, Shostakovich, Shcherbachyov, Pashchenko, Brusilovsky, Melikyan, Dmitry Tolstoy and many others.

In Steinberg's music the attachment to Rimsky-Korsakov is evident. His early works are somewhat academic and imitative, with traditional, rather schematic forms, tonal simplicity and pedantic part writing. His orginality developed through his aim of assimilating the folk music of different peoples and extending the possibilities of timbre: both tendencies originated with Rimsky-Korsakov and were taken further by Steinberg. The first step was made in the triptych *Metamorfozï* ('Metamorphoses') after Ovid, which was presented by Diaghilev in London and Paris in 1914. The stimulus for this score was Steinberg's contact with the St Petersburg 'Mir iskusstva' [World of Art] group, with Stravinsky's early ballets and the achievements made in musical impressionism. The primitive aura of peasant music from different lands was reflected in the majority of Steinberg's works: in the choral *Strastnaya sed'mitsa* ('Holy Week') it was the old Russian cult songs to which he turned. In 1930–31 and in 1938 he made free arrangements of 24 songs from 16 different peoples of the Soviet Union, Europe and Asia. The melodies of Kazakh and Kirghiz songs, both old and contemporary, formed the basis for his Symphony no.4 'Turksib' (1933), which attempts to depict the change in the way of life of backward districts of old Russia (Turksib is an abbreviation for the Turkestan-Siberian railway constructed at the beginning of the 1930s). Steinberg spent the years of the Second World War in Tashkent. There he drew on the folklore of Armenia for the orchestral capriccio *V Armenii* ('In Armenia') (1940), and he wrote a number of works on Uzbek national themes, among them some songs and the Symphony no.5. In 1939 he edited the opera *Almast* by the Armenian composer Spendiaryan, having already in 1930 written the prologue, the epilogue and some scenes of the opera (the finale of act 2 and the finale of the opera).

The use of folk material was Steinberg's main contribution to Russian music, enriching its national character and facilitating closer contact between art and folk music cultures. However, he did not restrict himself to Russian sources: the ballet *Till Eulenspiegel* (1936) takes rhythms and tunes from Flemish and Spanish folk music. In this ballet the characters are distinctively portrayed, and the work's unity is achieved through varied transformations of the theme associated with the central figure.

WORKS
(*selective list*)

Ballets: Metamorfozï [Metamorphoses] (Bakst, Steinberg, after Ovid), 1913; Till Eulenspiegel (V. Dmitriyev, V. Vaynonen after S. de Koster), 1936; Saray Mul'k Hanum (unfinished)
5 syms.: 1906; 1909 'k pamyati Rimsky-Korsakova' [in memory of Rimsky-Korsakov]; 1928 [dedicated to Myaskovsky]; 1933 'Turksib'; 1942 [Symphony-Rhapsody on Uzbek themes]
Other orch: Prelude in memory of N.A. Rimsky-Korsakov, 1908; Nebo i zemlya [Heaven and Earth], 1909; Capriccio 'V Armenii' [In Armenia], 1940; Vn Conc., 1946
Vocal orch: Rusalka (cant., M. Yu. Lermontov), 1907; Nebi i zemlya [Heaven and earth] (V. Bel'sky, after Byron), dramatic poem, 1918 [partly based on sketches by Rimsky-Korsakov]; Pamyati A.S. Pushkina [To the memory of A.S. Pushkin] (cant., V.A. Rozhdestvensky), 1937; 24 folksongs (Y. Veysberg), 4 vols, orch, 1930–31
Vocal (with piano): Songs and romances (K.D. Bal'mont), 1905; (A.N. Apukhtin), 1906; Four songs (R. Tagore), 1924
Chbr: 2 str qts, 1907, 1925

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Steinberg's papers are housed in the Manuscripts Study-Room of the Russian Institute for the History of Art (RIII, St Petersburg)

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GENRIKH ORLOV/LYUDMILA KOVNATSKAYA

Steinberg, (Carl) Michael (Alfred) (*b* Breslau [now Wrocław], Poland, 4 Oct 1928). American music critic. He was educated at Princeton University (AB 1949), and then studied musicology with Strunk and theory and analysis with Cone and Babbitt. He was head of the music history department at the Manhattan School of Music in New York (1954–5, 1957–64) and then became critic of the *Boston Globe*, while also teaching at various colleges and universities, including Hunter, Smith, Brandeis and the New England Conservatory. He was director of publications with the Boston SO (1976–9); later he was artistic adviser (1979–89) and publications director (1979–) to the San Francisco SO. He had a three year role as artistic adviser to the Minnesota Orchestra (1989–92) and he was also artistic director of the orchestra's Sommerfest. In 1995 he became programme annotator with the New York Philharmonic.

While a critic, his personal interest was contemporary music, and he was notably sympathetic to amateur and semi-professional performances. He constantly emphasized the value of scholarship in performance. He was active in the training of music critics, and gave seminars in connection with the Music Critics Association (1979–81). His own activities as a critic ceased in 1976 when he joined the Boston SO organization.

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The Symphony: a Listener's Guide (New York, 1995)
The Concerto: a Listener's Guide (New York, 1998)

PATRICK J. SMITH/MAUREEN BUJA

Steinberg, Pinchas (*b* New York, 12 Feb 1945). Israeli conductor of American birth. After studying the violin from early childhood he studied at Tanglewood (1964) and the University of Indiana. He was leader at the Lyric Opera of Chicago from 1968 to 1970, making an unplanned conducting début in *Don Giovanni* when Ferdinand Leitner was taken ill in the second act. Further study in Berlin followed, including composition lessons with Boris Blacher. After working as a guest conductor in Europe, Steinberg served as music director in Bremen from 1985 to 1989, and was then appointed conductor of the Austrian RSO in Vienna (1989–96). He made his Salzburg début in 1990 with a concert performance of Krenek's *Orpheus und Eurydike* and has been much admired for his conducting of opera at leading German houses and in Vienna, London, San Francisco and Houston. His recordings include several discs of light music and notably fresh, dramatic readings of *Der fliegende Holländer* and Massenet's *Chérubin*.

CHARLES BARBER

Steinberg, William [Hans Wilhelm] (*b* Cologne, 1 Aug 1899; *d* New York, 16 May 1978). American conductor of German birth. As a boy he composed and conducted (at 13 directing his own setting for chorus and orchestra of passages from Ovid's *Metamorphoses*) as well as playing the piano and violin. He studied conducting with Hermann Abendroth at the Cologne Conservatory. After appointments at the Cologne Opera (as Klemperer's assistant, then as principal conductor from 1924) and Prague (1925), he moved in 1929 to Frankfurt as music director; while there he conducted the premières of Schoenberg's *Von heute auf morgen* and Antheil's *Transatlantic* and an early performance of Weill's *Mahagonny*. He also conducted regularly at the Berlin Staatsoper. After Hitler came to power, Steinberg's activities were restricted to concerts for the Jewish Culture League in Frankfurt and Berlin. He emigrated in 1936 and was co-founder with Huberman of the Palestine Orchestra (later Israel PO) and, after the inaugural concert, conducted by Toscanini, became its first conductor. At Toscanini's invitation he went to the USA in 1938 as associate conductor of the NBC SO, also appearing as a guest with many other orchestras and at the San Francisco Opera (1944–8). From 1945 to 1953 he was music director of the Buffalo PO, and from 1952 to 1976 of the Pittsburgh SO. He held several posts concurrently with Pittsburgh, being music director of the LPO (1958–60), senior guest conductor of the New York PO (1966–8) and music director of the Boston SO (1969–72). But by the time he went to Boston, as Leinsdorf's successor, he was reduced in health and strength. In his 70s he restricted his activities, and his always economical gestures became minimal.

A cultivated man and an exceedingly private personality, Steinberg embodied the probity and selflessness of Toscanini and Klemperer, the two conductors so influential in his career. In his best years his stick technique was unsurpassed in cleanness and clarity. Until the late 1960s he disfigured with cuts some of the music – Bruckner, Mahler, Elgar – for which he had the deepest sympathy: it was characteristic that relatively late in his career he would so thoroughly reconsider such an action. When young he was sympathetic to new music; later his performances of modern works rarely went beyond dutiful note-reading. He was a strong and straight conductor particularly of Beethoven (for earlier music his touch was rather heavy), Wagner, Bruckner, Elgar and, when not in too fiercely anti-neurotic a mood, Mahler. In Strauss, of whose music his performances were elegantly understated, he was unsurpassed; and his Boston performances of Verdi's Requiem on the 100th anniversary of Manzoni's death, while not fiery, were among the most honest and the most moving since Toscanini's.

MICHAEL STEINBERG/R

Steinberg, Zeev (Wolfgang) (*b* Düsseldorf, 27 Nov 1918). Israeli composer and violist. He began to play the violin and to compose at an early age; during the years 1932–5 he wrote several works indebted to Reger, an influence which remained perceptible. In 1933 he studied under Eldering at the Cologne Academy, and in 1934 he settled in Palestine, where his studies were completed under Partos (1940–42). Steinberg joined the Palestine SO (later

the Israel PO) as a violist in 1942; he has also appeared as a soloist and frequently as a chamber musician (he was a founder of the New Israel Quartet in 1957). From 1969 to 1972 he lectured on chamber music at the Tel-Aviv Academy. The Viola Sonata (1949) showed a first interest in Schoenbergian 12-note serialism, which came to dominate his work. (*CohenWE*)

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Principal publisher: Israel Music Institute

WILLIAM Y. ELIAS

Steinberger, Gábor. *See* DARVAS, GÁBOR.

Steinecke, Wolfgang (*b* Essen, 22 April 1910; *d* Darmstadt, 23 Dec 1961). German music critic and administrator. He studied music at the Hochschulen in Essen and Cologne, and musicology at the universities of Cologne and Kiel, taking the doctorate at Kiel in 1934 with a dissertation on parody in music. From 1934 to 1961 he was a music critic for the *Rheinisch-Westfälische Zeitung* (Essen), *Deutsche allgemeine Zeitung* (Berlin) and *Der Mittag* (Düsseldorf). From 1945 he was for three years cultural adviser to the town of Darmstadt, where in 1946 he started the Internationale Ferienkurse für Neue Musik and the International Music Institute, in which he played a major part in stimulating the development of avant-garde music and which he continued to run until his death.

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HANSPETER KRELLMANN

Steiner, Emma Roberto (*b* ?Baltimore, 1850; *d* New York, 27 Feb 1928). American composer and conductor. Her paternal ancestors were military officers; her mother was an excellent amateur pianist. Mainly self-taught, Steiner composed from the age of seven, despite a lack of encouragement from her parents. In the early 1870s she went to Chicago to make music her career, initially as a singer in the chorus of an opera company, then – after attracting the interest of Edward Everett Rice – as a conductor in a company under Rice's direction. Over the next 30 years Steiner is said to have conducted 6000 performances of more than 50 operas and operettas, including 700 performances of *The Mikado*. She and Caroline B. Nichols were the earliest women conductors in the USA to have had a full career. Heinrich Conried, whose company she conducted before he became manager of the Metropolitan Opera in 1903, is said to have wanted to hire her for the Met, but dared not because she was a woman.

Steiner composed throughout her lifetime, chiefly light operas, overtures, songs and piano music. She also prepared orchestrations. Theodore Thomas selected four of her works for performance at the World's Columbian Exposition in Chicago, 1893. On at least five occasions she conducted concerts of her own works in New York: in 1894 in Chickering Hall, in 1918 at the Morosco Theater, in 1920 and 1925 at the Metropolitan Opera House and in 1921 at the Museum of Natural History. She published her works with Margaret MacDonald. In response to failing eyesight, Steiner emigrated to Alaska after 1900 and worked as a tin miner for ten years.

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Stage: Fleurette (comic op, 2, B.W. Doremus and E. Smith) (1877); The Viking (comic op, 2) (1895)
Other: Gavotte Mengeli, pf, orch (1914); Emma R. Steiner's Three-Step Mazurka Russe, pf (1914); Fleurette, ov., pf; Beautiful Eyes, vc, pf (1921); I Envy the Rose, vc, pf (1921)

CAROL NEULS-BATES

Steiner, Gitta (Hana) (*b* Prague, 17 April 1932; *d* New York, 1 Jan 1990). American composer, pianist, teacher and poet. She studied composition at the Juilliard School (MusB 1967, MS 1969) with Persichetti, Schuller and Carter, and gained several awards. She was co-founder of the Composers' Group for International Performance (1968) and taught at Brooklyn Conservatory (1962–6 and 1983–4). Her works for percussion are particularly well known for their innovative timbres, jazz influence and long, almost vocal lines. When not setting her own acclaimed texts, she showed a strong affinity for the lyric poetry of Dickinson and Joyce. (See J. Petercsak: 'Spotlight on Gitta Steiner', *Percussive Notes*, xvi/3, 1978, p.38.)

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Orch: Suite, 1958; Vn Conc., 1963; Pf Conc., 1967
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Pf: 3 Pieces, 1963; 2 sonatas, 1963, 1964; Fantasy Piece, 1966; Music for Piano, 1985
Vocal: 3 Songs, medium v, 1960; Interludes, medium v, vib, 1968; 4 Songs, medium v, vib, 1970; Settings, chorus, 1970; 5 Poems, mixed chorus, 1970; Trio, 1v, pf, perc, 1971; 2 Songs, 1v, pf, 1971; [2] Concert Pieces for Seven, high v, fl, 2 perc, pf, vc, cond., 1971; Pages From a Summer Journal, medium v, pf, 1971; 4 Choruses, 1972; New Poems, 1v, vib, 1974; Dream Dialogues, 1v, perc, 1974; Cantos, medium v, vib, 1975

Principal publishers: Belwin Mills, Lang, Seesaw

CATHERINE PARSONS SMITH/MICHAEL MECKNA

Steiner, Johann Ludwig (*b* Zürich, 1 July 1688; *d* Zürich, 27 March 1761). Swiss composer and trumpeter. He was a member of the Paruel family, who had moved to Zürich from Stein am Rhein by 1620, and who for several generations provided one of the three city trumpeters on St Peter's Tower. Under his father's guidance, Steiner became proficient on various instruments and in thoroughbass playing. For a year he was a pupil of the organist

L. Kellersberger in Baden (Aargau). He succeeded his father as town trumpeter in 1705 and held the post for the rest of his life; at the same time he joined the company known as 'Ab dem Musik-Saal', with which he remained until old age, becoming roommaster, librarian and accountant. As a sideline, he engaged in clock-making, and was active as an inventor and maker of mechanical toys. From 1746 he was a member of the Physical Society, where he gained respect through his 'good natural understanding, and wide experience in various arts'; this membership suggests that he was able to throw off the shackles of his modest professional origins and to gain a respected position among his fellow citizens.

Steiner is known as a composer of pietistic sacred music and especially as author of the *Neues Gesangbuch*, the earliest printed song collection in Switzerland by a single composer; it did not, however, have the public success of the later collections by Bachofen and Schmidlin. The collection *Musicalisch-Italienischer Arien Crantz* (Zürich, 1724), which was edited by Steiner, shows his familiarity with Italian musical practice. With his use of thoroughbass and the Italian style of solo singing, Steiner did much to counter Switzerland's isolation in composition and performance; this development has led to his being called 'the Swiss Caccini' (Nef). Steiner expounded his pedagogical ideas in the prefaces to many of his collections, and particularly in his theoretical publication, *Kurz-leicht- und grundtliches Noten-Büchlein* (Zürich, 1728).

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printed works pubd in Zürich unless otherwise stated

Auf die Dedicass das Neüwerbauhten Musicsahles, fl, ob, tpt, 2 vn, vc, SSATB, bc, 1717, *CH-Zz*

Neues Gesangbuch auserlesener, geistreicher Liedern, 2–3vv, bc, i (1723); ii (1735)

Monatlich-Musicalische Miscellanea, 2vv, bc (1724)

Bassus generalis Davidica, 4vv, bc (1734) [bc and vocal arr. of Lobwasser Psalter]

Gott-Geheiligte Fest- und Zeit-Gedancken, 2vv, bc (1739)

Musicalische Gemüths-Ergötzung, 2vv, bc (1753)

At least 20 New Year cants. for the Zürich Musiksaalgesellschaft, pubd singly (1717–39)

Lost works: 3 sonate, vn, bc (*c*1717); 6 sonate da camera, vc, bc (Nuremberg, 1731); [6] Monatische Oden (n.d.); some 1000 concs., arias, cants. and large-scale sacred works, 2–4vv, some with insts; see Cherbuliez

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A.-E. Cherbuliez: *Johann Ludwig Steiner Stadttrompeter von Zürich* (Zürich, 1964)

PETER ROSS

Steiner, Max(imilian Raoul Walter) (*b* Vienna, 10 May 1888; *d* Beverley Hills, CA, 28 Dec 1971). American composer and conductor of Austrian birth. His father was a theatrical producer and his grandfather managed the Theater an der Wien when the operettas of Jacques Offenbach and Johann Strauss were produced there. Steiner showed exceptional musical talent at an early age, publishing his first song in 1897 and composing a one-act operetta, *Die schöne Griechin*, in 1903. He received an academic training at the Vienna Conservatory, and a practical apprenticeship conducting and composing small works in the theatres of his father and of other contemporary Viennese impressari. From 1904 to 1914 he worked throughout Europe, most frequently in London, Ireland and Paris, acting as the musical director and conductor for a range of theatrical shows. He composed ballets for the Tiller Girls dance troupe, and worked on shows for George Dance and Ned Wayburn. At the outbreak of World War I he moved to New York, where he worked as a copyist and later as an arranger, orchestrator and conductor of musicals and revue shows, on and off Broadway. These shows included the Gershwins' *Lady Be Good!* (1924), Kern's *Sitting Pretty* (1924) and Youman's *Rainbow* (1928). His only Broadway show, *Peaches*, was composed during this period. He also worked extensively with Victor Herbert, arranging many of the composer's dance numbers, and acting as the musical director for a touring production of *Oui Madame* (1920). Herbert's influence can be seen in the attention to orchestration which characterizes Steiner's film scores. For musical theatre he learnt to combine small numbers of instruments to create the impression of a fuller orchestral sound, a skill which was to prove useful in the under-funded music departments of Hollywood.

Steiner's introduction to Hollywood came in 1929 when RKO Radio Pictures bought the rights to the musical *Rio Rita*. Harry Tierney, for whom Steiner had orchestrated and conducted the stage version, insisted that he be hired by the studio. He worked for RKO from 1929 to 1936, composing music for over 130 films, during a period when Hollywood was still judging the value of music in film. His first original score, *Cimarron* (1930), is striking in two ways. It was the first sound film to include non-diegetic music, the placement of which foreshadows the later widely used Hollywood technique of emphasizing emotional, unspoken elements of the narrative. Also, Steiner reuses material from the title sequence in the body of the film, establishing from the outset his thematic approach to the structuring of film scores. In his 1933 film score for *King Kong*, he provided the first of the full-length Hollywood film scores, and its rich orchestration and use of repeated motifs and themes show how quickly Steiner had established his technique of scoring. These features of his approach owe as much to his experience of musical theatre as they do to more conventional interpretations of symphonic and Wagnerian influences. Recording techniques and versatile orchestration created a symphonic illusion from the small studio ensembles, and the development of tunes and themes voiced characterization as clearly as song numbers. This latter feature is apparent throughout his scores across a wide range of genres: Philip Carey's physical and metaphorical limp in *Of Human Bondage* (1934), Gypo Nolan's traitorous deceit in the Academy Award winning score for *The Informer* (1935), ante-bellum Southern pride in the title theme, 'Tara' for *Gone with the Wind* (1939), Charlotte Vale's emotional insecurity in his Academy Award winning score for *Now Voyager* (1942), General Custer's military single-mindedness in *They Died with their Boots on* (1941).

In 1936 Steiner joined Warner Brothers from RKO, after a brief spell at Selznick International. His output of scores in the late 1930s topped ten per year as principal composer, with involvement in many more as an assistant composer, and he continued to create scores at a high rate into the 1950s when he became freelance. This rate of

output was made possible by his exceptional relationship with his orchestrators, particularly Hugo Friedhofer, who later became a successful film composer in his own right. Steiner's careful and detailed construction and annotation of the four-stave short scores made the translation to full orchestral score closer to a copyist's task than a full instrumental arrangement. Among Steiner's other notable scores are *Since You Went Away* (1944), for which he won his third and last Academy Award, *Saratoga Trunk* (1946), *The Fountainhead* (1949) and *A Summer Place* (1959), the main theme of which became a popular song in the 1960s. His last score was *Two on a Guillotine* in 1965.

Steiner's score for *Now Voyager* is a fine example of the approach to narrative interpretation which typified his, and Hollywood's film music of the period, and which has come to be regarded as a classical model for film scoring. There are five central themes, expressing each of the main characters, differentiated and connected by the use of diatonic and chromatic melodies and harmonies. There are also a further seven melodies which are used to capture less prominent features of the narrative, and a number of quotations from current popular songs. This reference to music outside cinema was typical of Steiner's idiomatic anchorage of his score to contemporary popular taste, and though it has been criticized for its lack of subtlety, it reflects the Hollywood goal of making all aspects of a film accessible to the audience. The score also employs the technique of 'mickey-mousing', the catching of physical movements on the screen in the movement of musical language in the score. Such a feature seems unsophisticated to modern audiences, but it is a further example of Steiner's belief in the power of music to emphasize and support all elements of the dramatic film narrative. A substantial collection of Steiner's film score manuscripts and other personal documentation is available in the Steiner Collection in the Harold B. Lee Library at Brigham Young University.

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(*selective list*)

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names of directors are given in parentheses

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Principal publishers: Remick, Witmarck, Berlin, Fox

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KATE DAUBNEY (with JANET B. BRADFORD)

Steiner [née Piette], **Ruth** (*b* Oak Park, IL, 2 Feb 1931). American musicologist. She studied with Jan LaRue and Hubert Lamb at Wellesley College, receiving the BA in 1952. After working with Reese at the Manhattan School of Music from 1952 to 1953, she completed the MA at the University of California, Berkeley, in 1957 and in 1963 she took the doctorate at the Catholic University of America, where she joined the faculty the same year. She was made full professor in 1974. Her main area of study has been medieval liturgical music. Her articles in scholarly journals have dealt primarily with groups of chants in the Sarum and Gregorian rites, the manuscript sources for these compositions, and problems of style analysis and dating. She was also director of the CANTUS project (1987–97), originally developed at the Catholic University of America, which indexes selected chant sources; the files are available online, and printouts are issued by the Institute of Mediaeval Music, Ottawa.

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PAULA MORGAN

Steiner, Sigmund Anton. Austrian music publisher. *See under* HASLINGER.

Steinert, Moritz [Morris] (*b* Scheinfeld, Bavaria, 9 March 1831; *d* New Haven, CT, 21 Jan 1912). American music dealer and collector of instruments. He moved to New Haven in 1854, and in 1856 to Savannah, Georgia. Shortly after the Civil War broke out he returned to New Haven, and his name appeared in the New Haven City Directory of 1862; by 1866 he was listed as a piano and music dealer. He formed the Mathushek Pianoforte Co. and later the M. Steinert & Sons Co., which sold pianos in Boston, Providence, New Haven and other cities. He was active in the musical life of New Haven where he was organist at St Thomas's Church, taught music and formed a quartet in which he played cello. He later formed an orchestra which was to become the nucleus around which he founded the New Haven SO in 1894. This orchestra is the fourth oldest in the USA with a continuous existence. He became interested in antique musical instruments and the problems involved in playing them, and assembled a collection of considerable importance which was exhibited in Vienna in 1892 at the International Exhibition of Music and Theatre, and in 1893 at the World's Columbian Exposition. In 1893 he published *The Catalogue of the M. Steinert Collection of Keyed and Stringed Instruments*, dedicated to his friend A.J. Hipkins. In 1900 he published his *Reminiscences*. In the same year he donated his collection to Yale University, forming the basis for what has become one of the world's important collections of musical instruments.

RICHARD REPHANN

Steingaden [Staingaden], **Constantin** (*b* Wangen, Bavaria, *c*1618; *d* Konstanz, 6 March 1675). German composer, active in Switzerland. In 1631 he entered the Jesuit College at Lucerne. By 1644 he was a Franciscan monk and was living at Engelberg, where he was recognized as an authority on organs. Later he was Kapellmeister of the Franciscan convent at Konstanz and at the cathedral there. He probably held these positions until his death; certainly at the time of his surviving publications in 1666 he was Kapellmeister of the cathedral. These publications are *Flores hyemnales prompti ex horto a 3. 4. vocibus, cum 2 violinis, motettis, missis, sonatis et vesteris* op.4 (Konstanz, 1666), and *Messe concertate* for four and five voices, with instruments (Innsbruck, 1666); there are also two masses and three motets by him for four to six voices (*S-Uu*), most of them with strings. His mass settings are unpretentious and always well conceived for their liturgical purpose. The text is never cut. Themes with a wide range and a moderate use of melismas ensure that the text can be clearly heard. The masses make modest use of instruments: some require only two violins as accompanying instruments. Stylistically they present a mixture of old and new elements. On the one hand expressive melodic lines are given broad scope, and there are many solo passages. In concertante sections Steingaden avoided over-frequent interchange between groups of performers: in those movements with long texts the disposition of the forces generally remains the same within each verse. On the other hand there are frequent traces of the old church modes.

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LUISE MARRETTA-SCHÄR

Steingräber, Theodor Leberecht (*b* Neustadt an der Orla, 25 Jan 1830; *d* Leipzig, 5 April 1904). German music publisher. He acquired a reputation as a music teacher and under the pseudonym Gustav Damm published a world-famous piano tutor (1868); subsequently he founded the Steingräber publishing house in Hanover (1878), moving it to Leipzig in 1890. The central feature of the publishing programme was a series of editions of classical works (Edition Steingräber) prepared by Hans Bischoff, Hermann Keller, Franz Kullak, Henri Marteau and others. The arrangers and editors of school and teaching material included M.A. Frey, Julius Klengel and Richard Kleinmichel. A son-in-law of Steingräber, Walter Friedel, managed the firm from 1903 to 1916 and it has remained in the family's possession. After suffering severe damage in World War II it moved to Frankfurt in 1953, and to Offenbach am Main in 1956.

HANS-MARTIN PLESSKE

Steingraeber & Söhne. German firm of piano makers. One of the oldest and most notable Bavarian piano manufacturers, it was founded by Eduard Steingraeber (*b* Rudolstadt, 20 Aug 1823; *d* Bayreuth, 14 Dec 1906), who from 1840 to 1844 trained as a piano maker under his father Christian Heinrich Steingraeber and his uncle Gottlieb Steingraeber in Rudolstadt. After three years of travels, when he also met Streicher in Vienna, he returned to his father's workshops in 1848. In 1852 he founded his own

piano workshops in Bayreuth, where his sons Johann Georg Steingraeber (1858–1932) and Burkhard Steingraeber (1866–1945) became partners in 1892. Johann moved to Berlin in 1910 and became a leading maker of modern harpsichords (see also HARPSICHORD, §6(i)(b)). Burkhard's son-in-law Heinrich Hermann became head of the firm Steingraeber & Sons in 1920. From 1951 Heinrich Schmidt, Hermann's nephew, directed the firm, and was followed by his son Udo Schmidt-Steingraeber.

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THEODOR WOHNHAAS

Steinitz, (Charles) Paul (Joseph) (*b* Chichester, 25 Aug 1909; *d* Old Oxted, Surrey, 2 April 1988). English conductor and teacher. After study at the RAM and privately with George Oldroyd, he became director of music at Ashford Parish Church, Kent (1933–42). In 1947 he founded a chorus, the South London (later simply London) Bach Society, and from 1949 to 1961 was organist and choirmaster at St Bartholomew-the-Great, London. His performances of the *St Matthew Passion* there, from 1952, were a precursor of the authentic performance movement, and were the first in Britain to give the work complete, in German, and with small forces. Under his direction the London Bach Society gave many broadcasts and toured in Europe and the USA, sometimes with his own Steinitz Bach Players (founded 1969). The society also commissioned new works from Tavener and Nicholas Maw, among others, and gave the first performances of works by Maxwell Davies, Maderna and Rubbra, and in 1963 gave the British première of Dallapiccola's *Canti di prigionia*. Steinitz conducted orchestras in New Zealand (1970) and Australia (1971) and recorded choral music by Bach, Handel and Schütz. He was appointed a professor at the RAM in 1945 (becoming consultant professor in 1984), and was on the teaching staff of Goldsmiths' College, University of London, from 1948 to 1976. The discipline he cultivated as a teacher and writer was reinforced in his conducting by strong personal qualities: the London Bach Society's performance (1967) of Schoenberg's *Friede auf Erden*, given with the then rarely heard supporting orchestral parts, was praised for its urgency and commitment. He published several books directed towards the study of harmony and counterpoint based on the example of great composers. He was appointed OBE in 1985 and four months before he died he completed a lifelong ambition to perform all the Bach cantatas: the performances spanned 30 years.

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Performing Bach's Vocal Music (London, 1980)

ARTHUR JACOBS/NOËL GOODWIN

Steinkopf, Otto (*b* Stolberg, 28 June 1904; *d* Celle, 17 Feb 1980). German woodwind instrument maker. As a boy he learnt to play many wind instruments, and after graduating from high school in Magdeburg he studied music in Berlin, and later musicology with Curt Sachs. He attended the Stern Conservatory, and thereafter was employed by the Leipzig Gewandhaus Orchestra, the Berlin PO and the Berlin RSO. From 1950 to 1953, he worked at the Berlin Instrument Collection of the Institut für Musikforschung as a restorer of woodwind instruments, and began to copy old instruments. In 1953 he performed at the Schütz Festival in Herford; the concerts included a quartet of crumhorns made by himself. In 1954 he became a performing member of and instrument maker for the Cappella Coloniensis. From 1955 Steinkopf was most active as a maker of historical woodwind instruments. In 1958 he met Günter Körber with whom he worked until 1964 when he moved to Celle where he worked in collaboration with the firm of Hermann Moeck.

Steinkopf was the first maker in the 20th century to reproduce many Renaissance and Baroque woodwind instruments. He renewed traditions of design and craftsmanship lost many generations ago. He performed on many of his instruments and made several recordings. His work was outstanding in the making of crumhorns, kortholts, rackets, dulcians, shawms, cornetts and Baroque bassoons and oboes. Seldom content to copy old instruments exactly, he frequently added keys to increase the instruments' range, or altered their design to suit his standards of intonation, pitch and tone quality.

FRIEDRICH VON HUENE

Steinmetz. *See* STAMITZ family.

Steinmetz, Johann Erhard (*fl c*1750). Oboist, probably of German extraction. He appears in the Dresden court calendars from 1747 to 1751 as a wind player in the court hunting-band. Several subsequent references identify him as a composer, probably owing to the erroneous use of the name Steinmetz on many works actually by Johann Stamitz. Breitkopf's *Verzeichniss musicalischer Werke* (i, 1761, p.51) lists without incipits 'VI. partite à 6 voci' by 'Steinmetz, musico in Dresda'; these are probably substantially identical with the 'V. partite del Sigr. Steinmetz, a 6 e 4 voci' given with incipits in the Breitkopf catalogue of 1765 (p.11). None of these works has survived. In addition, the catalogue of 1762 lists 'VI. sinfonie del Steinmetz, musico in Dresda' (p.26); however, this attribution is incorrect or doubtful for at least five of these symphonies, a fact that calls Breitkopf's reliability on the entire matter into question: two (nos.5–6) are definitely by Johann Stamitz, and three others (nos.1–2, 4) exist in one or more manuscripts with attributions to other composers. A further reference to Steinmetz as a composer occurs in Hiller's *Wöchentliche Nachrichten*, though this information could well have been taken directly from Breitkopf's listings, which Hiller would surely have known. Gerber's article on Steinmetz (1792), which maintains that about 1758 he was 'known and loved for his various instrumental works in manuscript such as symphonies, partitas, and works for harp', is apparently indebted to both Hiller and Breitkopf, and if so has little value as independent evidence. In sum, the evidence that the Dresden Steinmetz was a composer is rather unconvincing. On the other hand, study of both the sources and style of the works attributed to 'Steinmetz' in 18th-century manuscripts supports the conclusion that most if not all of them – insofar as they are correctly attributed at all – are by Johann Stamitz (Wolf).

A Steinmetz who *did* compose is the otherwise unidentified author of six manuscript 'Solos a Violoncello e Fondamento da me Steinmez' (*D-SWl*). Yet another musician referred to as Steinmetz was a horn player in various orchestras in Paris in the years 1754–7. A horn player whose name is given as both Stamitz and Stamich in Parisian listings for 1757 and 1759 is probably identical with him.

See also STAMITZ family, (1).

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EUGENE K. WOLF

Steinmeyer, G.F. German firm of organ builders. It was founded by Georg Friedrich Steinmeyer (*b* Walxheim, Württemberg, 21 Oct 1819; *d* Oettingen, 22 Feb 1901) who, after a period of study with A. Thoma of Oettingen, became an assistant of E.F. Walcker of Ludwigsburg, set up on his own in Oettingen in 1847 and produced his first organ in 1848 at Frankenhofen. Under his management over 700 organs were built including the cathedral organs of Bamberg, Munich and Speyer. His son Johannes Steinmeyer (*b* Oettingen, 27 June 1857; *d* Oettingen, 22 July 1928) became a partner in 1884, and owner in 1901. He was responsible for the preservation of the Trinity organ built by K.J. Riepp at the Benedictine abbey of Ottobeuren (restored despite the abbey's plans for its reconstruction). In 1928 he built for Passau Cathedral the largest church organ in the world (at that time), with five manuals and 208 stops. His son Hans Steinmeyer (*b* Oettingen, 6 Aug 1889; *d* Oettingen, 3 Jan 1970) worked in the USA as an organ builder from 1913 to 1920 before returning to Oettingen, where he became a partner in the firm in 1924 and owner in 1928. The knowledge and skill which he had gained in the USA were applied successfully to his instruments, which included those in the Friedenskirche, Nuremberg (1929); Trondheim Cathedral (1929); the university church at Erlangen (1935); St Lorenz, Nuremberg (1937); St Mary's organ at Ottobeuren (1957); the Michaeliskirche, Hamburg (1960); the Herkulessaal at Munich (1962); and the Meistersingerhalle at Nuremberg (1963). In 1967 the firm was taken over by Hans Steinmeyer's son, Fritz (*b* Oettingen, 8 Dec 1918), who built organs at the Christuskirche, Düren (1967); the church of the Holy Spirit, Schweinfurt (1967); the Stadtkirche, Pforzheim (1968); the Markuskirche, Stuttgart (1968); the Lutheran church at Remscheid (1971); the Augsburg Kongresshalle (1972); the Herz-Jesu-Kirche, Nuremberg (1973); St Veit, Herrieden (1974); St Stephan, Lindau (1975); the Heiliggeistkirche, Heidelberg (1980); and the Tonhalle, Zürich (1987). Paul Steinmeyer (*b* Oettingen, 27 Oct 1933) became the firm's director in 1995. In the mid-1990s the firm's total output amounted to about 2400 organs.

Until 1890 Steinmeyer & Co. built nearly all their organs with cone-valve chests and mechanical actions; subsequently pouch-chests controlled by tubular-pneumatic action came into use, but after 1945 these were superseded by slider-chests with tracker action. The firm, which has clients in Austria, Norway, Argentina and the USA, carried out important restoration work at Ottobeuren in 1914 and 1922 (on a 1757 organ with four manuals, 48 stops; and a 1766 organ with two manuals, 27 stops) and at Weingarten in 1954 (on a large organ of 1737–50). The instrument built under the direction of Max Reger for the Shooting Gallery Hall in Meiningen (1913; three manuals, 45 stops) is now a memorial organ in Berlin.

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HANS KLOTZ/THEODOR WOHNHAAS

Steinmez. *See* STAMITZ family.

Steinpress [Shteynpress], **Boris Solomonovich** (*b* Berdyansk, 31 July/13 Aug 1908; *d* Moscow, 21 May 1986). Soviet musicologist. In 1931 he graduated from Konstantin Igumnov's piano class at the Moscow Conservatory, where he continued postgraduate studies in musicology with Mikhail Ivanov-Boretsky. He took the *Kandidat* degree in 1938 with a dissertation on Mozart's *Le nozze di Figaro*. After teaching at the Moscow Conservatory (1931; 1933–6), he moved to Sverdlovsk, where he taught at the conservatory (1936–7) and later became senior lecturer and head of the music history research room (1942–3). He worked for the Sverdlovsk Philharmonia (1936–7) as senior music editor of the radio committee, head of the literary and musicological department, and lecturer. He was head of the music history department at the Central Correspondence Institute for Musical Education (1939–41) and was appointed senior lecturer and dean of the faculty of history and theory there (1940). He began writing music criticism in 1926. Steinpress was on the editorial board of a number of Soviet reference books, including the *Bol'shaya sovetskaya entsiklopediya*, and together with I.M. Yampol'sky edited the one-volume *Entsiklopedicheskiy muzïkal'nïy slovar'* (1959) and the short *Kratkiy slovar' lyubitelya muzïki* (1959). Steinpress's writings are concerned mainly with the musical life of Russia, the history of gypsy singing, the life and works of Alyabyev, Glinka and Verstovsky, music in the works of their contemporaries (including Pushkin), and the music of Mozart and Haydn. Although his book *Voprosï material'noy kul'turï v muzïke* (1931) was one of the first attempts to connect musical history and Marxist historical materialism, and although he followed official Soviet requirements (for example in writing 'we have nothing to learn from Schoenberg, Krenek, Hindemith and Messiaen, even in a narrow technical sense'; *SovM*, 1948, no.10, p.47), Steinpress, who was of Jewish descent,

often found himself under repeated criticism from the Soviet musical authorities. In much of his journalism and musicological work, his earlier affiliation with the All-Russian Union of Workers in the Arts and the Russian Association of Workers in the Arts is apparent.

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JOACHIM BRAUN/ABRAHAM I. KLIMOVITSKY

Steinspiel (Ger.). *See* LITHOPHONE.

Steinway. American firm of piano makers. Heinrich Engelhard Steinway [Steinweg] (*b* Wolfshagen, 25 Feb 1797; *d* New York, 7 Feb 1871) established with his sons a piano firm that has dominated the industry from the late 1860s to the present. Precise details of Heinrich's early years are scarce. Family tradition claims that after having served in the army against Napoleon until 1818, and being prohibited by the strict guild system to work as a cabinet maker in Goslar, he assisted an organ builder in the nearby town of Seesen. In 1825 Heinrich was permitted to become a builder and cabinet maker (without the benefit of guild approval) to help rebuild the town of Seesen after it had been destroyed by fire. That year also marked the beginning of what became the Steinway dynasty, with Heinrich's marriage to Julianne Thiemer (1804–77) and the birth of their eldest son C.F. Theodor (*b* Seesen, 6 Nov 1825; *d* Brunswick, 26 March 1889; in the USA he took the name Theodore Steinway), who became the inventive genius of the firm. There followed four daughters and six more sons, of whom Charles (1829–65), Henry jr (1830–65), William (1835–96) and Albert (1840–77) came to play significant roles in the development of the piano firm. Some accounts claim that Heinrich had built his first piano by the late 1820s. By the mid-1830s he was producing several pianos a year and one of his grand pianos and two squares won notice at the Brunswick state fair in 1839. In the 1840s they were producing at least ten pianos a year with a total of about 400 by the end of the decade. Extant Seesen examples from 1836 are similar to some Viennese and German pianos of the time: all have wooden frames, a range of six octaves, and Viennese action.

Heinrich sent Charles to America in 1849 to explore business possibilities, with the family (apart from Theodor, who continued the business in Seesen) following in June 1850. For three years they worked with established New York piano makers to learn the English language and American business and manufacturing customs. In 1853 the firm of Steinway & Sons was established. One of their earliest New York square pianos (no.483) exemplifies the results of their American training, with a range extended to seven octaves, heavier English action, and, most significantly, a one-piece metal frame with cross-stringing (see illustration). Their overstrung square piano won a gold medal at the 1855 New York American Institute Fair. At first, production concentrated upon square pianos (then the most popular domestic piano in



Cross-strung square piano by Steinway & Sons, New York, 1877–8 (Smithsonian Institution, Washington)

America); by 1856 they began making grands, and by 1862 uprights (the last square was made in 1888).

The firm quickly grew in size and esteem through a combination of technical developments, efficient and high-quality production, shrewd business practices, and successful promotion through artists' endorsements and advertising. On the technical side Henry jr obtained seven patents, the most important being the one-piece iron frame with overstringing for grand pianos (US patent no.26,532, 1859), an innovation that eventually was adopted by the entire industry. Albert added the middle ('sostenuto') pedal in 1874. Theodore obtained 41 patents for inventions developed in consultation with scientific friends, and changed the conception of piano design and tone with such features as the duplex scale, the cupola metal frame, and the capo tasto bar. Through his successful example, others in the industry were forced to adopt scientific methods in developing new improvements.

In 1860 a large new factory with machines powered by a Corliss steam engine opened on Fourth Avenue (now Park Avenue) between 52nd and 53rd Streets with expansions in 1864 (along with new salesrooms on East 14th Street). Heinrich, along with Henry jr, son-in-law Theodore Vogel, and later Albert, helped to oversee the manufacturing; Charles concentrated upon sales; and William (1835–96) on business and finance. The family and firm suffered a great loss with the deaths of Vogel in 1864, and Henry jr and Charles in 1865. Theodore, who joined the family in New York by October 1865 after selling his share of the German firm (by then based in Brunswick and called Grotrian-Steinweg) to his partner Wilhelm Grotrian, concentrated upon technical developments. As production increased, they began to plan new buildings on property in Astoria, Long Island, which by the end of the 1870s included most of their manufacturing operations, a company village with schools and churches plus a 'splendid Chateau' where the family could enjoy their new wealth and success. In 1866 they also built a 2000-seat concert hall adjoining their warehouses on 14th Street (closed in 1890 with the opening of Carnegie Hall); in 1875 they established a London salesroom and concert hall, and in 1880 a factory in Hamburg.

William's talent for promotion and marketing combined with Theodore's technical genius lifted Steinway pianos to world prominence. Their pianos displayed at international exhibitions in London (1862) and Paris (1867) brought them medals, praise from international judges and musicians, and new aristocratic patrons. German manufacturers who copied the Steinway system of overstringing won high acclaim at the 1873 Vienna Exhibition (where Steinway, though not competing, was praised through its imitators). There were extended disputes with Chickering following the 1867 Paris Exhibition, and with Albert Weber in 1876 after the Philadelphia Centennial Exhibition, over who won the highest award; this publicity kept the company's name and contributions in the forefront of people's minds.

William cultivated the endorsement of numerous leading performers and sponsored marathon cross-country tours by such artists as Anton Rubenstein (who gave 215 concerts during his 1873–4 American tour) and Ignacy Paderewski (who gave 75 concerts in an 1892–3 tour). The piano used by Paderewski was basically the fully-developed concert grand of the 20th century with an ebonized case 2·7 metres long, a range of over seven octaves (*A″–c′′′′′*), the duplex scale, and a metal plate with the double-cupola design (the extra arch allowing for a continuous bridge to increase the power of the sound). After William's death, his nephews Charles H. (1857–1919) and Frederick T. Steinway (1860–1927) continued to build the roster of artists and aristocratic patrons. A new factory was added in Astoria in 1901 (the original Fourth Avenue factory closed in 1910), and profits climbed with the sale of over 6000 pianos in 1911. They expanded their advertising in popular magazines successfully promoting Steinway pianos as 'The Instrument of the Immortals'. In 1925 they moved their sales operations to a new Steinway Hall at 109 West 57th

Street, an area near Carnegie Hall which had become the centre of New York musical activity.

In the 20th century Steinway pianos remained among the leading makes, although with strong competition from Bechstein, Baldwin, Knabe, and Mason & Hamlin. The firm presented Steinway no.100,000 to the White House in 1903, replacing it with no.300,000 in 1938. Like all piano manufacturers Steinway production in the 1930s was greatly reduced. William's son Theodore (1883–1957) steered the company through the Depression and then World War II, when all their American factories were devoted to producing such war needs as gliders; the Hamburg factory was destroyed by Allied bombs in 1943. From the late 1950s to the 70s Henry Ziegler Steinway (*b* 1915) and his brother John (1917–89) successfully continued to cultivate Steinway artists who, they claimed, made up over 90% of the world's concert pianists, in spite of strong competition from Asian makers such as Yamaha and Young Chang and the American Baldwin firm.

The family business was sold in April 1972 to CBS. Although CBS invested in much-needed improvements to the plant, there was frequent turnover at the highest management level. In September 1985 CBS sold the firm to the Boston investors John and Robert Birmingham who, through the newly created company Steinway Musical Properties, continued to cultivate artists and invest in improved manufacture. In 1992 they introduced a lower-priced model called the Boston (made by Kawai in Japan). In April 1995 the Birminghams sold Steinway & Sons to the Selmer Co., which changed its corporate name to Steinway Musical Instruments. In 1998, with no involvement in corporate or manufacturing operations, H.Z. Steinway still made public appearances to promote Steinway pianos.

See also PIANOFORTE, esp. §I, 8 and 9 and figs.29 and 30.

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CYNTHIA ADAMS HOOVER

Steinway Hall (i). New York concert hall, open 1866–90, where STEINWAY promoted concerts.

Steinway Hall (ii). London concert hall, built next to the Steinway & Sons premises in 1878. *See* LONDON (i), §VI, 2.

Steinweg, C(arl) F(reidrich) Theodor [Steinway, Theodore] (*b* Seesen, nr Goslar, 6 Nov 1825; *d* Brunswick, 26 March 1889). German piano manufacturer, who worked first for the German firm that was later known as GROTRIAN-STEINWEG and later in his father's New York firm STEINWAY.

Steinweg, Heinrich Engelhard (*b* Wolfshagen, 15 Feb 1797; *d* New York, 7 Feb 1871). German instrument maker, founder of the American piano-making firm of STEINWAY.

Stella, Alfred. *See* PATERSON, ROBERT ROY.

Stella, Scipione [Don Pietro Paolo] (*b* Naples, 1558–9; *d* Naples, 20 May 1622). Italian organist and composer. He was recommended in 1579 by his teacher G.D. Nola, *maestro di cappella* of SS Annunziata in Naples, for the job of organist at that church. He held the post from October 1583 until some time in 1593, possibly May. On 7 February 1590 the governors of the Annunziata contracted F. Scoppa and C. Scala to build a second organ there to Stella's satisfaction, and Giovanni de Macque became the second organist. Sebastián Raval mentioned in May 1593 that Stella had performed Raval's madrigals with Scipione Dentice, Marenzio and others in Cardinal Montalto's palace in Rome. By 1594 Stella had entered the service of Carlo Gesualdo and accompanied him to Ferrara for his wedding to Leonora d'Este. While he was there Stella prepared for publication Gesualdo's first two books of madrigals in 1594 and his own book of five-part motets in 1595, which he dedicated to Duke Alfonso II. On 30 January 1598 he entered the Theatine monastery of S Paolo Maggiore in Naples and in 1603 he supervised the construction of an organ for the monastery. In 1605 he was ordained a priest. On 29 July 1610 Stella's nephew Francesco dedicated to Cardinal Montalto a book of five-part hymns which Stella had composed for the devotions in the monastery. In 1618 Fabio Colonna mentioned that his friend 'Padre Stella' had built an enharmonic harpsichord with eight sets of strings and had composed music for it. Colonna also built an instrument (a clavichord) based on the same division of the octave, and Stella accused him of being a plagiarist.

Stella's motets only rarely paraphrase chant; they are thoroughly imitative, show little rhythmic contrast or chromaticism and have few strong cadences. The hymns, however, which use chromatic chords in strong rhythms, are akin to the frottolas which later became popular in Naples. They are to be performed *alternatim* with the appropriate chant. Stella's extant madrigals are similar to those of Scipione Dentice and Nenna, showing none of the extremes characteristic of Gesualdo's music.

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KEITH A. LARSON

Stellfeld, Jean-Auguste (*b* Antwerp, 17 Feb 1881; *d* Antwerp, 14 Sept 1952). Belgian jurist and musicologist. After studies in law at the University of Leuven he established himself as a lawyer in Antwerp, becoming a judge and eventually vice-president of the local court. In his youth, he spent his spare time building up an important collection of old instruments, music manuscripts and rare prints, the Bibliotheca Stellfeldiana, which grew into one of the richest private music collections in the world, and his house became a meeting place for Belgian and foreign musicologists. After his death the collection was acquired by the University of Michigan and is now part of the music library at Ann Arbor. Among its 20,000 volumes are works of principal composers of the 16th to 18th centuries, in particular the Bach sons, 18th-century French operas and 16th-century Flemish songs.

Stellfeld was keenly involved in the cultural life of his native town. He was a whole-hearted supporter of the Concerten voor Gewijde Muziek (1903–14), and he became secretary of the Supervisory Commission of the Koninklijk Vlaams Conservatorium (1913–52). He was founder and first president of the Vereniging voor Muziekgeschiedenis (1931–52), the first president of the Conservatorium Concerten (1934–52) and vice-president of the Société Belge de Musicologie (1946–52). His musicological research was almost exclusively historical; he concentrated particularly on the Golden Age of Antwerp.

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JACQUES VAN DEUN

Stellovsky, Fyodor Timofeyevich (*b* 1826; *d* 1875). Russian music publisher. He built up his firm on the basis of Klever's publishing house, which he acquired about 1850. He also took over the smaller business of Gurskalin, who had been publishing music in St Petersburg from 1838 and who owned Denotkin's printing press, established in 1844. Stellovsky was particularly known as the publisher of Glinka's music; in fact it was his editions that first introduced Rimsky-Korsakov to Glinka's two operas. He also published the works of Balakirev (who, in his early, impecunious years, helped Stellovsky to prepare other composers' scores for publication), Serov and Dargomïzhsky. After Stellovsky's death the business was carried on by his widow and then by his sister; in 1886 it was taken over by Gutheil.

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GEOFFREY NORRIS/R

Stellvertreter (Ger.). *See* SUBSTITUTE CHORD.

Stellwagen. German family of organ builders. Friedrich Stellwagen (*b* Halle; *d* Lübeck or Stralsund, 1659) went to Hamburg as a journeyman with Gottfried Fritzsche, whose daughter he subsequently married. In 1635 he moved to Lübeck to set up on his own, and carried out extensive work on the cathedral organ (1635–6) and on the organs of the Jakobikirche (1636–7), Marienkirche (1637–41, 1653–5), Petrikirche (1643–6) and Ägidienkirche (1648). He also undertook work in Lüneburg, at the Marienkirche (1650), St Johannis (1651–2) and Lambertikirche (1652; this work was in fact not carried out until 1661–5 by his son-in-law, Michael Berigel). In Hamburg Stellwagen worked at the church of St Katharinen (1644–7) and in Mölln at the Nikolaikirche (1637–41), where he criticized Jakob Scherer's pipework. His most significant instrument was at the Marienkirche in Stralsund (1653–9), with 51 stops on three manuals and a pedal keyboard (restored by H.J. and K. Schuke, 1946–59).

Stellwagen built his organs in the north-German Baroque style, developed by Hans Scherer the elder and Gottfried Fritzsche; in addition to complete choruses of diapason scaled pipes, reed stops and wide-scaled pipes, the organs had a number of other stops such as Blockflöte, Querflöte, Quintadena and Tierce Zimbel. Stops such as the Feldpfeife (a stop blown at the octave) and the Trichterregal (a reed stop with funnel-shaped resonators, probably invented by Stellwagen) seem to have been special features of his instruments.

Stellwagen's son Gottfried (*fl* ?1660–65) worked as an organist and organ builder in Güstrow about 1661, and subsequently moved to Heide, Holstein, by about 1664.

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HANS KLOTZ

Stemmelius [Stemmele], **Gregor** (*d* Irsee, nr Kaufbeuren, Swabia, 16 May 1619). German composer. In about 1600, together with Johann Seytz and Carolus Andreae, he composed liturgical music for the Benedictine abbey at Irsee, of which he was a member. His surviving works show that he handled the techniques of vocal polyphony competently. His date of death is given in the manuscript *D-As* TS 95.

WORKS

in D-Rp unless otherwise stated

Missa super 'Si ignoras te', 6vv
10 motets, 4, 6vv
2 motets, 5, 6vv, *As*
Motet, 8vv, *Mbs* (org tablature)
64 textless falsobordoni, 6vv

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AUGUST SCHARNAGL/CLYTUS GOTTWALD

Stempelflöte (Ger.). *See* SWANEE WHISTLE.

STEMRA [Stichting tot Exploitatie van Mechanisch Reproductie Rechten der Auteurs]. *See* COPYRIGHT, §VI (under Netherlands).

Stenborg, Carl (*b* Stockholm, 25 Sept 1752; *d* Stockholm, 1 Aug 1813). Swedish singer, composer, translator and impresario. The son of the actor and director of the Swedish Comedy, Petter Stenborg, he grew up in the household of Count Adam Horn, who underwrote his education at Uppsala University. At the age of 14 he made his début in the public concerts of Stockholm and thereafter began to study composition with Ferdinand Zellbell (ii). In 1767 he was appointed to a government post, which he held while simultaneously performing with his father's company. He achieved an instant success as Sweden's leading tenor in the title role of the first Swedish opera, Uttini's *Thetis och Pelée* on 18 January 1773. In 1782 he was appointed court secretary and the following year was elected to the Swedish Royal Academy of Music, where he taught for the next two decades.

In 1780 he took over the leadership of the Swedish Comedy and received permission from Gustavus III to stage comic operas and plays at a new theatre in Eriksberg (and later at the Munkbro Theatre), which competed with the Royal Opera for public support. Here he produced native works, translations of French and German comic operas and parodies by C.I. Hallman, O. Kexél and Carl Envallsson, which were set to music by J.C.F. Haeffner, J.D. Zander, J.F. Grenser and himself. From 1788 he appeared on stage through a special dispensation that allowed him to perform both at the Royal Opera and his own theatre. In 1799 the theatre went bankrupt and Stenborg toured the Swedish provinces until his retirement in 1806.

Stenborg's voice was known for its dexterity and dark tone colour, and was nearer a baritone than tenor. He had considerable ability as an actor; his portrayals, particularly of Swedish royalty and heros, made him a favourite in both spoken and sung stage works. His business acumen was largely responsible for the vibrant comic theatre in the Swedish capital. The majority of his compositions were written for his own theatre; these include nine Singspiele (including parody arrangements) and at least two ballets. He also wrote an oratorio, songs and instrumental pieces. His best known work is the patriotic opera *Gustaf Ericsson i Dalarne*. His music is characterized by lyrical melodic lines coupled with a solid sense of form and harmony.

WORKS

STAGE

all first performed in Stockholm

Caspar och Dorothea (oc, 3, C.I. Hallman), 31 Aug 1775, *S-St* [parody of Handel: Acis and Galatea]
Konung Gustaf Adolfs jagt (comedy with music, 3, A.F. Ristell), 25 June 1777, *Skma*
Skeppar Rolf och Gunnild (comedy with music, 3, Hallman), 6 July 1778, *St* [parody of Uttini: Birger Jarl och Mechtilde]
Petis och Theléе (comedy with music, 3, Hallman), 27 Sept 1779, *St* [parody of Uttini: Thetis och Pelée]
Så blefvo alla nögda [Thus all were Happy] (comic op, 1, C. Envallsson), 18 Aug 1782, *St*
Donnerpamp (comedy with music, 1, Hallman), 21 June 1783, *St*, collab. J.D. Zander [parody of Piccinni: Roland]
Gustaf Ericsson i Dalarne (Spl, 3, Envallsson), Munkbro, 29 Oct 1784, *Skma*
Insertion arias in Don Micco och Lesbina, 1780, lost; Äfventyraren, 1791, *St*; J.M. Kraus: Marknaden, 1792, lost; Eremiten, 1798, *St*
Ballet music (all lost): Arlequin favoritsultanninna, 1779; Divertissement vid slutet af Michel Wingler, 1789; Karaktärsballet [arr. of music from Marknaden], 1796

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Inst: Entr'actes to Kärlek utan stumpor [Love without Stockings] (parody, 5, J.H. Wessel and C. Stenborg), 17 Oct 1777, *Skma*; Minuet, str, *Skma*; Musique till parentationen öfwer Commendateuren Tilas, 20 April 1773; 2 marches, pf, *Skma*

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BERTIL H. VAN BOER

Stendhal [Beyle, Henri-Marie] (*b* Grenoble, 23 Jan 1783; *d* Paris, 22 March 1842). French writer. He was an author, aesthetician, pamphleteer, critic, journalist and highest dilettante in the 19th-century Franco-Italian sense of the word: a partisan of contemporary Italian opera, including both enthusiasts and connoisseurs, and composers but, not performers. He was a champion of Romantic modernism and of Rossini in the *querelles* with Classicists in Milan and Paris during the late 1810s and 20s, and 'Stendhal' (he pronounced the name so that it rhymed with 'scandale') was the most famous of the dozen or so cryptonyms and initials under which he published, and the 200 he used in his correspondence and affairs. Adapted from 'Stendal', the birthplace of Johann Joachim Winckelmann, the name was first employed in *Rome,*

Naples et Florence en 1817, a sketch of 'modern' Italy for which he posed as a German melomane. Music was central to the book's pro-Napoleonic subtext, and in fact permeates virtually all his works.

Stendhal's life is related in his autobiography *Vie de Henri Brulard* (childhood), in his *Journals* (1801–42, though sketchy after 1818) and in *Souvenirs d'égotisme* (1821–30). The son of a provincial government lawyer, he studied solfège, violin, clarinet, and singing as a teenager – 'too late' to become an accomplished musician. In 1799 he set off for the Ecole Polytechnique in Paris, where he enrolled instead in a painting course at the Ecole des Beaux Arts and took a clerical post at the Ministry of War that soon led to his participation between 1800 and 1812 in Napoleon's Italian, German, Austro-Hungarian and Russian campaigns. During hiatuses spent in France he took Dugazon's acting classes and prepared for a career as a second Molière. He was to work until 1830 at *Letellier*, whose anti-hero was Jules-Louis Geoffroy, theatre critic of the *Journal des débats* from 1800–1814. In 1810–11 he also worked as auditor to the Conseil d'état and as *inspecteur du mobilier et des bâtiments de la couronne*, with responsibility for the Fontainebleau palace and the Musée du Louvre. 'Falling with Napoléon', he took refuge in Milan, where he frequented La Scala and the loge of Ludovico di Breme, discovered the *Edinburgh Review*, wrote two unpublished pamphlets on Romanticism, and drafted (in French) one act of an autobiographical *opera buffa* libretto based on Shakespeare's *Twelfth Night*. Expelled as a suspected *carbonaro* by the Austrian government in June 1821, he returned to Paris, where he took up journalism and published his loosely anti-Saint-Simonian pamphlet *D'un nouveau complot contre les industriels* (1825) and the socio-political satire *Armance* (1827). In 1830 and 1831 he was named French consul at, respectively, Trieste and Civitavecchia, where he worked on his fiction, taking frequent leave to travel in Italy and France.

Though best known today for his novels *Le rouge et le noir* (1830) and *La chartreuse de Parme* (1839), in which opera serves as backdrop and emotional correlative, Stendhal was better known during most of his lifetime for his interdisciplinary and, comparative criticism and chronicling of arts and letters in relation to modern French and Italian socio-cultural politics. He cast these writings in various generic guises: biography (*Vies de Haydn, de Mozart et de Métastase*, 1814; *Vie de Rossini*, 1824), art history (*Histoire de la peinture en Italie*, 1817), travel literature (*Rome, Naples et Florence*, 1817, rev. 1827; *Promenades dans Rome*, 1829; *Mémoires d'un touriste*, 1838) and Romantic manifesto (*Racine et Shakespeare*, 1823 and 1825). The first editions of the two earliest and least successful of these works (on Haydn on painting, both substantially derivative) were published under other pseudonyms. But Stendhal was acknowledged as the author in advertisements for later books, and when the two works were reissued in 1831 and 1825.

In the complementary essays, reports and reviews as well as the occasional letters to the editor, puffs and 'prières d'insérers' that he contributed to about a dozen French periodicals and British magazines between 1821 and 1829, however, his style varied to suit the persona of his pseudonyms, and he retained his anonymity. His disguise was completed by the translation of nearly all the British material into English (some of which he thought obscured the 'bon ton' of his original). This body of criticism included a series of articles published in the *Miroir des spectacles* (summer 1821) in tandem with Delacroix's pro-Rossinian cartoons mocking the Opéra and in rebuttal to Henri-Montan Berton's anti-Rossinian philippic 'De la musique mécanique et de la musique philosophique'; a pioneering and widely reprinted and translated appreciation of Rossini, first published in English in the *Paris Monthly Review* (January 1822) under the name 'Alceste' (after Molière's outspoken misanthropist; later issues locate him in Montmorency, the site of Rousseau's hermitage); the posthumously titled 'Notes d'un dilettante', published in the *Journal de Paris* (9 Sept 1824 – 8 June 1827) and signed 'M.' (He also wrote reviews for the same journal signed 'A'.); and the monthly 'Lettres du petit neveu de Grimm' (a reference to the Querelle des Bouffons) written for the *London Magazine* (1825).

While the identity of 'Stendhal' may have been an open secret in Paris, only his closest confidants and a handful of journalists on either side of the Channel knew or suspected the identity of any one of these alter-egos. Like the 'alibis' planted in *Rome, Naples et Florence*, the adoption of these pseudonyms was prompted partly by legitimate fears of reprisal. Opposition journals were aligned with academic Classicism, controlled by coteries and neutralized by government pay-offs. The *Journal de Paris* was the mouthpiece of the king's minister of police. His anonymity was meant to strengthen his voice as a lone liberal Romantic against the 'vieil roche' school of criticism practised by Parisian *hommes de lettres*. However, it left his authority open to caricature by Berlioz (*Memoires*, chap.36), whose assumptions, like those of the Stendhalien Romain Rolland, were coloured by Fétis's and Castil-Blaze's false claims that the *Vie de Rossini* was plagiarized from Carpani's *Le Rossiniane, ossia Lettere musico-teatrali* (1824), since at least half of the first part of *Vies de Haydn, de Mozart et de Métastase* had been taken from the same author's *Le Haydine, ovvero Lettere su la vitae le opere del celebre maestro Giuseppe Haydn* (1812). (The other two parts were derived mainly from works by Winkler, Rochlitz and Cramer, and Sismondi.) Since only a fraction of this body of work was reprinted after his death, the scope of Stendhal's achievement remained unknown until the second quarter of the 20th century.

His writing on music stresses the sensuality, relatively, experientialism and culturally and nationally conditioned nature of beauty, theories first published in the original digression on 'le beau idéal, antique et moderne' and the anti-Schlegelian 'note romantique' in *Histoire de la peinture*. His progressive conviction of art's 'promesse de bonheur' was later to be opposed, by Nietzsche, to Kant's definition of beauty as the object of disinterested desire, and invoked by the Frankfurt School in its critique of affirmative culture. He wanted his epitaph to read 'Arrigo Beyle, Milanese, visse, scrisse, amò. Quest'anima adorava Cimarosa, Mozart e Shakespeare'.

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JANET JOHNSON

Stengel, Georg [Jörg] (*d* Nuremburg, 1557). German brass instrument maker and dealer in woodwind and percussion instruments. He was the adopted son or perhaps the nephew of Hans Neuschel the younger; he assumed the Neuschel family name in 1535. *See* NEUSCHEL.

□

Stenger, Nicolaus [Nikolaus] (*b* Erfurt, 31 Aug 1609; *d* Erfurt, 5 April 1680). German writer on music and organist. He spent his whole life at Erfurt. He attended the St Michael Lateinschule until 1621, when he transferred to the Protestant Ratsgymnasium, which was at that time noted for its fostering of music. One of his teachers there was Liborius Capsius, director of the collegium musicum and an important Erfurt University professor. He matriculated at the university in 1626, took his bachelor's degree in 1628 and became a Master of Philosophy in 1629. He then became organist at the Protestant Thomaskirche and at the Catholic church of the Neuwerk monastery. From 1632 to 1635 he was Kantor and teacher at the Protestant school of preaching and also studied theology. In 1635 he was ordained and became deacon (in 1638 pastor) of the Kaufmannskirche in succession to Joseph Bötticher, who had won a good reputation as a musician. In 1654 he moved to Erfurt University as professor of philosophy and in 1661 became professor of theology. He was held in the highest regard at Erfurt.

Besides many theological publications Stenger produced two notable musical works. The first was a textbook for use in schools, *Manuductio ad musicam theoreticam, das ist Kurtze Anleitung zur Singekunst* (Erfurt, 1635, enlarged 2/1659, 4/1666). In this book, written in German and widely used, he provided in dialogue form a short practical introduction to figural music, followed by an anthology of fugues by various composers, most of them with words. He is specially important for his editing of the Erfurt hymnbook, *Christlichneuvermehrt und gebessertes Gesangbuch* (Erfurt, 1663). In his 11-page preface he pointed to the frequently observed arbitrary alteration of well-known hymn tunes and expressed his desire to provide churches, schools and families with a hymnbook with correct melodies. Most of the 300 or so melodies (three of which are for two voices), for over 400 hymns, date from the first half of the 16th century; the others are from 17th-century songbooks or by Thuringian composers. A number were printed for the first time in this book, making it an important source of melodies. It was in use at Erfurt until the mid-18th century.

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KARL-ERNST BERGUNDER

Stenhammar, (Karl) Wilhelm (Eugen) (*b* Stockholm, 7 Feb 1871; *d* Stockholm, 20 Nov 1927). Swedish composer, pianist and conductor. He grew up in a home where the arts were strongly encouraged: his father Per Ulrik Stenhammar (1828–75) was an architect and composer (a pupil of Lindblad, he wrote sacred choral works and songs in a Mendelssohnian style) and his mother a fine draughtswoman; his uncle and aunt, Oskar Fredrik and Fredrika Stenhammar, were both singers, and their daughter Elsa (Elfrida Marguerite) became a choral conductor (she published an edition of her mother's letters, Stockholm, 1958). The Stenhammar children and their friends formed a vocal group which was highly esteemed in the upper-class circles where they entertained. Wilhelm began to compose and to play the piano as a child, without much formal training. He never went to a conservatory but passed the organists' examination privately in 1890, after two years with Heintze and Lagergren. He did, however, attend the music school run by the eminent piano teacher Richard Andersson, and had theory lessons from Joseph Dente in 1888–9 ('terribly boring', according to his diary sketch of 1891) and later from Emil Sjögren and Andreas Hallén. Nevertheless, in composition and conducting he must be regarded as self-taught. Several of his early compositional efforts, such as the *Tre körvisor* (*c*1890) and some songs, still hold a place in the repertory.

Stenhammar may have considered his lack of formal instruction a handicap, for as late as 1909 he started a nine-year course of exercises, eventually covering 500 pages, based on Heinrich Bellermann's *Der Contrapunkt*. It is likely that his uncertainty and self-questioning were exacerbated by his high ambitions and by his feeling that he was seeking his own way, a way not quite in accord with that of his contemporaries Peterson-Berger and Alfvén. He completed his piano studies with Heinrich Barth in Berlin (1892–3) and in spring 1902 made a remarkable triple début: he performed Brahms's First Piano Concerto with the *hovkapell*; he played with the Aulin Quartet; and he had his *I rosengård* for solo voices, chorus and orchestra (1888–9) presented. Following this he appeared frequently as a soloist and gave around 1000 concerts with Aulin and his quartet all over Sweden.

Stenhammar's début as a conductor had come earlier, in 1897, when he directed the first performance of his concert overture *Excelsior!*. He held appointments as artistic director of the Stockholm Philharmonic Society (1897–1900), of the Royal Opera for one season, of the New Philharmonic Society (1904–6) and of the newly formed Göteborg Orchestral Society (1906–22). In this last post he made the city a musical rival to Stockholm: he invited Nielsen to conduct, and he organized grand choral festivals involving large numbers of composers (notably his friend Sibelius), performers and listeners.

When in 1924–5 he returned to the Royal Opera, he was already sick and physically broken.

As a composer Stenhammar began in the late Romantic style typical of Scandinavia, imbued with influences from such composers as Wagner, Liszt and Brahms. Later his work came to be dominated by a classicism of his own, based principally on a profound study of Beethoven but also on Haydn and Mozart (a fruit of his prodigious activity as a chamber musician), and on Renaissance polyphony. In his greatest compositions these traits are always tinged with a specifically Nordic colour relating to Swedish folk music, though he did not quote genuine themes to the extent that Peterson-Berger and Alfvén did. His two early music dramas, *Gildet på Solhaug* and *Tirfing*, were not successful, and though he loved the theatre and wrote a great deal of excellent incidental music, he never returned to opera. *Tirfing* (1897–8) provoked a crisis, causing him seriously to question Romantic aesthetics – and above all Wagner – but not entirely to reject them.

Stenhammar's 'second period' found him striving for more concentrated motivic work and a deeper manner. The magnificent cantata *Ett folk* (1904–5) shows these tendencies in an emotive outburst of eager national feeling; the unaccompanied hymn 'Sverige' included in the work has become one of Stenhammar's most appreciated choral pieces, though here the patriotic feeling is noble and intimate. A new stylistic advance came with the much played Second Piano Concerto, whose Beethovenian dialogue between soloists and orchestra, with the tonalities of D minor and C♯ minor in contest, has a finely improvised form. The First Symphony, however, was discarded by the composer, since the work was too obviously dependent on Beethoven, Bruckner and Wagner.

Stenhammar's third and final period may be dated from the Fifth String Quartet (1910), the first work composed after his studies in strict counterpoint. This piece lives up to its subtitle 'Serenade' in its vitality and humour, and comes to terms with folklorism in a masterly series of variations on the nursery rhyme *Riddaren Finn Komfusenfej*. Other works of the last period include two orchestral compositions which stand among the greatest in the Swedish repertory, the Serenade and the Second Symphony. The former shows Stenhammar's ripe, deep knowledge of orchestration and has a tinge of Impressionist lightness combined with a quite Scandinavian nature poetry (there are hints of Strauss and Sibelius); it is at once the most aristocratic and most lighthearted of his larger works. The symphony, on the other hand, aims at objectivity, even asceticism, as may be exemplified by the Dorian feeling of its G minor tonality and the expert handling of fugato in the finale. At the same time it is full of allusions to Swedish folk music and, in the first and scherzo-like third movements, folkdance rhythms: it brings together all the best qualities he had so far displayed.

Outstanding among Stenhammar's later compositions is the 'symphonic cantata' *Sången*, written for the 150th anniversary of the Swedish Royal Academy of Music. It consists of two main parts, the first seemingly recalling youthful *Sturm und Drang*, the second austere and slightly Handelian; these are linked by an interlude, 'Mellanspel', which is often performed separately. His other important vocal works include the early ballad *Florez och Blanzeflor*, with its brilliant orchestral accompaniment, and a large number of very finely wrought songs to poems chosen with discriminating taste. Several of these are among the most prized art songs of Sweden; the collection *Visor och stämningar* provides some exquisite examples, full of ingenious formal ideas. Finally, his series of six quartets was unique in Sweden at the time; they range from rather subservient Beethoven copies to an increasingly personal and assured style in the last three.

Stenhammar's son Claes Göran Stenhammar (1897–1968) was cantor at the Storkyrkan in Stockholm and later a teacher at the conservatory. Stenhammar himself had few pupils, though Rosenberg received certain decisive influences from him and may be said to have passed these on to younger generations.

WORKS

(*selective list*)

STAGE

Operas: Gildet på Solhaug (3, after H. Ibsen), op.6, 1892–3; Tirfing (mystical saga-poem, prol, 2, epilogue, A. Boberg), op.15, 1897–8

Incid music: Ett drömspel (A. Strindberg), concert version arr. H. Rosenberg; Lodolezzi sjunger (H. Bergman), also suite; Chitra (R. Tagore), suite arr. Rosenberg; Romeo och Julia (W. Shakespeare), also suite

ORCHESTRAL AND VOCAL ORCHESTRAL

Orch: Pf Conc. no.1, b♭, op.1, 1893; Excelsior!, sym. ov., op.13, 1896; Sym. no.1, F, 1902–3; Pf Conc. no.2, d, op.23, 1904–7; 2 sentimentala romanser, A, f, op.28, vn, orch, 1910; Serenade, F, op.31, 1911–13, rev. 1919; Sym. no.2, g, op.34, 1911–15

Choral orch: I rosengården (K.A. Melin), solo vv, vv, orch, 1888–9, unpubd; Norrland (D. Fallström), male vv, orch, full score lost, arr. male vv, military band by I. Widner, 1901; Snöfrid (V. Rydberg), op.5, solo vv, vv, orch, 1891; Ett folk (V. von Heidenstam), op.22, Bar, vv, orch, 1904–5; Midvinter, op.24, vv, orch, 1907; Folket i Nifelhem, Vårnatt (O. Levertin), op.30, 1911–12, unpubd; Sången (T. Rangström), op.44, solo vv, vv, orch, 1921

Solo vocal orch: Florez och Blanzeflor (Levertin), op.3, Bar, orch, 1891; Ur idyll och epigram av J.L. Runeberg, op.4a, Mez, orch, 1893; Ithaka (Levertin), op.21, Bar, orch; 4 Stockholmsdikter (B. Bergman), op.38

SONGS

all for 1 voice and piano

Sånger och visor, *c*1888: I skogen (A.T. Gellerstedt), Ballad (Melin), När sol går ned (Melin)

2 visor ur En glad gut av Bjørnsterne Bjørnson, *c*1888: Lokkeleg, Aftenstemning

Ur Idyll och epigram av J.L. Runeberg, op.4b, 1893: Flickan kom ifrån sin älsklings möte, Flickan knyter i Johannenatten

7 dikter ur Ensamhetens tankar av Verner von Heidenstam, op.7, 1893–5: Där innerst i min ande bor en gnista, I enslighet försvinna mina år, Min stamfar hade en stor pokal, Kom, vänner, låt oss sätta oss ned, I Rom, i Rom, dit ung jag kom, Du söker ryktbarhet, Du hade mig kär

5 visor ur Idyll och epigram av J.L. Runeberg, op.8, 1895–6: Lutad mot gärdet, Dottern sade till sin gamla moder, Den tidiga sorgen, Till en ros, Behagen

2 Minnelieder (W. von der Vogelweide), op.9, 1895–6: Ein Kuss von rothem Munde, Heil sei der Stunde

2 digte af J.P. Jacobsen, op.10: Du Blomst i Dug, 1895, Irmelin Rose, 1888–9

4 svenska sånger, op.16, 1893–7: Låt oss dö unga (Heidenstam), Guld och gröna skogar (T. Hedberg), Ingalill (G. Fröding), Fylgia (Fröding)

3 Lieder von Heinrich Heine, op.17, *c*1890: Ich lieb, eine Blume, Sie liebten sich beide, Ein Fichtenbaum steht einsam

5 sånger av Bo Bergman, op.20, 1903–4: Stjärnöga, Vid fönstret, Gammal nederländare, Månsken, Adagio

Visor och stämningar, op.26, 1906–9: Vandraren (V. Ekelund), Nattyxne (E.A. Karlfeldt), Stjärnan (Bergman), Jungfru Blond och jungfru Brunett (Bergman), Det far ett skepp (Bergman), När genom rummet fönsterkorsets skugga glider (Heidenstam), Varför

till ro så brått? (Heidenstam), Lycklandsresan (Fröding), En strandvisa (Fröding), Prins Aladin av Lampan (Fröding)
Kejsar Karls visa (Levertin), op.32, 1910
4 dikter av Verner von Heidenstam, op.37, 1918: Jutta kommer till Folkungarna, I lönnens skymning, Månljuset, Vore jag ett litet barn
4 Stockholmsdikter (Bergman), op.38, 1917–18: Kväll i Klara, I en skogsbacke, Mellan broarna, En positivvisa
Efterskörd, 5 sånger: Var välsignad, milda ömsinthet (Fröding), 1904; Tröst (Fröding), 1904; Hjärtat (Bergman), 1917; Klockan (Bergman), 1923; Människornas ögon (Bergman), 1923
5 posthuma sånger, 1917–24 (1928): Melodi (Bergman), Under vintergatan (Bergman), Amiens' sång: Blås, blås du vintervind (Shakespeare), Minnesång (Karlfeldt), Orfeus med sin lutas klang (Shakespeare)

OTHER WORKS

Unacc. choral: 3 körvisor till dikter av J.P. Jacobsen, 1890; Norrland [from cantata Norrland]; Sverige (from cantata Ett folk]
Chbr: Str Qt no.1, C, op.2, 1894; Str Qt no.2, c, op.14, 1896; Str Qt no.3, F, op.18, 1897–1900; Sonata, a, op.19, vn, pf, 1899–1900; Str Qt no.4, a, op.25, 1904–9; Str Qt no.5 (Serenad), C, op.29, 1910; Str Qt no.6, d, op.35, 1916
Pf: Sonata, g, 1890; 3 fantasier, op.11, 1895; Sonata, A♭, op.12, 1895; Sensommarnätter, op.33, 5 pieces, 1914

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BO WALLNER, HANS ÅSTRAND

Stenhouse, William (*b* Roxburghshire, 1773; *d* Edinburgh, 10 Nov 1827). Scottish antiquarian. He was an Edinburgh accountant and folksong enthusiast who was commissioned in about 1815 by the publisher John Blackwood to write a scholarly work *Illustrations of the Lyric Poetry and Music of Scotland*; this was a series of short notes, one on each of the 600 songs in *The Scots Musical Museum* (1787–1803), and was intended to accompany a reprint of that collection. A letter describing the progress of Stenhouse's *Illustrations* appeared in *Blackwood's Magazine* in July 1817; in 1820 it was completed and the type was set up, but for various reasons the publication was delayed until 1839, after Stenhouse's death.

Stenhouse's 600 short articles contain essential information on Scottish folk music in the late 18th century. Described by Laing (preface to *The Scots Musical Museum*, Edinburgh, 1839) as 'a mass of curious matter regarding the poetry and music of the last century', they include reminiscences by and about Robert Burns, James Johnson, Stephen Clarke, George Thomson and others involved in Scottish folksong research around 1790, as well as Stenhouse's own recollections of music in Roxburghshire in his childhood. Stenhouse tended to copy inaccurate facts from earlier studies, and to be over-dogmatic in supplying dates and nationalistic origins to individual tunes; for these reasons his work was attacked by William Chappell (1859) and John Glen (1900).

DAVID JOHNSON

Stenings. English composer who may be identifiable with Oliver Stoning (*d c*1563), possibly the father of HENRY STONING.

Stentato [Stentando] (It.: 'with difficulty'; past participle of *stentare*: 'to be in difficulty'). An expression mark often used by Verdi in vocal lines at moments of extreme anguish. But its history goes back much further; Brossard wrote in his *Dictionaire de musique* (1703):

> It is put in to show not only that one should work or 'se donner de la peine' in singing a piece, but also that one should push the voice with all possible strength and sing as though one were suffering much, or in a manner which might make one feel or which expresses the sadness that has penetrated one.

The gerund *stentando* ('having difficulty') is also found.

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Stenton, Paul. *See* WINNER, SEPTIMUS.

Stentorphone. *See under* ORGAN STOP.

Stentzsch, Rosine. German singer and actress. *See* LEBRUN family, (4).

Stenzl, Jürg (Thomas) (*b* Berne, 23 Aug 1942). Swiss musicologist. He studied the recorder then the violin (from 1949) and from 1961 the oboe with Walter Huwiler. He completed his first degree in musicology with Geering and Dickenmann at Berne University (1963–8), spending a year in 1965 at the University of Paris, where he worked under Chailley. He took the doctorate at Berne University in 1968 with a thesis on the 40 clausulas of *F-Pn* lat.15139. He then began teaching at the University of Fribourg, where he completed the *Habilitation* in 1974. He was appointed professor at Fribourg in 1980. In 1992 he moved to Vienna and was artistic director of Universal Edition; in 1993 he was awarded a second *Habilitation* for his book on Italian music from 1922 to 1952 (1990). He was made professor of musicology at Salzburg University in 1996; other institutes where Stenzl has acted as guest professor include the Technische Universität, Berlin (as interim professor for Dahlhaus), universities throughout Switzerland, Cremona University and the Graz Musikhochschule.

In 1971 Stenzl became a member of the central committee of the Société Suisse de Musicologie (a position he held until 1992) and in 1975 editor of the *Schweizerische Musikzeitung*; he was also co-editor of *Contrechamps* and *Musica/Realtà* (1983–92). As an avid promoter of contemporary music he has organized international congresses in Boswil (1982–8), directed concert series in Fribourg ('Festival Belluard/Bollwerk' 1985–90; 'Musiques du Frizième Siècle' 1990–94), acted as artistic adviser of the Donaueschinger Musiktage (1994) and is a director of the electronic studio of the Heinrich Strobel Stiftung (from 1992).

Stenzl established his reputation initially as a medievalist, specializing in the Notre Dame school, but his interests quickly broadened to include Corelli (whose chamber sonatas he edited for the collected edition), Handel, the history of musical interpretation and 20th-century composers, particularly Berg and Nono. Stenzl has been a major contributor to music dictionaries in German (*Pipers*, *MGG1*, *MGG2*) and English (the sixth and seventh editions of *The New Grove Dictionary of Music*

and Musicians), and his prolific writings on modern music have shed light on a little-known repertory.

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ETIENNE DARBELLAY/R

Step (Ger. *Schritt*, *Tonschritt*). The melodic interval of a major or minor 2nd (i.e. a tone or a semitone), in contrast

to a leap (or 'skip'). Melodic movement by tones and semitones is called 'stepwise' or 'conjunct' motion.

Štěpán, Josef Antonín [Steffan/Stephan, Joseph Anton; Steffani/Stephani, Giuseppe Antonio] (*b* Kopidlno, Bohemia, bap. 14 March 1726; *d* Vienna, 12 April 1797). Czech composer, keyboard teacher and virtuoso, active in Austria. His musical gifts were probably first nurtured by his father, who was organist and schoolmaster in Kopidlno. When the Prussian army invaded Bohemia in 1741, the boy fled to Vienna, where he sought the patronage of the lord of the Kopidlno estate, Count František Jindřich Šlik [Franz Heinrich Schlick]. He studied the violin with the count's music director, Hammel (whom he later succeeded), and became an early harpsichord and composition pupil of the court composer G.C. Wagenseil. Štěpán distinguished himself as a gifted composer and as one of the most brilliant harpsichordists in Vienna. He enjoyed a considerable reputation as a teacher, and throughout his career composed didactic pieces. On 14 July 1766 he was appointed Klaviermeister to the young archduchesses Maria Carolina (later Queen of Naples) and Maria Antonia (later Queen of France), but by August 1775 he had ceased his court duties. Partly because of a temporary loss of sight he was allowed to retain his annual salary of 500 florins as a pension. He resumed private teaching, and was a guest in fashionable salons. He also continued composing until his very last years. He died in obscurity, the obituary notice in the *Wiener Zeitung* of 19 April 1797 merely recording his sudden death from a stroke. In his will, dated 5 August 1795, he left the greater part of his sizeable estate in trust for the school in Kopidlno. His pupil, the novelist Caroline Pichler, described him in her memoirs as 'a humorous man of a distinctive personality, who combined the oddities common to all artists, especially musicians, with some peculiarities of his own. But he knew his art thoroughly and had an inexhaustible fund of good humour'.

Štěpán's distinctive contribution to the Classical style and the intrinsic value of his music still await full recognition. He is acknowledged for the historical importance of his collections of lieder, the first of their kind to be published in Vienna, but his real significance lies in the keyboard music, which spans the whole of his creative life. The divertimentos and sonatas of the early period, before about 1765, already show a mastery of the new Italian manner and a gift for attractive ideas creatively worked out in some notably forward-looking pieces. The slow minor-key introduction to a sonata of 1763 was the prototype for later examples in sonatas and concertos. Štěpán firmly established a colourful personal style, and in the publications of the 1770s, all substantial four-movement works, produced some of the most interesting of Viennese sonatas. His keyboard idiom is characterized by a full texture animated by complex part-writing, intricate thematic configurations and an impressive rhythmic vitality and impetus.

The mature keyboard works, from the late 1770s, are conceived for the piano, with appropriate stylization and an idiosyncratic use of dynamics. Štěpán's style in all genres shows a successful transformation into a Classical manner that is close to Mozart in its cantabile themes and melodic chromaticism, and to Haydn in keyboard style and structural ingenuity, with many stylistic parallels in addition. His individuality is evident in the continuing incorporation of fantasia effects (preludes, cadenzas, capriccios) and programmatic elements (sonatas, and the subjective *Duello* and *Spirito incostante*). The trend towards thematic integration and his liking for formal experiments resulted in the creation of hybrid forms on sonata, variation and rondo principles for single-movement capriccios, *Variazioni combinate* and sonatas. Other late sonatas are in two or three extended movements, sometimes with an introduction, but always without a minuet and trio. His expressive range extends from introspective gravity and temperamental outbursts to witty exuberance. Some late keyboard and chamber music pieces show self-borrowing and an exaggerated use of favourite motifs and other devices.

Štěpán's keyboard concertos are unique in the regular use of expressive minor-key slow introductions, with the soloist taking part. In his first movements proper he transformed the traditional ritornello pattern to produce a variety of formal schemes, finally favouring movements based, unconventionally, on sonata form principles. The slow movements were the last to develop in individuality, but eventually he dispensed with the customary prolific solo figuration and they became vehicles for melodic and dramatic interest. The character of the finales was changed, as in the sonatas, by the adoption of folksong-like themes as a means to further progress. The finales of the late concertos are large-scale movements in various types of sonata form, and are as weighty as first movements. Štěpán maintained an independent course which led him to anticipate the 'accompanied sonata' concept of the concerto, in which the soloist dominates almost completely. He was one of the most advanced concerto composers in Vienna before Mozart, but after his death his music soon fell into neglect.

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7 hymns in Lieder zur öffentlichen und häuslichen Andacht (Prague, 1783)

Doubtful: Missa, 1761, *CZ-Bm*; Requiem, *Bm*, *Pu*; Laudate pueri, Beatus vir, *D-SWl*; 2 Christmas pastorellas: C, 1762, collab. J.G. Zechner, *A-GÖ*; D, *M*

Spurious: 2 missae solemnes, probably by Anton Carl (*c*1717–84) and Georg Reutter (ii), *D-SWl*

Lost: hymns in Leitmeritzer Choralbuch (Leitmeritz, 1846); Requiem, formerly attrib. Dittersdorf, according to Vacek (1827); Der unschuldig angeklagte ... Weltheiland (orat) perf. Prague, 1757, according to Dlabacž (1815); Lauda Sion, 1764; De martyre; De sancto; Litaniae Lauretanae; Missa solemnis brevior; Off

SECULAR VOCAL

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Sammlung [25] deutscher Lieder, ii (1779)

Gesang bei dem Beschlusse der ... Prüfung der 31 Unteroffiziere und Gemeinen (1780)

Sammlung [24] deutscher Lieder, iv (1782)

1 lied in Wienerischer Musenalmanach (1781)

2 lieder in Liedersammlung für Kinder und Kinderfreunde (1791)

2 lieder, *A-Wn*

Der Doktor Daunderlaun (op, 2), *Wgm*, *CZ-Pnm*

KEYBOARD

6 divertimenti [op.1] (1759), ed. in MAB, lxiv (1964)
6 sonate, op.2 (1760), 1 movt ed. in MVH, xv (1966/R)
40 preludi per diversi tuoni (1762)
Parte 1a del op.3 continente 3 sonate (1763); Parte 2a … continente 3 sonate (1766); Parte 3a (1771), lost; pts 1–2 ed. in MAB, lxiv (1964); 7 minuets from opp.1–3 ed. in MVH, ix (1962/R)
Sonata I (1771), II (1771–6), III (1776); all ed. in MAB, lxiv (1964); minuet from I also ed. in MAB, xiv (1953/R); minuet from III repr. in Anleitung zum Gesange (Ofen [Buda], 1798), also ed. in MVH, ix (1962/R)
6 sonates choisies, hpd/pf, par … Steffann et Rutini (Paris, 1773) [4 sonatas of movts from opp.1–3]
Parte 2a continente 90 cadenze, fermade, e capricci, hpd/pf (1783), 1 repr. in Blumenlese für Klavierliebhaber, ii (Speyer, 1785)
25 variationi, pf (1785–92 and 1797)
23 divertimentos and sonatas, incl. 6 soli [no.4 lost], Br. cat. 1768, *B-Bc*, *CZ-KRa*, *D-Bsb*, *DK-Sa*, *H-Bn*, *I-Vc*: 8 sonatas ed. in MAB, lxx (1968)
5 capriccios, *A-Wgm*, *CZ-KRa*, *Pnm*, *D-Bsb*, ed. A. Weinmann (Munich and Duisburg, 1971)
5 sets of variations, *CZ-KRa*, *D-Bsb*, *H-Bn*
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3 programmatic pieces, 10 contradanze, *CZ-KRa*
23 minuets, *Pnm*, 13 minuets, *Pk*, *D-Bsb*, 12 minuets, *D-Dl*, *I-Vc*
8 deutsche Galanterie Stücke, *A-Wn*, *D-Bsb*
12 single sonata movts, 3 alternative versions of sonata movts, 4 sinfonia arrs., 5 doubtful pieces, *A-Wgm*, *Wn*, *B-Bc*, *CZ-KRa*, *Pnm*, *D-Bsb*, *DGs*, *ROu*, *H-Bn*, *I-Vc*
Cadenza for kbd conc. by Vanhal, *A-Wgm*
Fantasia, Br. cat. 1769, lost
Movt, lost, ed. in Biba (1984)

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Orch: 8 sinfonie, incl. 2 in Br. cat. 1766, *A-Gd*, *CZ-Pnm*, *D-SWl*, *H-Gc*, 1 doubtful, *CH-MÜ*; 4 sinfonie, Br. cat. 1766, lost; Parthie, 1760, lost
Concs.: 6 concs., hpd/harp, op.3 (Paris, *c*1773), incl. 1 in Br. cat. 1767, nos.3–6 lost; 36 concs., hpd/pf, incl. 7 in Br. cat. 1763, 3 in 1766, 1 in 1767, *A-Wn*, *Wgm*, *B-Bc*, *CZ-Bm*, *KRa*, *Pk*, *Pnm*, *TC*, *D-Bsb*, *Dl*, *Rtt*, *H-Bn*, *I-Vc*, 2 ed. H. Picton (London, 1976) and in RRMCE, xi (1980); 1 conc., hpd/pf, lost; 2 concs., 2 hpd, *D-Bsb*, 1 doubtful, 1 arr. by J. Diettenhofer and pubd as J. Haydn's HXVIII: G2
Chbr: Concertino, hpd, fl, vn, vc, Br. cat. 1769, *D-Bsb*, ed. in RRMCE, xxxiii (1989); Concertino, hpd, fl, vn, b, 2 hn, Br. cat. 1769, *CZ-KRa*, *D-Bsb*, *SWl*, ed. in MAB, xxxix (1959); 7 trios, vn, vc, hpd/pf, incl. 1 in Br. cat. 1766, 1 in 1767, *A-Wn*, *B-Bc*, *CZ-KRa*, 1 ed. in RRMCE, xxxii (1989) and also arr. 2 hpd, *KRa*, 1st movt ed. in DČHP; Sonata, vn, pf, *D-Bsb*, ed. S. Gerlach and Z. Pilková (Munich, 1985); Variations, vn, pf, *A-Wgm*, *CZ-KRa*, *D-Bsb*; quattro, hpd, 2 vn, b, lost; quattro, hpd, fl, vn, b, lost

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HOWARD PICTON

Štěpán, Pavel (*b* Brno, 28 May 1925; *d* Prague, 30 Sept 1998). Czech pianist, grandson of Vilém Kurz (1872–1945). His parents were well-known pianists. His grandfather taught him the piano, and he gave his first public performance at the age of 16, playing Bach and Debussy. In 1943, with the Czech PO under Rafael Kubelík, he played Mozart's Concerto in C minor, and the following year he gave a solo recital. Štěpán's repertory centred on Mozart's piano concertos, but embraced works by Bach, Beethoven, Schubert, Brahms, Debussy and Prokofiev, in all of which his refined technique and poetic expressiveness were also revealed; he often included Czech and contemporary works in his programmes. Occasionally he played quintets by Schumann and Dvořák with the Smetana Quartet, and he often performed piano duets or duos with Ilja Hurník. In 1961 Štěpán began teaching at the Prague Academy of Music (AMU) and at interpretation seminars abroad. He gave successful concerts in many European countries, and his recordings, including many Suk piano and chamber works, have been highly praised. He wrote for the daily press and published occasional reviews in *Hudební rozhledy*.

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ALENA NĚMCOVÁ

Štěpán, Václav (*b* Pečky, nr Kolín, Bohemia, 12 Dec 1889; *d* Prague, 24 Nov 1944). Czech pianist, writer and composer, father of PAVEL ŠTĚPÁN. He studied musicology under Nejedlý at Prague University, graduating in 1913, and continued his studies both at the German University in Prague and in Berlin. He appeared as a pianist from the age of 18, giving Novák premières (*Pan*, *Exotikon*) by the time he was 22. His piano studies, begun with Josef Čermák in Prague (1895–1908), continued with James Kwast in Berlin and, after the war, with Blanche Selva in Paris. The Paris influence was especially important and led to a number of concert tours of Paris and the French provinces (1919, 1920, 1922) and other engagements in London (1919), Berlin and Yugoslavia (1924). In Prague he taught aesthetics and later piano at the conservatory

and appeared frequently both as soloist and chamber player with the Ševčík and the Czech Quartets. He specialized in new Czech music, introducing works by Suk, Novák, Axman, Křička, Vomáčka and others. He was active as editor, critic and writer (an authority on Suk and Novák) and wrote the Czechoslovak entries in A.E. Hull's *Dictionary of Modern Music and Musicians* (London and New York, 1924/*R*). A pupil of Novák, he composed piano, chamber and vocal works, many of which were published in Paris and Vienna. After the age of 30, however, he abandoned composition in favour of his other activities.

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JOHN TYRRELL

Step'anian, Haro Levoni (*b* Yelizavetpol [now Gyanja], Azerbaijan, 13/25 April 1897; *d* Yerevan, 9 Jan 1966). Armenian composer. He studied composition under Gnesin at the Moscow Music College (1923–6) and under Shcherbachyov and K'ushnar at the Leningrad Conservatory (1926–30). Thereafter he settled in Yerevan, teaching at the conservatory and holding the presidency of the Armenian Composers' Union (1938–48). He became a People's Artist of Armenia in 1960. His operatic, orchestral and chamber music played an important part in the development of Armenian music from the 1930s to the 1950s; though he followed the Armenian tradition, and in particular the work of Komitas, he drew into it certain features from Prokofiev and Shostakovich. Folk music remained an essential source of thematic material. Step'anian's operas cover a wide range, from the improbable, satiric parable *Kaj Nazar* ('Brave Nazar') to the epic *Sasuntsi Davit'* ('David of Sasun'), from the revolutionary *Lusabatsin* ('At Dawn') to the historical, romantic *Nune*. The use of the chorus is a major feature, whether in the static, oratorical writing of *Sasuntsi Davit'* or the dynamic material of *At Dawn*. In *Sasuntsi Davit'* the archaic setting is evoked through the use of sacred *sharakan* melodies, hymns, heavy measured rhythms and strict polyphony; these are also found in the First Symphony, an epic piece of harmonic richness and contrapuntal mastery, after the model of Komitas's choruses. Step'anian was also a master of the lyrical miniature: his song accompaniments are of great refinement in their harmonic colour, and some piano pieces (the preludes and the sonata) show traces of impressionism. Of a mainly lyrical and psychological nature, they are notable for their subtle timbral nuances, folksong imitations and rhythmic formation.

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SVETLANA SARKISYAN

Stepanova, Yelena Andreyevna (*b* Moscow, 5/17 May 1891; *d* Moscow, 26 May 1978). Russian soprano. She studied singing with M. Polli. From 1908 she sang in the Bol'shoy chorus until, after a successful début as Antonida (*A Life for the Tsar*), she became a soloist in 1912. Stanislavsky, who had great influence on her, prepared her for the roles of Gilda (1919) and Tat'yana (1921); she was also influenced by the conductors Václav Suk, Cooper and Golovanov and the director Lossky, as well as by Chaliapin, Sobinov and Nezhdanova. Her singing was distinguished by rare clarity, crystalline coloratura and artistic sensitivity. Her Rimsky-Korsakov portrayals were fascinating: Marfa (*The Tsar's Bride*), the Snow Maiden, Pannochka-Rusalka (*May Night*) and the Queen of Shemakha (*Golden Cockerel*), among others. Her repertory also included Glinka's Lyudmila, Violetta, Elsa, Meyerbeer's Marguerite de Valois and Lakmé. She left the opera stage in 1944.

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I.M. YAMPOL'SKY

Stephan, Clemens. *See* STEPHANI, CLEMENS.

Stephan, Josef Anton. *See* ŠTĚPÁN, JOSEF ANTONÍN.

Stephan, Rudi (*b* Worms, 29 July 1887; *d* Galicia, 29 Sept 1915). German composer. The elder of two sons, he was born to a respected small-town lawyer, Geheimrat Dr Karl Stephan, and his wife, Berta Schmidt Stephan. His first music teacher was the city's music director, Karl Kiebitz. During his Gymnasium years he occasionally participated in local and regional events sponsored by such groups as the Worms Musikgesellschaft und Liedertafel, and the Wagner Verein, of which his father was an active board member. By 1904 he had begun composing, mostly songs and other short pieces. His interest in visual art led him to take up watercolour landscape painting, and with a friend he experimented with the concept of a *Farbklavier*.

In the spring of 1905 Stephan persuaded his parents to allow him to leave school without graduating and to

study in Frankfurt with Sekles. Little is known of his experiences in Frankfurt, or of the reason for his departure to Munich one year later to study with Rudolf Louis. His studies with Louis (until 1908) seem to have been restricted, as were those with Sekles, to harmony and counterpoint. During his time in Munich he also studied the piano with Heinrich Schwartz and attended philosophy lectures at the university. One document indicates that he had brief contact with Reger, but it seems likely that he chose never to study composition formally. Although intent on learning craft, he seems to have deliberately avoided anyone who might have served as a mentor or influenced his creative attempts.

Most of Stephan's early works remained fragments; before 1908 the only compositions he completed seem to have been songs and a few keyboard pieces. In July 1908 he finished his first large work, *Opus 1* for orchestra. The next two years were entirely taken up with the one-act opera *Vater und Sohn*, the orchestral *Groteskes Opus 2* (both of which remained fragments) and three completed works: *Liebeszauber*, a ballad for tenor and orchestra, *Musik für Orchester*, and *Musik für Geige und Orchester* (none of which are identical with later works bearing those titles). He thought enough of these works to present them in a public concert (January 1911) for which he hired the Munich Konzertverein orchestra.

Immediately following the concert, which was a mixed success, Stephan began a number of new works including *Groteske* for violin (possibly an occasional piece for the Munich *Fasching*), *Zweite Musik* for organ and orchestra, and the opera *Die ersten Menschen*. By November he had completed the major chamber work of his oeuvre, *Musik für sieben Saiteninstrumente*; the next year saw the reworking of a new orchestral piece that became the *Musik für Orchester* known today. Performances of these last two compositions in the 1912 and 1913 festivals of the Allgemeiner Deutscher Musikverein catapulted Stephan's name into the front ranks of promising young German composers. The orchestral work was given a number of performances during the subsequent concert season and, more importantly, led to a publishing contract with B. Schott's Söhne in 1913.

Apart from reworking *Liebeszauber* for baritone and orchestra and completing what was possibly a totally new *Musik für Geige und Orchester* (no materials are extant for the first), Stephan was principally occupied in 1913–14 with his setting of Otto Borngräber's 'erotic mysterium' *Die ersten Menschen*, the work for which he considered all preceding compositions to have been studies. Ludwig Rottenberg of the Frankfurt Opera had provisionally accepted the work for performance in early 1915 and Schott was to begin preparing a piano-vocal score and orchestral material when these plans collapsed with the outbreak of World War I. Though he seems to have had reservations about the war, Stephan volunteered for service. His basic training began in March 1915 and in September he was sent to the Eastern front, where he was killed two weeks later.

Stephan was only 28 years old when he died, yet his oeuvre bears the stamp of a strong personality with a distinctive voice. Both his musical language and his aesthetic are rooted in the late 19th-century German style defined by Wagner and Liszt. His music was distinguished, however, by his desire to eliminate what he saw as non-essential stylistic features and extra-musical associations. The note he appended to his first completed orchestral work, *Opus 1* – 'no poetic title, not the designation tone poem, nothing' – explains not only his repeated use of the generic title 'Musik für … ', but also his underlying belief in expressive content created entirely by musical means. Interestingly for his time, this aesthetic was in no way at odds with the demands of music drama as he understood and sought to create it.

Stephan's harmonic language, while explicable as an extension of tonal practice, relies on the exploitation and retroactive redefinition of ambiguities, as well as on modal, particularly plagal, connections. None of his works follows a traditional schema, yet all are characterized by a hierarchical, sometimes self-reflexive, organization of musical events, each of which can be defined as much by timbre, rhythm or gesture as by motive or harmony. Many of his works are cast in an arch form in which opening material returns, transformed, at the conclusion.

What is perhaps most astonishing about the trajectory of Stephan's reception is that his music continued to have contemporary relevance after his death. Before the outbreak of World War I some thought that Stephan might be the new voice of German music. By the time the war was over the concerns of German musical life, indeed the definition of new music, had changed radically. Yet during the postwar era, Stephan's music was seen to have anticipated the aesthetic of Neue Sachlichkeit. His name, nonetheless, may have been forgotten had it not been for his friend Karl Holl, Paul Bekker's successor as critic of the *Frankfurt Zeitung*. Holl published a perceptive monograph on Stephan in 1920 and helped bring about a number of performances, including the première of *Die ersten Menschen* (1920, Frankfurt; the first of a number of productions during the Weimar era) and Schott's publication of the remaining principal works and 16 of the late songs.

Most of the papers and autographs that document Stephan's life and work were destroyed as a result of a 1945 bombing raid on Worms, and with the end of World War II performances became sporadic. Yet in the broad reassessment of early Modernism that began in the 1970s and 80s the distinctive formal and tonal language of his music and its unmistakable individuality led to a renewed appreciation of his achievement.

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complete list of surviving compositions

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Principal publisher: Schott

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JULIANE BRAND

Stephan, (Gustav-Adolf Carl) Rudolf (*b* Bochum, 3 April 1925). German musicologist. Until 1947 he was educated in Heidelberg, studying the violin at the conservatory and music theory under Fortner at the Evangelisches Kirchenmusikalisches Institut; at the university he studied musicology with Besseler, philosophy and art history; he continued studying musicology at Göttingen University under Gerber, taking the doctorate there in 1950 with a dissertation on early motets. In 1963 he completed his *Habilitation* at Göttingen with a study of the antiphon and subsequently became a lecturer there. He was appointed professor of musicology at the Free University of Berlin in 1967, retiring in 1990. He was president of the Institut für Neue Musik und Musikerziehung, Darmstadt (1970–76), some of whose publications he has also edited; he was also president of the Gesellschaft für Musikforschung (1980–89) and the Internationale Schoenberg Gesellschaft (1989–96), for which he organized conferences (Vienna, 1974 and 1984; Duisburg, 1993) and edited conference reports (Vienna, 1978, 1986, 1996). He has prepared critical editions of the works of Mahler and Schoenberg and is chief editor of the collected edition of Berg's works. The government of Austria awarded him the Grosses Goldenes Ehrenzeichen in 1981.

Stephan's main areas of research are medieval music and music after 1700; he has concentrated particularly on Bach, Mahler, the Second Viennese School, and more recently on Pfitzner, Reger and Hindemith. He is primarily interested in drawing on important new sources and in examining the relationship between music theory and techniques of composition. He also analyses the criteria by which the musical quality, and hence the historical relevance, of a work is judged, particularly in 20th-century music. His dictionary, *Musik* (1957), and his books are written in a style that is both scholarly and readily accessible.

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HANS HEINRICH EGGEBRECHT/ALBRECHT RIETHMÜLLER

Stephănescu, George (*b* Bucharest, 13 Dec 1843; *d* Bucharest, 25 April 1925). Romanian composer, conductor and teacher. He studied harmony and the piano with Wachmann at the Bucharest Conservatory (1864–7); at the Paris Conservatoire (1867–71) he was a pupil of Réber (harmony), Auber and Thomas (composition), Delle (singing) and Marmontel (piano). Returning to Romania, he taught singing and opera from 1872 until 1904 at the Bucharest Conservatory, where his pupils included Teodorini, Darclée, Nuovina, Giovanni Dimitrescu and many others who were to make international reputations as opera singers. Stephănescu himself was never a professional singer, but he was an outstanding teacher, and he summarized his method in *Despre mecanismul vocal* ('On the vocal mechanism') (Bucharest, 1896). He conducted at the Bucharest National Theatre from the foundation of the Romanian Opera in 1877; he also helped to further opera in the city by training the house singers and by financially supporting productions

by private companies. To assist in the establishment of a national repertory he composed many stage works, some of them in a patriotic vein (e.g. *Peste Dunăre* and *Petra*). Stephănescu was also the composer of the first Romanian symphony (1869) and of many songs, often drawing on folk music. Other works that present folklike melodies in bold relief include the *Uvertura naţională* and, above all, the short symphonic poems suggested by the landscape of the Căpăţîneni village where he spent summer holidays. Stephănescu did not use authentic peasant tunes, but rather original themes in folk style, harmonizing them within the major–minor system. It is in the songs that his powers as a melodist are most finely displayed, particularly in *Kamadeva*, *Somnoroase păsărele* ('Sleepy little Birds'), *Şi dacă ramuri bat în geam* ('And when the Branches knock against Windows'). In addition to his other activities, Stephănescu reformed the curricula of the Bucharest Conservatory, wrote music criticism for the Romanian press and translated several opera librettos. He was perhaps the greatest Romanian musician before Enescu.

WORKS
(*selective list*)

VOCAL

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Cîntările Sf Liturghii a lui Ioan Gură de Aur [Liturgical songs of St John Chrysostom], 1894; Lieduri (Eminescu), 1887–95; Visul Sclavului [The Slave's Dream] (V. Conta), 1v, pf, 1901

INSTRUMENTAL

Orch: Sym., A, 1869; Uvertura naţională, 1876; In munţi [In the Mountains], sym. poem, 1888; In crîng [In the Meadow], sym. poem, ?1889; Intre flori, sym. poem, ?1890; In alte timpuri [In Old Times], sym. poem, 1895; Idilă, sym. poem, 1902

Chbr: Pf Sonata, A, 1863; Sonata, vc, pf, 1863; Octet, G, 1866; Septet, G, ?1870; Str Qt, F, ?1870

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VIOREL COSMA

Stephani, Agostino. *See* STEFFANI, AGOSTINO.

Stephani [Stephan, Stephanus], **Clemens** (*b* Buchau [now Bochov], nr Carlsbad [now Karlovy Vary, Czechoslovakia], probably *c*1530; *d* Eger [now Cheb, Czechoslovakia], mid-Feb 1592). Bohemian music editor, poet, printer, bookseller and ?composer. He may have attended the Lateinschule at Eger or the one at Joachimsthal (now Jáchymov). In 1554, according to his own testimony, he was a student at Leipzig. From April 1558 for about a year he was Kantor at the Lateinschule at Eger. In 1561 he applied again for this post but was refused. Between 1559 and 1567 he seems to have travelled about a good deal – he is known to have visited Budweis (now Ceské Budějovice), whose choir he praised highly, Ossegg, Prague and Nuremberg – and he also had several private pupils. Title-pages of his prints indicate that from at least 1567 until 1569 he was again living at Eger. In 1569–70 he probably stayed for some time at Nuremberg. From 1571 to 1574 he worked as a bookseller at Schlaggenwald, Bohemia, and from 1574 until his death he lived at Eger, where he was permitted to engage in bookselling only at public markets and where he also for some time owned a printing press. He was a difficult, quarrelsome man, who was unable to obtain a settled professional position and even spent some time in prison. J. Goldammer, Rektor at Eger, wrote in 1584 of his 'poisonous, blasphemous tongue', and the Eger town council forbade performances of his play *Alexander* because it contained libellous verses about Goldammer. He knew well Johann Hagius and Jobst vom Brandt. He died penniless and left many debts.

Stephani was once known chiefly as a dramatic poet in the Hans Sachs tradition, but his numerous other activities, especially as a humanist scholar and music editor, deserve recognition. In his various literary and scholarly publications he strove for the improvement of national education and the moral uplift of his fellow men on the basis of his Protestant faith. He may well have had much to do with the cultural flowering at Eger between about 1565 and 1585 and may have been responsible for the appointment in 1570 of Hagius – another contentious figure – as town preacher. The bulk of his publications appeared between 1567 and 1572–3, several of them in a single year, 1568. In his music anthologies, international composers rub shoulders with little-known men of mainly local interest, such as Melchior Bischoff, Christophorus Cervius, Wolfgang Ottho Egranus, Valentin Rab, Josephus Schlegel and Andreas Schwartz (Francus). Despite the obviously conservative view of music found in his remarkable preface to Brandt's *Geistliche Psalmen* (1572–3), he by no means published only the works of long-dead composers such as Isaac, Josquin, La Rue and Stoltzer or of somewhat more recent composers, of the generation of Crecquillon, Ducis, Gombert, Heugel, Morales, Senfl, Vaet, Johann Walter (i) and Willaert, but also – especially in the highly original, somewhat enigmatic *Beati omnes* collection (1569) – the works of younger composers such as Joachim a Burck, David Köler, Lassus, Jacob Meiland and Nikolaus Selnecker. Except for a single motet, Brandt's sacred music is known entirely from Stephani's edition of it of 1572–3. His rapturous praise of Brandt is no less remarkable than the fact that he published Walter's *St Matthew Passion* as his own work. Whether he himself was also a composer, as Quoika and Frank – unlike Eitner and Riess – tended to assume, cannot yet be decided, but the music in *Eine geistliche Action* in particular may be by him.

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published in Nuremberg unless otherwise stated

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J. Walter (i): Passio secundum Matthaeum, 4vv (1570)
J. vom Brandt: Der erste Theil geistlicher Psalmen und teutscher Kyrchengeseng, 4–9vv, insts (incl. trbns) (Eger, 1572–3)

WRITINGS

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HANS HAASE

Stephani, Johann. *See* STEFFENS, JOHANN.

Stephanie, (Johann) Gottlieb (*b* Breslau, 19 Feb 1741; *d* Vienna, 23 Jan 1800). Austrian dramatist and actor. He is sometimes referred to as 'the younger', half-brother of (Christian) Gottlob Stephanie ('the elder'). He enrolled as a law student at Halle but enlisted as a Prussian hussar in the Seven Years War, was captured by the Austrians in 1760 and became an Austrian soldier in 1761. He left the army in 1765 and in 1768 was encouraged towards a stage career by the Mozarts' friend Anton Mesmer. Stephanie joined the National-Schaubühne company in 1769, and in 1779 he succeeded J.H.F. Müller as director of the National-Singspiel. Apart from several once-popular plays (especially *Der Deserteur aus Kindesliebe* (*kindlicher Liebe*), 1773) he adapted Farquhar's *The Recruiting Officer* (1769) and Shakespeare's *Macbeth* (1772) for the Viennese stage. He is, however, chiefly remembered as a librettist. He provided or adapted nearly 20 librettos for the National-Singspiel venture between 1778 and 1786, including those for Umlauf's *Die schöne Schusterinn, oder Die pücefarbenen Schuhe* (1779), *Das Irrlicht* (1782) and *Die glücklichen Jäger* (1786), for Mozart's *Die Entführung aus dem Serail* (1782) and *Der Schauspieldirektor* (1786), for Dittersdorf's *Der Apotheker und der Doktor* (1786) and *Die Liebe im Narrenhause* (1787), and for operas by Mederitsch, F. Teyber, Süssmayr and others; he also translated operas by numerous French and Italian composers, including Grétry, Sacchini, Anfossi, Paisiello, Piccinni and Sarti. Although early in his career he was a supporter of the old popular tradition, and as an actor favoured broadly comic roles, he later turned towards his brother's more 'enlightened' attitudes.

WRITINGS

Stephanie des Jüngern sämmtliche Lustspiele (Vienna, 1771)
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PETER BRANSCOMBE

Stephanus, Clemens. *See* STEPHANI, CLEMENS.

Stephen [Stephens; Jones], **Edward** [Tanymarian] (*b* Maentwrog, nr Ffestiniog, Merionethshire, bap. 15 Dec 1822; *d* Llanllechid, nr Bangor, 10 May 1885). Welsh minister and composer. Edward Jones was apprenticed to a tailor, and started preaching at the age of 18; in 1843 he gave up his trade and went to read for the ministry at Bala. There, to avoid being confused with another student, he called himself Edward Stephen Jones, adding his father's Christian name, but the surname was frequently omitted and he became known as Edward Stephen(s). In 1847 he was ordained and became minister of the Welsh Independent Church at Dwygyfylchi, North Wales, where he remained until 1856 when he accepted the ministry of two churches in Llanllechid. He married his predecessor's widow and adopted as his bardic name 'Tanymarian', after the small mansion which was their home. A popular, original and witty preacher, he was much concerned with the place of music in Welsh nonconformist worship. His compositions were well known and included besides anthems and hymn tunes ('Tanymarian' is a fine example) the oratorio *Ystorm Tiberias* and a Requiem (1858) in memory of the powerful Welsh preacher John Jones, Talysarn. *Ystorm Tiberias*, the first Welsh oratorio to be published (1855), was edited by S.S. Wesley, who described the composer as a genius lacking in musical culture. The work was later orchestrated by Emlyn Evans. Stephen also had a part in editing *Cerddor y Cysegr* (1859) and *Llyfr Tonau ac Emynau* (1868), to the latter of which he added a supplement in 1879. His articles, which are distinguished by their lively style, appeared in *Cronicl y Cerddor*, *Y Cerddor Cymreig*, *Y Cerddor* and *Y Dysgedydd*. Although not in complete agreement with John Roberts over the most effective way to include congregational singing in nonconformist services, he supported him in establishing the *gymanfa ganu* (singing festival) during the 1859 religious revival, and edited (1861–3) *Greal y Corau*, the journal of the Choral Association of Wales. He travelled widely conducting such singing festivals and adjudicating at competitive eisteddfods. He was also a prolific poet and a good singer.

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OWAIN EDWARDS

Stephen of Liège (*b* *c*850; *d* Liège, 16 May 920). Bishop and composer of *historiae* (Proper Offices to saints). Born in the Low Countries, he attended the cathedral school in Metz and, in 864, the palace school in Aachen, and later

became a canon of Metz Cathedral, abbot of St Mihiel, of St Evre and of Lobbes before his election in 901 as bishop of Liège. He composed three Offices, whose antiphons and responsories follow the ascending order of the eight modes: the Office of the Trinity (see Auda, 115–21), the most widely known in Europe, attributed to him by HERIGERUS; the Office of the Invention of St Stephen (Auda, 58–66), his own patron saint; and the Office of St Lambert, patron saint of Liège (Auda, 187–97; the rhymed antiphon *Magna vox* probably existed before this Office was composed). It is unlikely that the composition of *historiae* in modal order, a new procedure, was initiated by Stephen or by HUCBALD OF ST AMAND: rather, 'the two contemporaries did no more than to apply openly a manner of composition that was prevalent in their milieu' (Chartier, 39).

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M. Huglo: *Les tonaires: inventaire, analyse, comparaison* (Paris, 1971), 125–7

Y. Chartier: *L'oeuvre musicale d'Hucbald de Saint-Amand: les compositions et le traité de musique* (Montreal, 1995), 38–9

MICHEL HUGLO

Stephens, Catherine (*b* London, 18 Sept 1794; *d* London, 22 Feb 1882). English soprano and actress, daughter of Edward Stephens, carver and gilder, of Grosvenor Square, London. In 1807 she began to study singing with Gesualdo Lanza. Under his care she appeared in various provincial towns, and in 1812 took small parts with an Italian opera company at the Pantheon in London. Later that year she studied with Thomas Welsh. On 23 September 1813 she made a successful début at Covent Garden as Mandane in Arne's *Artaxerxes*, following it with appearances as Polly in *The Beggar's Opera*, as Rosetta in *Love in a Village* and as Clara in *The Duenna*. She remained at Covent Garden until 1822, when she went to Drury Lane, returning to Covent Garden in 1828.

Catherine Stephens never mastered Italian. It was as an exponent of 'English style on Italian rudiments' that she made her name as one of the most popular artists of the day, in concerts and oratorio as well as in the theatre, in provincial cities and in London. She appeared in ballad operas, in new operas and dramatic entertainments by Bishop and others, and in adaptations and arrangements of operas from abroad which, by 20th-century standards, are extraordinary. She sang Susanna in the first performance in English of *Le nozze di Figaro* (1819, Covent Garden), and had previously sung Zerlina in *The Libertine*, an afterpiece based on Shadwell's play, with Mozart's music, which is counted as the first performance in English of *Don Giovanni* (1817, Covent Garden). On the same evening she played Ophelia in *Hamlet* on the occasion of John Philip Kemble's last appearance in the role (in 1814 she had been hissed for introducing Purcell's *Mad Bess* into this play). Stephens was one of three sopranos who sang Agnes (Agathe) in Hawes's English adaptation of *Der Freischütz* (1824, English Opera House). When he was in London in 1826, Weber wrote for her the song *From Chindara's warbling fount I come*, his last composition. She retired in 1835 and on 19 April 1838 she married the recently widowed Earl of Essex in his London house in Belgrave Square. He died the next year at the age of 81. She lived in the same house until her death.

Contemporary writers agreed on the sweetness of her voice, which was rich if not outstandingly brilliant. Hazlitt, who placed her with Kean as one of 'the only theatrical favourites I ever had', compared her 'simple, artless manner' with Braham's elaborate artifice. Leigh Hunt praised her 'exquisite vein of gentle pathos'. Her acting may have been no more than charm of personality, yet her colleague Macready, not an easy man to please, described her in his *Reminiscences* as 'the favourite of all', and commented on the 'correctness of judgment that never deserted her'.

RONALD CRICHTON

Stephens, Edward. *See* STEPHEN, EDWARD.

Stephens, John (*b* Gloucester, *c*1720; *d* Salisbury, 15 Dec 1780). English cathedral musician. He was appointed organist of Salisbury Cathedral in 1746, having previously been organist of St James's, Bristol. He assisted James Harris in developing the annual music festival in Salisbury. His pastoral *Daphnis and Amaryllis*, set to the music of Handel, was regularly performed in Salisbury from the early 1760s and attracted the attention of David Garrick, who secured the work for performance at Drury Lane, London (see Probyn). Stephens took the Cambridge degree of MusD in 1763 and conducted the Gloucester Music Meeting of 1766; he composed one of the chimes of Gloucester Cathedral. A Chapter Act at Salisbury, dated 23 December 1773, records that his salary there was increased 'in consideration of his long and useful services in the choir, particularly for his great care and assiduity in instructing the choristers'. A volume of his cathedral music, edited by Highmore Skeats, was published in 1805.

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C.T. Probyn: *The Sociable Humanist: the Life and Works of James Harris 1709–1780* (Oxford, 1991)

WATKINS SHAW/GERALD GIFFORD

Stephenson, Edward (*b* London, 22 April 1759; *d* Farley Hill, Berks., 15 Sept 1833). English music collector. After studying at Oxford, he joined family members in a banking firm, and in 1794 was appointed sheriff of Berkshire. A friendship with the musician Charles Frederick Horn (Stephenson and J.P. Salomon were godfathers to Horn's son Charles Edward) may have led to his activities in the cause of J.S. Bach, which ranged from his gathering Bach enthusiasts to celebrate Bach's birthday at his home in 1810 to his preparation in about 1808 of an English translation of J.N. Forkel's biography. This translation, which Horn and Samuel Wesley planned to publish, is not known to be extant; its relationship to the first published translation (London, 1820) is unknown. W.T. Parke called Stephenson's collection of Cremona violins (which included Stradivari's 1704 'Glennie' violin and 1731 'Paganini' viola) 'perhaps the best and most valuable … of any private gentleman in England'. Stephenson's manuscript collection included J.C. Smith's copy of Handel's *Radamisto* (now in *GB-Lbl*).

Stephenson's eldest son, Rowland (*b* London, 23 Jan 1788; *d* Florence, 26 April 1843), assumed the surname Standish in 1834 in respect of an inheritance, and published as Orlando Standish the primer *Elementi di*

contrappunto (Florence, 1836); his Florence home contained a theatre where musical performances were given. He should not be confused with his brother-in-law Rowland Stephenson (*b* at sea, 19 May 1782; *d* Bristol, PA, 2 July 1856), MP for Leominster 1827–9, who has been mistaken for the Stephenson involved in the English Bach revival.

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MICHAEL KASSLER

Stephenson, Kurt (*b* Hamburg, 30 Aug 1899; *d* Hamburg, 20 May 1985). German musicologist. From 1919 he studied musicology at the universities of Hamburg under Anschütz, Frankfurt under Bauer, Freiburg under Gurlitt and (from 1921) Halle under Schering, taking the doctorate at Halle in 1924 with a dissertation on Johann Schop. Subsequently he was active in Hamburg as a music critic, as an assistant at the State and University Library and as a teacher at the conservatory. He completed the *Habilitation* in musicology at Freiburg in 1937 with a work on Andreas Romberg. He was appointed lecturer (1939) and (in 1948, after six years of military service) supernumerary professor of musicology at Bonn; he retired in 1964. Stephenson concentrated on music history since the 17th century, especially on the music history of Hamburg and the history of the student song. From 1961 to 1971, while making scholarly contributions to the history of the lied, he was director of the editorial board of *Darstellungen und Quellen der deutschen Einheitsbewegung im 19. und 20. Jahrhundert*. He was the co-founder and president of the Hamburg Brahms-Gesellschaft (1969–73), and was awarded the Brahms Medal of the City of Hamburg (1973).

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HANS HEINRICH EGGEBRECHT

Stephkins, Theodore [Dietrich]. *See* STEFFKIN, THEODORE.

Stepovy (Akimenko), Yakiv Stepanovych (*b* Kharkhiv, 8/20 Oct 1883; *d* Kiev, 2 Nov 1921). Ukrainian composer. The brother of Fedir Akimenko, he studied with Lyadov at the St Petersburg Conservatory (1902–08, but only sitting his final examinations in 1914) and published articles in Moscow journals (1912–14). From 1914 he served at the front (as a clerk for the military hospital train) and then taught theoretical disciplines at the Kiev Conservatory (1917–21). In 1919 he became a member of the All-Ukrainian musical committee attached to the People's Commissariat for Enlightenment as well as the musical director of the Theatre of Musical Drama and the State Vocal Ensemble. His works were conceived for small forces; his lyrical vocal and instrumental miniatures rely on folklore sources and also on the styles of Tchaikovsky and Grieg. In his folksong arrangements, the composer gave much consideration to everyday lyrical genres, but underlined their psychological content. In the choral arrangements, the significance he gave to 'choral orchestration' is notable, while his arrangements for voice and piano acquire the character of original works. For Ukrainian national musical culture Stepovy's romances are especially important. Lyrical and melodic, they have occupied an honoured place in the vocal repertory. One of the romances – *Step'* ('The Steppe') to words by N. Chernyavsky – served as the basis for the composer's pseudonymn due to its popularity. The miniature predominates in Stepovy's piano output. Shunning virtuosity, he had a particular liking for the prelude, to which he imparted his own inimitable manner, making extensive use of turns of phrase derived from folksongs and romances.

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NINA SERGEYEVNA SHUROVA

Steptoe, Roger (Guy) (*b* Winchester, 25 Jan 1953). English composer and pianist. He studied at Reading University (1971–4) and the RAM (1974–7), where his teachers included Alan Bush, and took private lessons in piano accompaniment with Geoffrey Pratley. While composer-in-residence at Charterhouse School (1976–9), he won critical acclaim for the First String Quartet (1976) and the opera *King of Macedon* (1978–9), his first of several settings on Ursula Vaughan Williams's texts. He has held the posts of professor of composition at the RAM (1980–91), where he directed a series of Composer Festivals, and artistic director of the Clerkenwell Music Series (1994–7) and Musique à Malaval.

Steptoe's compositional style evinces fine craftsmanship, lyricism, rhythmic suppleness and free and translucent harmonies. His lyrical gift is best shown in the

concise expressionism of the *Chinese Lyrics* (1982–3) and the rich breadth of the cantata *Life's Unquiet Dream* (1992). The textural refinement and artful design of the solo concertos belies their intense, often rhapsodic expression. *Equinox* for the piano (1981), and other idiomatic instrumental works, displays a creative reinterpretation of the English tradition, spiced with contemporary gestures and atonality. As a pianist he has recorded works by William Walton and Frank Bridge, as well as his own music.

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(*selective list*)

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Vocal: Aspects (U. Vaughan Williams), high v, pf, 1977; The Bond of the Sea (J. Conrad), Bar, pf, 1982–3; 5 Chinese Lyrics (classical Chin.), S, pf, 1982; 6 Chinese Lyrics (classical Chin.), C/Tr, pf, 1983; In Winter's Cold Embraces (cant., W. Congreve), Mez, T, chorus, orch, 1986; An Elegy on the Death and Burial of Cock Robin (trad.), Tr, 11 str, 1988; Life's Unquiet Dream (P.B. Shelley), Bar, chorus, orch, 1992; The Passionate Shepherd to his Love (C. Marlowe), SSA, 1992; Sonnets to Delia, Bar, pf, 1993

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MALCOLM MILLER

Stepwise. *See* CONJUNCT.

Sterbini, Cesare (*b* Rome, 1784; *d* Rome, 19 Jan 1831). Italian librettist. An official of the Vatican treasury and a poet, he was fluent in Greek, Latin, French and German. His first libretto *Paolo e Virginia* (set by Vincenzo Migliorucci, 1812) was written for the benefit night of the Mombelli sisters, and although described as a cantata it was evidently staged. He replaced Jacopo Ferretti as librettist for Rossini's *Torvaldo e Dorliska* (1815), producing a badly written and ill-organized libretto which failed to stimulate the composer. By contrast, *Almaviva*, also for Rossini (*Il barbiere di Siviglia*, 1816), was a sparkling and flawless text, and it is not to decry Sterbini's achievement to point out that Beaumarchais' comedy – on which it was based – itself had all the necessary elements for a comic opera. The rest of Sterbini's short career as librettist was undistinguished. Although his choice of subjects and handling of forms were sometimes forward-looking his texts tended to retain elements of Metastasian style; however, it is hard not to see the influence of Ferretti in this.

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D. Goldin: '*Il barbiere di Siviglia* da Beaumarchais all'opera buffa', *La vera fenice* (1985), 164–89

JOHN BLACK

Sterkel, Johann Franz Xaver (*b* Würzburg, 3 Dec 1750; *d* Würzburg, 12 Oct 1817). German composer, pianist and organist.

1. LIFE. His musical gift was evident at a young age; he had rigorous musical training from the court organist A. Kette and from Weismandel in Würzburg, where he entered the university in 1764. In 1768 he was tonsured and became organist in the collegiate chapter of Neumünster, later rising to sub-deacon (1772), deacon (1773) and finally priest (1774). His lifelong service to the church provided a subsistence without noticeably compromising his musical career.

As a result of a performance at the Würzburg court, Sterkel was invited to perform for the court at Mainz, noted for its orchestra and its active musical life. His trip included a visit to Mannheim, where Mozart heard him perform and condemned his excessive tempos (letter of 26 November 1777). Early in 1778 Sterkel was called to Mainz to fill a position in the Liebfrauen chapter and was named court chaplain as well. Late in 1779 Elector Friedrich Karl Joseph von Erthal sent Sterkel and his younger half-brother, the violinist F. Lehritter, on an extended tour of Italy. Sterkel, who had already published several sets of chamber sonatas, seems nevertheless to have gained much in his mature style from his extended exposure to Italian taste. He visited all the major cities of Italy, frequently performing as a pianist. For the Naples court he played duo sonatas and concertos with Lady Catherine Hamilton; the queen commissioned his only opera, *Il Farnace*, performed in an elaborate production with ballets at the S Carlo on 12 January 1782. Travelling north again in May, he spent several weeks with Padre Martini in Bologna, then was recalled to Mainz to fill a canonry of his chapter. He visited Stein's piano workshop in Augsburg en route and was thereafter an advocate and sometimes agent for Stein's instruments. In Mainz before the end of the year, he plunged into a period of intense music-making and composition.

Sterkel's well-known meeting with Beethoven, as reported by Simrock and Wegeler (see Schiedermair), occurred early in 1791. Sterkel played one of his own sonatas, accompanied by Andreas Romberg on the violin. Beethoven was reluctant to perform in turn, and was challenged to play his own demanding Righini variations, which had recently been published; he played those that he remembered and improvised additional ones, successfully imitating throughout the distinctive light, graceful performing style just displayed by Sterkel.

When the Mainz court was disrupted by the French invasion in October 1792, the director, Sterkel's brother-in-law Vincenzo Righini, was called to Berlin. On the regaining of Mainz, Sterkel was named Kapellmeister (1793) and charged with rebuilding the court music, but the war caused further difficulties and the royal chapel was disbanded in 1797. Except for a visit to Righini in Berlin, Sterkel spent the next years in Würzburg. The court there fostered mainly sacred performances, and he composed much church music, including several festival masses generally similar to those of Haydn from the same period. From about 1802 Sterkel was in Regensburg, where his unceasing efforts on behalf of the musical life brought accolades (*AMZ*, ix, 1806–7, col.502); he established a choir school to provide good vocalists and wrote most of his partsongs at that time. After his Regensburg patron, Karl Theodor von Dalberg, was made Grand Duke of Frankfurt, Sterkel followed him to Aschaffenburg in April 1810 and was appointed music director. Among other duties he was responsible for

theatrical productions, including performances of Mozart's *Die Zauberflöte* and *Die Entführung aus dem Serail*. When Aschaffenburg was annexed to Bavaria in 1814 the court was dissolved. In 1815 Sterkel visited Munich, then returned to Würzburg. Beethoven is said once to have called Sterkel the 'royal composer' (*Reichskomponist*), as his published dedications form a roster of the highest members of the nobility. Sterkel was also an effective teacher, whose pupils included the pianists C.P. Hoffmann, G.C. Zulehner, Catherina Bauer and T. Horgniés, and the singers E. Eck, L. Barensfeld, N. Häckel, J.C. Grünbaum and G. Weichselbaum.

2. WORKS. Sterkel was famed in his time as both a pianist and a composer. His output was voluminous, and the editions published in the Rhine valley (Mainz, Frankfurt and so on), especially of chamber music, were quickly reprinted in Paris, London and Vienna – cities where the population of musical amateurs had become sizeable. Notable among the works for unaccompanied piano are those for four hands and the collections of short pieces. The latter were regarded as among the best of the type (*AMZ*, iv, 1801–2, col.672). Sterkel's many sonatas are mostly for piano accompanied by violin or violin and cello. His handling of the duo relationship is flexible but after the first publications the violin is never dispensable. A contemporary reviewer singled out this feature: 'His violin accompaniments generally consist of passages of effect and such as give importance to the player' (*Magazin der Musik*, ii, Hamburg, 1783–6/*R*, 960). As with his contemporaries, the cello only gradually gained in prominence. Generally the piano parts are fluent and only moderately difficult. Several writers find the few chamber works of larger proportions – the string quintet and the piano quartet, a kind of chamber concerto – to be the most attractive for modern performance. Far fewer in number than the chamber works, but also of some interest, are the concertos, symphonies and overtures (see Gottron).

Sterkel has been regarded as one of the important composers in translating characteristics of the Mannheim style into keyboard chamber music, despite his tenuous connections with that school. Some contemporaries found the lyricism of his works more noteworthy: Burney (*Rees's Cyclopaedia*) remarked that 'he has not only collected all the vocal flowers of the greatest opera singers of the present times, but scattered them liberally through his works'. The lyricism and curiously prolix, loose-knit structure of many of his sonatas point towards Schubert and others. Sterkel's vocal works include Italian arias with orchestra, Italian songs and ensembles, and a series of lied collections. In some of the later lieder he succeeded in enriching the expressive contribution of the accompaniment.

Sterkel's prominence in the 18th century is suggested by two works: a compilation of lessons (sonatas) for piano published by John Relfe (London, 1786) including works by Haydn, Sterkel, Schobert, Kozeluch, Vanhal, Edelmann and the compiler; and Clementi's *Musical Characteristics* op.19 (1787) comprising 'Preludes' and 'Cadences' composed in the style of eminent keyboard composers – Sterkel, Haydn, Kozeluch, Mozart, Vanhal and Clementi himself. Along with Sterkel's success came frequent critical attack. His playing was described as effeminate (*damenartig*), his sonatas as not very learned and suitable only for ladies' diversion, and he was accused of being able to play only his own works. In part such criticism must be regarded in the light of the marked discrepancy between a southern more Italianate style and the more impassioned north German school centred on C.P.E. Bach. In any event Sterkel, through the example of his unique manner of performance, his impact on students and the widespread diffusion of his works, played a significant role in the early formation of pianistic style and the character of chamber music with piano.

WORKS

INSTRUMENTAL

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Pf/hpd trios: 3 as op.1 (Frankfurt, 1774); 3 as op.2 (Frankfurt, 1774); 3 as op.3 (Frankfurt, *c*1776; Amsterdam, 1791); 3 as op.5 (Frankfurt, 1776; Amsterdam, 1791) [also as op.4]; 3 as op.6 (Frankfurt, *c*1777) [also as op.5]; 3 as op.7 (Frankfurt, 1777); 3 as op.9 (Mannheim, 1782); 3 as op.12 (Paris, *c*1782); 3 as op.17 (Mainz, 1784; Vienna, ?1784); 3 as op.30 (Vienna, 1789) [also as op.23]; 3 as op.32 (Vienna, 1790); 3 as op.34 (Offenbach, 1793); op.45 (Berlin, 1805); op.46 (Leipzig, 1808); 2 grand trios, op.47 (Leipzig, *c*1810), op.48 (Berlin, *c*1810); 2 grand trios, op. posth. (Bonn, *c*1818)

Sonatas, pf/hpd, vn: 3 as op.4 (Frankfurt, *c*1776); 3 as op.15 (Mainz, *c*1784) [also as op.19]; 3 as op.16 (Mainz, *c*1784) [also as opp.20, 22]; 3 as op.18 (Mainz, *c*1785) [also as op.23], 1 ed. in DTB, xxviii, Jg.xvi (1915); 6 as op.19 (Mainz, *c*1785) [also as op.13]; op.25 (Mainz, *c*1786); op.27 (Offenbach, 1787); 6 as op.33 (Mainz, 1793) [3 also as op.34]; op.41 (Offenbach, 1804); Grande sonate, op.44 (Vienna, 1805)

Other chamber: Grand quintette, 2 vn, 2 va, vc (Vienna, *c*1790), ed. A. Gottron (Heidelberg, 1961); Pf Qt (Leipzig, 1804); 6 duos, vn, va, op.8 (Paris, *c*1779)

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VOCAL

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Sacred: 4 festival masses, 4vv, chorus, orch, *D-Bsb* (autograph), *Dl*, *Mbs*; 2 TeD, 4vv, chorus, orch, 1 in *Mbs*, 1 composed 1793, lost; further single works with insts, *Bsb*, *OB*, Stifthaus, Würzburg

Secular: 8 arias (scenas, rondos), S, str/orch: Ah parlate, oh Dio!, Se tutti i mali miei (Leipzig, n.d.), Caro mio ben (Mainz, n.d.), Passeremo il ciglio amato, Fedele mio diletto, *Rp*, Vaghe amabili pupille, *Rp*, La mia morte, *DO*; Sammlung [125] neuer Lieder, acc. kbd, 16 vols. (Mainz, from *c*1788) [some vols. pubd elsewhere]; 15 collections of Italian songs, 1–3vv, pf, further single songs and lieder, vocal works in anthologies [see Scharnagl for details]

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RONALD R. KIDD

Stern (i). German family of printers and publishers. The bookbinder Johann Stern (*d* 1614) set up a printing and publishing business in Lüneburg, where it is still active. His sons Johann (*d* 1656) and Heinrich (1592–1665) established a branch at Wolfenbüttel which became one of the most important publishing concerns during the Thirty Years War; they received royal privileges and were ennobled in recognition of their achievements. The founder's grandson Johann (1633–1712) published particularly interesting imprints of H. Rist and his circle, including works by J.W. Franck, Friedrich Funcke, F.E. and J. Praetorius, Thomas Selle and J.J. Weiland.

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THEODOR WOHNHAAS

Stern (ii) (Ger.). *See* ROSE.

Stern, Isaac (*b* Kremenets, 21 July 1920). American violinist of Ukrainian birth. When he was a year old he was taken to San Francisco. He studied at the San Francisco Conservatory (1928–31), then with Louis Persinger; from 1932 to 1937 he studied with Naoum Blinder, a violinist of the Russian school, and his principal teacher. He made his début in 1935 in recital and with the San Francisco SO under Monteux in 1936. In the same year he played with the Los Angeles PO under Klemperer. He made his New York début on 11 October 1937 but returned to San Francisco for further study. After his second New York recital on 18 February 1939 Stern quickly joined the front rank of American violinists. In the war years 1943–4 he played for Allied troops in Greenland, Iceland and the South Pacific.

Stern made his European début in 1948 at the Lucerne Festival under Münch and after that toured Europe regularly. He first played at the Casals Festival, Prades, in 1950 and at the Edinburgh Festival in 1953; he toured the USSR in 1956. He has also played in Australia, Japan, South America and Israel. From 1961 to 1984 he played in a trio with Eugene Istomin and Leonard Rose which received wide acclaim. For the Beethoven bicentenary the trio gave notable Beethoven programmes in London, Paris, New York and other centres. He has subsequently played in a piano quartet with Emmanuel Ax, Jaime Laredo and Yo-Yo Ma. Stern has played most of the great concertos from Bach to Bartók, the complete trios of Beethoven and Brahms as well as a chamber music series with Casals, and sonatas with his piano partner Alexander



Isaac Stern, 1979

Zakin. He has given the premières of concertos by William Schuman, George Rochberg, Penderecki, Dutilleux and Peter Maxwell Davies, as well as Bernstein's *Serenade*. He has also recorded soundtracks for films, such as *Humoresque* (1946), *Tonight we Sing*, in which he impersonated Ysaÿe (1953), and *Fiddler on the Roof* (1971). Stern has performed at the White House on several occasions, and in 1984 received a Kennedy Center Honor.

Stern is recognized as one of the world's foremost violinists. His distinctive style reflects his vibrant personality, total involvement in music and intense communication with his listeners. His interpretations are vital and exuberant, his tone warm and expressive. His feeling for style is impeccable; invariably he finds the right inflection to bring the music alive. His technique is subordinate to his musical concept. 'To use the violin to make music, never to use music just to play the violin' is his principle. Stern's favourite violins are two by Guarneri 'del Gesù', the so-called 'Vicomte de Panette' of 1737 and the one formerly played by Ysaÿe, made in 1740.

In 1960 Stern organized a group to save Carnegie Hall, and became president of the Carnegie Hall Corporation, responsible for the cultural programmes. In 1964 he helped to establish the National Endowment for the Arts, sponsored by the US Government, and was appointed a member of the advisory board by President Johnson. As chairman of the board of the America-Israel Cultural Foundation, he has played a vital role in aiding the careers of many young musicians. In 1981 Stern was invited to visit China; a film of the trip, *From Mao to Mozart: Isaac Stern in China*, received an Academy Award.

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BORIS SCHWARZ/R

Stern, Julius (*b* Breslau, 8 Aug 1820; *d* Berlin, 27 Feb 1883). German conductor. After his early musical training under Maurer, Ganz and Rungenhagen in Berlin, and violin studies with Lüstner, he went to Dresden in 1843 to study singing and then to Paris, where he was conductor of the German Gesangverein; among the works he performed there was Mendelssohn's *Antigone*, which drew from the composer a characteristic letter (27 May 1844); Mendelssohn also commended Stern's songs. He returned to Berlin in 1846 and the next year founded the Sternscher Gesangverein, which he conducted until 1874. In 1850, with Kullak and Marx, he founded the Berliner Musikschule; notwithstanding the defection of Kullak in 1855 and Marx in 1857, the conservatory, known from 1857 as the Stern Conservatory, flourished to become one of the finest in Europe. Stern was also conductor of the Berlin Sinfonie-Kapelle (1869–71) and was responsible for the two seasons of the Reichsall concerts (1873–5). He published many vocal pieces and arrangements, an unperformed opera *Ismene* and some chamber works; his editions of singing exercises by Vaccai, Crescentini, Mazzoni and others were widely used.

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GEORGE GROVE/MALCOLM MILLER

Stern, Leo(pold Lawrence) (*b* Brighton, 5 April 1862; *d* London, 10 Sept 1904). English cellist. His father, Leopold, was a German-born violinist and conductor of the Brighton Symphony Society; his mother, Annie, was a well-regarded English amateur pianist. In childhood he played the drum in his father's orchestra, but then took a chemistry degree and worked in Scotland until 1883. Maintaining cello as an avocation, he studied in London with Hugo Daubert. Lung disease necessitated a change of career and, after a trip abroad, Stern entered the Royal Academy of Music, studying under Pezze and Piatti. He then spent one year in Leipzig, taking lessons from Klengel and Davïdov. He returned to England in 1886 and began to give concerts, touring with Adelina Patti and then appearing with Sauret, Paderewski and Albani. Paris performances included concerts with Godard and Massenet. In 1891 he performed with Sarasate's pupil, Nellie Carpenter, whom he also married. They divorced and in 1898 he then married the American soprano Suzanne Adams.

Stern enjoyed great social success during the 1890s, and was engaged by Queen Victoria as Prince Henry of Battenberg's cello tutor. He was also chosen by the Philharmonic Society to give the 1896 London première of Dvořák's cello concerto when the composer's choice, Hanuš Wihan, was unavailable. To appease Dvořák, Stern prepared by studying the concerto under his tutelage in Prague; subsequent performances in Prague, Leipzig, and Berlin were at Dvořák's request. Stern then made North American tours in 1897 and 1898. His final years proved to be the apex of his wife's successful operatic career, while he performed less often, probably owing to unstable health. However, the *Musical Times* (1 Oct 1904) deemed his early death to be unexpected. Stern composed salon pieces for cello and vocal airs. He possessed two Stradivari instruments, being first presented with the large 'General Kyd' (1684), and then playing on the 'Baudiot' (1726) cello.

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VALERIE WALDEN

Sternberg, Erich Walter (*b* Berlin, 31 May 1891; *d* Tel Aviv, 15 Dec 1974). Israeli composer of German birth. After graduating in law from Kiel University he turned to music in 1918, studying composition with Leichtentritt. Sternberg's expressionistic early works, which display the influence of Hindemith and Schoenberg, were well received in Berlin. His String Quartet no.2 was performed by the Amar Quartet and *Yishtabakh* ('Praise Ye') by the Berlin PO. Sternberg incorporated traditional Jewish elements into his dense polyphony, for instance his salient use of the augmented 2nd and cantilation motifs in the piano cycle *Visions from the East*, a programmatic work concerning the Jews of eastern Europe. In his String Quartet no.1 he quoted a Yiddish song, *Bei a teich* ('The River'), and the formula for the prayer *Shema Yisrael*. In 1925 Sternberg began to visit Palestine annually; his decision to migrate there in 1931 was marked by concerts of his works. He was the first of a wave of professional musicians who fled to Palestine in response to the deteriorating conditions in Germany. He assisted Huberman in founding the Palestine Orchestra in 1936 and promoted the Palestine section of the ISCM. Staying aloof from politics, he did not hold any regular academic teaching position. Sternberg never overcame the trauma of displacement from his German heritage. His resettlement found its compositional expression in the clear distinction he made between returning to nostalgic Romanticism in his large-scale orchestral works and the preservation of a more modern harmonic vocabulary in his piano and chamber compositions.

In his symphonic variations *Shneim-Asar Shivtei Yisrael* ('The Twelve Tribes of Israel', 1938), the first large-scale orchestral composition written in Palestine, he turned to the powerful rhetoric of late Romanticism influenced by Brahms, Reger and Richard Strauss. In an article published in *Musica hebraica* in 1938 Sternberg opposed the nationalist ideology prevailing among critics and composers such as Lavry. He demanded that the composer 'go his own way and speak his own language from within', with high professional standards as his only goal. Sternberg maintained the same vocabulary and attitude in his next large-scale set of symphonic variations *Yosef ve'Ehav* ('Joseph and his Brethren', 1939). Both works are dominated by strict contrapuntal devices which include complex fugues. In his more radical chamber and piano works Sternberg never abandoned tonal orientation. *Capriccio* for piano, a concise illustration of his style, displays a contrapuntal elaboration of two brief motifs in sonata-rondo form, with the movement's harmonic orientation stated by the two opening chords. Gradenwitz has noted that after 1940 'Sternberg began to turn back to his earlier scores . . . revising many and using material from others for new compositions'. Though

he composed and arranged many Israeli folksongs, his treatment of the folk idiom reveals the strong influence of Jöde's choral project and of the Gebrauchsmusik of Hindemith rather than that of the predominating folk ideology of searching for inspiration in Arabic and Mediterranean songs. For example, Sternberg's arrangement of *Horra kuma, echa* ('Rise up, Brother', 1935) by Shalom Postolsky is a set of six variations for seven-part chorus displaying contrapuntal and canonic textures, while his choral song *Ima Adama* ('Mother Earth') features richly chromatic and modal harmony. He received the Engel Prize for *Yishtabakh*. One of the founders of Israeli art music, Sternberg's reticent personality has contributed to the neglect of his works.

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(*selective list*)

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Vocal: Kol nidrei, Bar, orch, 1927; Yishtabakh [Praise Ye] (Y. Halevi), Bar, spkr, SATB, chbr orch, ?1929; Ami [My People] (E. Lasker-Schüler), S, orch, 1946; Ha'orev [The Raven] (E.A. Poe), Bar, orch, 1955; Hahalil bamerhakim [The Distant Flute] (Klabund, after Li Bai), A, fl, 1958; Die Wiederauferstehung Israels, Bar, SATB, orch, 1959; Ima Adama [Mother Earth], chorus; many songs and folksong arrs.

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JEHOASH HIRSHBERG

Sternberg, Jonathan (*b* New York, 27 July 1919). American conductor. After studying the violin as a child at the Institute of Musical Art (now the Juilliard School) in New York, Sternberg took an academic degree at New York University (1939), followed by studies in musicology at NYU Graduate School and Harvard. During his undergraduate years, he was active as a New York critic for the *Musical Leader* of Chicago; he also attended rehearsals of the National Orchestral Association conducted by Leon Barzin, from whom he acquired his conducting technique. Apart from two later private sessions with Barzin (1946) and two summers with Pierre Monteux (1946–7), he was self-taught.

Sternberg began his professional career on Pearl Harbor Day, 7 December 1941, conducting the National Youth Administration Orchestra of New York in Copland's *An Outdoor Overture*, before entering military service. At the end of the war he found himself in Shanghai where he took over the Shanghai SO for a season. After returning briefly to the USA, Sternberg moved to Vienna, making his debut with the Vienna SO in 1947. He worked closely with the Haydn scholar H.C. Robbins Landon, scouring the libraries, monasteries and churches of Austria for lost manuscripts, until Robbins Landon set up the Haydn Society, for which Sternberg made a series of pioneering recordings, initially of Haydn and Mozart, not least the 'Nelson Mass', 'Posthorn' Serenade and some dozen Haydn symphonies. Other recording premières under Sternberg included Schubert's Second Symphony, Rossini's *Stabat mater*, Prokofiev's Fifth Piano Concerto, Milhaud's *Fantaisie Pastorale* and Charles Ives's *Set of Pieces*.

He also began to present modern American music to European audiences that had heard little of such repertory. With the RIAS orchestra in Berlin he conducted the first European performances of a large number of American scores, including Bernstein's *Serenade*, Menotti's Violin Concerto and the Second Symphony of Charles Ives. With other orchestras, Sternberg conducted the first European performances of works by Barber, Copland, Diamond and Benjamin Lees. He was also responsible for a number of world premières, including Rorem's First Symphony (1951) and Lászlo Lajtha's Sixth (1961).

After a year at the helm of the Halifax SO (1957–8) and five as music director of the Royal Flemish Opera in Belgium (1961–6), he returned to the USA to take the position of music director and conductor of the Harkness Ballet of New York (1966–8). Sternberg was then appointed musical director of the Atlanta Opera and Ballet, opening the new Atlanta Memorial Arts Center with the American stage première of Purcell's *King Arthur*. After Atlanta he took up a visiting professorship of conducting at the Eastman School of Music in Rochester, New York. On leaving he took up a similar position at Temple University, Philadelphia, where he taught and conducted for 20 years. Here, too, he conducted a number of world premières, including *Music for Chamber Orchestra* by David Diamond (1976), *A Lincoln Address* and *Night Dances* by Vincent Persichetti (1977) and Stanisław Skrowaczewski's *Ricercari notturni* for three saxophones and orchestra (1978). In his 80s Sternberg was still active on the podium and as a lecturer.

MARTIN ANDERSON

Sterndale Bennett, William. *See* BENNETT, WILLIAM STERNDALE.

Sternefeld, Daniel (*b* Antwerp, 27 Nov 1905; *d* Ukkel, Brussels, 2 June 1986). Belgian conductor and composer. He studied the flute and theory at the Antwerp Conservatory (1918–24), later taking lessons in composition with Gilson and in conducting with van der Stucken (1928). In 1931–2 he pursued his conducting studies with Paumgartner, Krauss and Karajan in Salzburg. He joined the orchestra of the Royal Flemish Opera, Antwerp, as a flautist in 1929, and became second conductor in 1938 and principal conductor in 1944. In 1948 he left Antwerp to become second conductor of the Belgian RSO. After nine years he succeeded Franz André as its musical director in which post he remained until his retirement in 1971. He often appeared as a guest conductor in several European countries, in Israel, South Africa and the Americas. *Mathis der Maler* and *Peter Grimes* are among the many works whose Belgian premières he directed. He also gave conducting courses at the Antwerp Conservatory from 1948 until his retirement. The pressure of his conducting work forced him to give second place to composition, but the last 17 years of his life were devoted to composing. His work shows a clear evolution towards lyrical Expressionism, although it was aesthetically far

removed from the normal definition of Expressionism. One of his most admired composers was Stravinsky.

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CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

Sternfeld, F(rederick) W(illiam) (*b* Vienna, 25 Sept 1914; *d* Oxford, 13 Jan 1994). British musicologist of Austrian birth. At the University of Vienna from 1933 he was a pupil of Lach and Wellesz, but he also spent extended periods in England, studying with Dent at Cambridge. In 1938 he emigrated to the USA and completed the doctorate under Schrade at Yale University in 1943. He taught at Wesleyan University, Middletown (Connecticut), 1940–46, and Dartmouth College, Hanover, New Hampshire, 1946–56; in 1954 he held a Guggenheim Fellowship and the following year was a member of the Institute for Advanced Study at Princeton, New Jersey. In 1956 he moved to a lectureship at Oxford University and subsequently took British citizenship. He was made reader in the history of music at Oxford in 1972.

Sternfeld's chief writings ranged from the Renaissance to the 20th century, and other studies, lectures and editorial work also embraced the Middle Ages and antiquity. However, his concern for music in relation to the other arts and its place in cultural and intellectual history in general was especially characteristic. His doctoral dissertation was on Goethe and music, and he wrote on James Joyce and on film music. A long series of Shakespeare studies is headed by the classic *Music in Shakespearean Tragedy* (1963, 2/1967); and his interest in English drama and poetry also produced work on the lute-song and 17th-century masque and the revision (with David Greer) of Fellowes's *English Madrigal Verse* (3/1967). Decades of research into music in the *intermedio* and the early development of opera were encapsulated in *The Birth of Opera*, published the year before his death. He was a founder-editor of *Renaissance News*, editor (1957–62) of the *Proceedings of the Royal Musical Association* (of which association he became a vice-president in 1971), and his other editorial work includes the seventh volume of *The New Oxford History of Music* (with Egon Wellesz) and two volumes of a history of Western music. His breadth of interests also made him especially influential as a teacher. A list of his writings is included in the Festschrift *The Well Enchanting Skill: Music, Poetry and Drama in the Culture of the Renaissance: Essays in Honour of F. W. Sternfeld*, ed. J. Caldwell, E. Olleson and S. Wollenberg (Oxford and New York, 1990).

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EDWARD OLLESON

Stertzing [Sterzing, Stürtzing, Stirzgen]. German family of organ builders. Although the place of birth of Georg Christoph Stertzing (*b* *c*1650; *d* Eisenach, 21 Nov 1717) is unknown, he was living in Ohrdruf until 1691 when he took over the maintenance of the organs in Eisenach. He gained renown with his instrument for St Georg, Eisenach (1697–1707), designed in consultation with Johann Christoph Bach, whose son J.N. Bach influenced the design of the organ at the Michaeliskirche, Jena (1706).

In 1701 Stertzing made a study trip to Magdeburg with financial support from the Eisenach municipality. He was highly regarded by his contemporaries, and is mentioned in Burney's travel diaries. He also built organs at Craula bei Wiegleben (1687); Berka an der Werra (1697); St Petri, Erfurt (1702–7; extant); the Michaeliskirche, Erfurt (1705–6); and Udestedt, near Erfurt (1710).

Stertzing's organs are characterized by 'gravity' of sound, with particularly rich bass notes; ranks range from 32′ to 1′. The façades tend to be two-dimensional, but the construction displays little relation to the *Werkprinzip* of the 17th century. Stertzing's specifications are typical of 18th-century Thuringian organs, including 8′ Viola di Gamba, 16′ Violonbass, Sesquialtera (more than one on larger organs) and Glockenspiel. In some instruments he included a Duiflöt (stopped wooden double flute).

Two sons of G.C. Stertzing, Johann Friedrich (*b* 1681, ?Ohrdruf; *d* Kassel, 30 March 1731), and Johann Georg (Christian) (*b* 1690), were organ builders. After spending his early career with his father in Eisenach, Johann Friedrich became court organ builder in Kassel in 1714, although he built few new organs in the Kassel region. His instrument in the Augustinerkirche, Erfurt (1714–5; completed by J.G. Schröter in 1716) and the restored instrument in the Martinskirche, Kassel (1730–1; finished by Nicolaus Becker in 1732) were later examined by J.S. Bach. Johann Friedrich's organs show an expansion in the use of 8′ registers, and also a particular liking for the Sesquialtera.

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FELIX FRIEDRICH

Stesichorus (*b* ?Mataurus [now Marro], *c*610 BCE; *d* ?Catana [now Catania], Sicily, *c*535 BCE). Greek lyric poet. Uncertainty surrounds the traditional accounts of Stesichorus; his very name, 'marshal of the chorus', may have been a sobriquet. It seems clear that he came from the Greek cities at the southern tip of Italy, where the active musical life of Locri (Mataurus was founded by Locrians) probably influenced him. Both the Athenians and the Spartans performed his compositions. These works are transitional: Quintilian described him as 'sustaining the weightiness of epic poetry with the lyre' (*Institutio oratoria*, x.1.62). The content was epic, the form lyric. He employed a variety of dactylic rhythms, longer or more complex than the epic hexameter (Pseudo-Plutarch, *On Music*, 1132c, 1133f, 1135c, on the authority of Heraclides, Glaucus of Rhegium and Aristoxenus). Glaucus declared that Stesichorus imitated Olympus rather than Orpheus or Terpander and used the 'chariot nome'. This associates him doubly with the AULOS; no connection with the KITHARA appears in the fragments. One fragment (Campbell, frag.278), which contains a direct reference to the lyra, must be assigned to the later poet of the same name, victorious at Athens in 370 or 369 BCE (*Parian Chronicle*, 73). The likelihood of such a connection is nevertheless strong on a number of grounds. Stesichorus apparently held APOLLO in special regard, and he would have been free to choose either the aulos or the kithara for purposes of accompaniment.

The fragments include several lines from a version of the Orestes myth (Campbell, frags.211–12). They are cited by the scholiast on Aristophanes' *Peace*, 797ff – these lines are themselves taken in part from Stesichorus. The latter speaks of 'devising a Phrygian tune' (*melos*) for gentle spring songs in celebration of the Graces. Like Plato, he ignored current views concerning the ethos of the Phrygian mode. The evidence of papyri now indicates that several of his poems were epic in length. This weakens the usual assumption that Stesichorus was simply a choral poet; it supports the thesis (see West) that he composed and sang long monodies with kithara accompaniment. Possibly, as a transitional figure, he practised both types of composition.

The 10th-century Byzantine *Suda* contains a statement that the whole of Stesichorus's poetry displayed a triadic structure of strophe, antistrophe and epode. This claim, still repeated, has no basis either in the metrical schemes of the fragments or in early critical sources. There can be little doubt that the poems on erotic or romantic themes were the work of a later writer.

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WARREN ANDERSON/THOMAS J. MATHIESEN

Stęszewski, Jan (Maria) (*b* Koźmin, nr Poznań, 20 April 1929). Polish musicologist. He studied with Adolf Chybiński, Marian Sobieski and Eugeniusz Frankowski at the University of Poznań (1948–52) and with Józef Chomiński at the Polish Academy of Sciences, taking the doctorate there in 1965 with a dissertation on songs from the Kurpie district. He gained the *Habilitation* from the University of Poznań in 1994. He was a research worker at the Institute of Polish Art at the Polish Academy of Sciences, Warsaw (1952–75), and subsequently became chairman (1975) and professor (1996) of the musicology department of the University of Poznań. He has also been a visiting lecturer in ethnomusicology at universities in Poland and Germany. He was president of the Polish Musicological Society (1969–71), the Union of Polish Composers (1969–73), and a board member of the IMS (1977–87). His chief interests are ethnomusicology, particularly Polish folklore, methodology and the interdisciplinarity of musicology, and the history of Polish music from the 17th century to the 20th. To mark his 70th birthday, 40 authors collaborated to produce the Festschrift *Context of Musicology* (Poznań, 1997).

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ZYGMUNT M. SZWEYKOWSKI

Stetsenko, Kirill Grigor′yevich (*b* Kvitki, Chernigov province, 12/24 May 1882; *d* Veprik, Kiev province, 29 April 1922). Ukrainian composer and conductor. After attending the Kiev Spiritual Seminary, he studied at the Lysenko Music School (1904–7) and during these years he taught singing in schools. In 1909 he was transferred by the authorities to the town of Aleksandrovsk-Grushevsky in the Donbass region where he lived for a year; after his return to Kiev he taught at the conservatory where he was professor of the choral department (1917–20) and also established two choirs and an orchestra. In 1920 he went to the village of Veprik where he served as a priest. He made a large number of folksong arrangements for chorus and his own compositions rely predominantly on folk sources. His extensive legacy of choral works is regarded as significant contribution in developing the genre, and his sacred works are considered to be among the greatest achievements of Ukrainian church music. The themes and genres of his works are varied and range from the lyrical and epic to the heroic and patriotic (in the uncompleted operas). His romances (several of which are known throughout the Ukraine) show him to be a subtle lyricist and – perhaps surprisingly – a perceptive satirist, most notably in *Tsar′ gorokh* ('King of the Peas').

WORKS
(selective list)

Stage: Karmelyuk (op), inc.; Polonyanka [The Captive Girl] (op), inc.; Svantann′ya v Goncharivtsi [The Proposal at Goncharovka] (musical comedy); 2 children's ops
Sacred choral: 2 liturgies (1907, 1910); Kheruvimskiye pesni [Cherubic Hymns]; Panikhida [Funeral Service]; Vsenoshchnaya [All-Night Vigil]
5 cants. incl. Iphigenia, Prometey [Prometheus], Sodom [Uproar]

Secular choral: Zhivi, Ukraino [Long Live the Ukraine], anthem; Son [Sleep]; Tuchi [Stormclouds]; V put′ [On the Road]
Romances (1v, pf): Tsar′ gorokh [King of the Peas] (after P. de Béranger); Vechernyaya pesnya [Evening Song]

Incid music, folksong arrs.

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NINA SERGEYEVNA SHUROVA

Stettin (Ger.). *See* SZCZECIN.

Steuccius [Steucke], **Heinrich** (*b* Weissenfels, 12 Dec 1579; *d* Naumburg, 14 Sept 1645). German composer. He came

from an old-established Weissenfels family, and his father was both Kantor and town councillor there. Although primarily a student of philosophy and law at the universities of Leipzig and Wittenberg (in 1602 he stated that he had been studying for nearly eight years), he began composing early and by the age of 17 had dedicated a mass to the Weissenfels council. By the time his only collection of music appeared in 1602, he had already written 'all kinds of sacred pieces and motets, as well as secular songs'. However, only two motets are known to have been composed after this date. By 1613 he was in Naumburg as legal adviser to the cathedral foundation, and he continued to live there until his death. His *Amorum ac leporum* contains 97 pieces, 15 of them dances, the remainder German secular songs. It continues the line of similar publications by Harnisch, Mancinus and others. Although its contents cannot be said to reach the heights of, for example, H.L. Hassler's contributions to the tradition, they are not without importance. Occasionally, when inspired by a suitable text, he shed the foursquareness characteristic of the north German style and set the words with real effect. He sometimes showed a strong sense of form too. He was also conscious of key relationships and devised carefully worked-out modulatory schemes. The music is predominantly syllabic, but passages of closely imitative texture alternate with simple homophony without the essential simplicity of the genre being lost. The motets are for two choirs, though neither choir is treated as a separate entity; forceful homophonic writing contrasts with passages of flowing counterpoint.

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Omnes gentes plandite manibus, 8vv, bc, 1618[1]
Alleluia laetamini, 8vv, bc, 1621[2]

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G. Saupe: 'Heinrich Steuccius: ein Weissenfelser Zeitgenosse von Heinrich Schütz', *Jb Sachsen-Anhalt*, xvi (1940), 205–13
A. Schmiedecke: 'Heinrich Steucke 1579–1645', *Mf*, xvii (1964), 40–41

A. LINDSEY KIRWAN

Steude, Wolfram (*b* Plauen, 20 Sept 1931). German musicologist. He studied at the Dresden Kirchenmusikschule (1950–52), the Leipzig Musikhochschule (1952–5) and at Leipzig University (1955–8), where he studied musicology with Besseler, Serauky, Wolff and Eller. He took the doctorate at Rostock in 1973 with a dissertation on 16th-century music manuscripts from central Germany and worked as a teacher and church musician in Leipzig and Dresden (from 1955) and as an assistant at the Sächsische Landesbibliothek, Dresden (from 1962); he also directed the Dresden Cappella Sagittariana, a group specializing in early Dresden music and using historic instruments (1972–90). In 1980 he was appointed assistant lecturer and custos at Musikhochschule, Dresden, where he founded the early music programme. He was made professor in 1993 and is an editor of the *Schütz-Jahrbuch*, to which he has frequently contributed. His chief area of research is musical life in central Germany from the 16th century to the 18th, concentrating particularly on the 16th century, Schütz and 17th-century music in Dresden, as well as the early career of Telemann. He has also been responsible for several performing editions, mainly of cantatas by Telemann, Schütz, Biber, Walther, Zachow, C.A. Jacobi and H.G. Reichard.

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KONRAD KÜSTER

Steuerlein [Steurlein, Steurlin], **Johann** [Johannes] (*b* Schmalkalden, Thuringia, 5 July 1546; *d* Meiningen, 5 May 1613). German composer, organist and poet. From 1559 he attended the grammar school at Magdeburg, where the Kantor, Gallus Dressler, had recently inherited the flourishing musical tradition built up by Martin Agricola. In 1562 he entered the University of Wittenberg, at the same time earning his living as a chancery clerk at Burgbreitungen, not far from Schmalkalden. He may well have continued his studies on a part-time basis at Jena. From 1569 to 1589 he was town clerk, Kantor and organist at Wasungen, near Meiningen, where he wrote most of his works and where Melchior Vulpius was one of his pupils. From 1589 until his death he was chancellery secretary to the Elector of Saxony at Meiningen and as such was in 1604 also promoted to notary public and mayor of the town. In his old age he was crowned poet laureate. He ranks with the many central German composers of the late 16th century who through their use of a cantus firmus in the highest voice gave a popular yet still sophisticated flavour to German-language motets and polyphonic songs; in this he had much in common with the somewhat older Leonhard Schroeter and with his

contemporary Joachim a Burck. The works of all three were widely disseminated in their day.

Steuerlein's well-known six-part song *Das alte Jahr vergangen ist* was printed in 1577; probably only some of the verses are by him, and the melody now in use is an arrangement by W.C. Briegel printed in the Darmstadt hymnbook of 1687. His *St John Passion* is closely connected historically with Burck's *St John Passion* (*Die deutsche Passion*), the second edition of which had been published by the same printer three years earlier.

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Das schöne Christliche und sehr Tröstliche Gebetlein, 4–6vv (Erfurt, 1574)
Das deutsche Benedicite und Gratias vor und nach Tische, bethweiss zu singen, 5vv (? Erfurt, 1575)
Weltliche Gesänge, 4, 5vv (Erfurt, 1575), lost; some ed. G. Kraft (Wolfenbüttel, 1930)
21 geistliche Lieder ... zugerichtet durch L. Helmbold, 4vv (Erfurt, 1575; RISM, BVIII 1575[11])
Die deutsche Passion ... nach ... S. Johanne, in Figural Gesang, 4vv (n.p., 1576), inc.
Das alte Jahr vergangen ist, ein christlicher Gesangk, New Year motet, 5vv (Erfurt, 1577)
XXIIII Cantiones sacrae, 4–6vv (Erfurt, 1578)
[20] Epithalamia, Deutsche und Lateinische Geistliche Hochzeit gesang, 4–6vv (n.p., 1587; RISM BVIII 1587[19])
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8 cantiones sacrae, 5–6vv (Erfurt, 1589)
Erhalt uns Herr bei deinem Wort, 5vv (n.p., 1593)
2 christliche Muteten, 6vv (n.p., 1596)
Eteostichon rhythmicum ... Dn. Humpertus a Langen, 6vv (n.p., 1597)
Prosphonesis consolatoria: Non sis chare parens, 6vv (n.p., 1598)
Psalm cxvii auff dreyerley Weise, 4vv (Erfurt, 1599)
2 christliche Grabgesenge, 4vv (Schleusingen, 1612)
Das Deutsche Benedicite und Gratias ... am Tische zu singen, 4vv (Schleusingen, 1613)
Das alte Jahr vergangen ist, Der heilig geist von Himmel kam, 6vv, *D-Rp*
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WALTER BLANKENBURG

Steuermann, Edward [Eduard] (*b* Sambor, 18 June 1892; *d* New York, 11 Nov 1964). American pianist and composer of Polish birth. His education as a pianist was with Vilém Kurz (Lemberg) and Busoni (Berlin). He was to have studied composition with Humperdinck, but was so shocked when asked whether he wanted to compose in the Brahmsian or the Wagnerian manner that he never went back. Busoni, therefore, sent him to Schoenberg. In 1912 he took part in the first performance of *Pierrot lunaire*, and he played in the premières of most of Schoenberg's later works. He was the pianist for the Verein für Musikalische Privataufführungen, founded in 1918 by Schoenberg, and introduced works by Skryabin and much new French music to Vienna. During his Viennese years (he emigrated to the USA in 1938), he was often the pianist for Karl Kraus's readings and recitations. In 1952 the ISCM gave him its highest award, the Schoenberg medal.

He was an illuminating interpreter of the standard repertory, and his Beethoven recitals in New York in the early 1950s were, with their structural clarity and pianistic beauty, among the most remarkable events of that time. His distinguished teaching career began in Poland in 1918 and continued there, in Vienna, Prague, in the USA (he taught at the Juilliard School of Music from 1952 until his death), Israel, Darmstadt, the Salzburg Mozarteum and Dartington Hall. His pupils included Theodor W. Adorno, Alfred Brendel, Jakob Gimpel, Natalie Hinderas, Lorin Hollander, Joseph Kalichstein, Lili Kraus, Moura Lympany and Russell Sherman.

Steuermann composed songs and choruses, music for solo piano, chamber works including Seven Waltzes for String Quartet (1946), a piano trio (1954), a string quartet, *Diary* (1961), and pieces for orchestra, among them a set of Variations (1958) and a Suite for Chamber Orchestra (1964). Some freely atonal, some serial, they are of economical, fastidious workmanship, imbued always with a keen feeling for instrumental style and sonority, and bearing, in their sensuousness, traces of his involvement with Debussy and Skryabin. Pianistic fantasy is evident also in his bravura transcription for solo piano of Schoenberg's Chamber Symphony op.9 and in his version for three pianos of Schubert's *Wohin?*

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MICHAEL STEINBERG/R

Stevens, Bernard (George) (*b* London, 2 March 1916; *d* Colchester, 6 Jan 1983). English composer. Educated at Southend High School, where he was taught music by Arthur Hutchings, he then studied English and, with Dent and Rootham, music at Cambridge (1934–7; MusD 1968). Subsequently he studied with R.O. Morris and Jacob at the RCM (1937–40). His op.1, a violin sonata in the economical three-movements-in-one design Stevens was often to employ, attracted the attention of Max Rostal when Stevens's fiancée became his pupil in 1940. Rostal performed the sonata and commissioned a violin concerto, which Stevens wrote while on army service. Already, during the Blitz, he had started composing the piece which brought him brief national celebrity: the *Symphony of Liberation*, which won the *Daily Express* competition for a 'victory symphony'. Sargent conducted the LPO in the première at the Royal Albert Hall (7 June 1946); the same year Rostal gave the first performance of the Violin Concerto in a BBC broadcast.

These early successes were not sustained, and though Stevens continued to compose steadily his most important

works were comparatively rarely performed. This was partly due to his Marxist affiliations. Insofar as the *Symphony of Liberation*, dedicated to the memory of a friend killed in 1944, has any programmatic content it could apply as well to a social revolution against oppression as to victory in war. Although he resigned from the Communist party at the Soviet suppression of the 1956 Hungarian uprising, Stevens remained committed to left-wing causes, along with his fellow artists and friends Alan Bush, Randall Swingler and Montague Slater. Such an attitude brought him into conflict with the British musical establishment. His music, too, which represented a highly individual championship of traditional forms and values, came to seem out of joint with the stylistic fashions of the 1960s and 70s.

Never a self-advertising composer, Stevens was especially renowned as a distinguished and open-minded teacher at the RCM (professor of composition from 1948) and the University of London (from 1967). He believed that any inspiration must be expressed through the fullest possible technical command and craftsmanship, which manifested above all in his complete mastery of counterpoint for expressive ends. Bloch, Shostakovich, Bush and Rubbra were all composers he admired and from whose music he drew elements, though he once said he felt closest to Busoni. He took inspiration, too, from such Elizabethans as Dowland and Farnaby, whose freedom of form he emulated in several fantasia-like musical designs (for example, the Fantasia for 2 violins and piano). Although Stevens's music was essentially diatonic in foundation his interest in Schoenbergian serial technique went back to the 1930s. In the early 1960s he employed 12-note principles in a very personal fashion in three of his most substantial works – a symphony, a string quartet and the Variations for orchestra – whose series are fashioned to supply triads, scalic segments, leading notes and other elements of tonal vocabulary. Towards the end of his life he explored new methods of tonal organization involving correspondence with the I Ching.

Whether in sophisticated compositions or in the simple, direct unison songs he wrote for the Workers' Musical Association, Stevens's voice is always distinctive. He was capable of a trenchant concision of utterance, a rhythmic dynamism and sustained, unsentimental lyricism. Though his principal concern was with constructive power and the purposeful, organic growth of musical ideas, he chose his themes with consideration for their potential development. Stevens's music's strength of purpose and imperviousness to fashion may now appear to display the force of an ethical standard.

WORKS
(*selective list*)

Dramatic: The Mark of Cain (film score, dir. B.D. Hurst), 1947; The Upturned Glass (film score, dir. L. Huntington), 1947; The Shadow of the Glen (chbr op, 1, J.M. Synge), op.50, 1979, BBC, 1983

Orch: Sym. of Liberation (Sym. no.1), op.7, 1941–5; Vn Conc., op.4, 1942–3; Ricercar, op.6, str, 1944; Sinfonietta, op.10, str, 1948; Vc Conc., op.18, 1952; Pf Conc., op.26, 1954–5, rev. as op.54, 1981; Dance Suite, op.28, 1957; Sym. no.2, op.35, 1964; Variations, op.36, 1964; Choriamb, op.41, 1968; Introduction, Variations and Fugue on a Theme of Giles Farnaby, op.47, chbr orch, 1972 [arr. of pf work]

Vocal: Mass, SSAATTBB, 1938–9; 4 John Donne Songs, high v, pf: op.5, 1943, op.53, 1981; The Pilgrims of Hope (cant., W. Morris), op.27, S, Bar, SATB, ens, 1956, rev. 1968; Et resurrexit (cant., Bible: *Ecclesiastes*, R. Swingler), op.43, A, T, SATB, orch, 1969; Hymn to the Light (anthem, R. Tagore), op.44, SATB (org, brass, perc)/org, 1970; The True Dark (song cycle, Swingler), op.49, Bar, pf, 1974; workers' songs, folksong arrs.

Inst: Toccata and Fugue, pf, 1936; Sonata, op.1, vn, pf, 1940; Pf Trio, op.3, 1942; Theme and Variations, op.11, str qt, 1949; Fantasia, op.20, 2 vn, pf, 1952; Fantasia on Giles Farnaby's Dreame, op.22, pf, 1953, arr. orch, op.47, 1972; Fantasia on a Theme of Dowland, op.23, vn, pf, 1953; Sonata in 1 Movt, op.25, pf, 1954; Lyric Suite, op.30, str trio, 1958; Str Qt no.2, op.34, 1962; Trio, op.38, hn, vn, pf, 1966; Suite, op.40, fl, ob, vn, b viol/va, vc, hpd/pf, 1967; The Bramble Briar, op.45, gui, 1970; Improvisation, op.48, vn/va, 1973; Autumn Sequence, op.52, gui, hpd, 1980; Concertante, op.55, 2 pf, 1982

MSS in *GB-Lmic*

Principal publishers: Bardic, Lengnick, Roberton, Stainer & Bell

WRITINGS

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'An Open Letter to Shostakovich', *New Reasoner*, no.1 (1957), 25–9
'The Soviet Union', *European Music in the Twentieth Century*, ed. H. Hartog (London, 1957/*R*, 2, 1961), 223–51
'Rutland Boughton', *New Reasoner*, no.8 (1959), 74–81
'Rubbra at Seventy', *R.C.M. Magazine*, lxvii (1971), 99–100
'The Choral Music', *Alan Bush, an 80th Birthday Symposium*, ed. R. Stevenson (Kidderminster, 1981), 32–5
'Shostakovich and the British Composer', *Shostakovich: the Man and his Music*, ed. C. Norris (London, 1982), 149–61
'Bernard Stevens', *Alan Rawsthorne*, ii, ed. A. Poulton (Kidderminster, 1984), 53–4
'The Choral Music', *Alan Rawsthorne*, iii, ed. A. Poulton (Kidderminster, 1986), 39–53

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H. Keller: '*Theme and Variations*, for String Quartet, op.11', *MR*, xiii (1952), 243 only
C. Mason: 'The Music of Bernard Stevens', *The Listener* (13 March 1959)
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Bertha Stevens, ed.: *Bernard Stevens and his Music: a Symposium* (London, 1989)
A. Cruft: 'Bernard Stevens', *R.C.M. Magazine*, lxxix (1983), 65–8
E. Rubbra: 'Bernard Stevens', *R.C.M. Magazine*, lxxviii (1983), 65 only
Workers' Music Association Bulletin (1983), no.4 [Stevens memorial issue]
C. MacDonald: 'Lost Generation', *The Listener* (23 April 1987)

MALCOLM MACDONALD

Stevens, Denis (William) (*b* High Wycombe, 2 March 1922). English musicologist. He studied music at Jesus College, Oxford, with R.O. Morris, Wellesz and Hugh Allen (1940–42, 1946–9, MA 1947). After war service in India and Burma he was a violinist and violist in the Philharmonia Orchestra and in chamber music groups (1946–9). On joining the BBC Music Department as a programme planner and producer (1949–54) he worked principally on early music and mounted programmes on Machaut, Du Fay, Dunstaple, Tallis and Monteverdi and important radio opera productions such as Monteverdi's *Orfeo* and Charpentier's *Médée*. He also provided appropriate music for drama productions at the BBC and elsewhere (e.g. the York Mystery Plays, 1954, 1957). During the Dunstaple quincentenary (1955) he toured Italy as a British Council lecturer; subsequently he was visiting professor of music at Cornell University (1955) and Columbia University (1956). After a year's teaching at the RAM, London, he took over on Eric Blom's death the editing of the supplement to *Grove's Dictionary*, fifth edition. He then returned to the USA as visiting professor at the University of California, Berkeley (1962) and Distinguished Visiting Professor at the Pennsylvania State University (1963–4), and was appointed professor of musicology at Columbia University (1965); he was visiting professor at the University of California, Santa Barbara

(1974) and was appointed to the Brechemin Distinguished Chair of Music History at the University of Washington at Seattle (1976–7). In 1995 he became visiting professor at Goldsmiths College, University of London.

Stevens is a co-founder of the Ambrosian Singers and president and artistic director of the Accademia Monteverdiana, chamber ensembles specializing in early as well as contemporary music. He has toured throughout Europe and the USA and made (by 1975) about 55 records. His main areas of research are medieval, Renaissance and Baroque music and his major critical works are his book *Tudor Church Music*, his monograph on Thomas Tomkins and *A History of Song*; his many critical editions include works by Machaut and Monteverdi and two important collections, *The Mulliner Book* and *Early Tudor Organ Music*. He is a fellow of the Society of Antiquaries (1957), a past secretary of the Plainsong and Mediaeval Music Society, an honorary member of the RAM (1961) and a member of the Worshipful Company of Musicians (1961). He received an honorary degree from Fairfield University, Connecticut in 1967 and was made a CBE in 1984.

A professionally trained violinist, Stevens has always insisted on a close connection between research, editorial activity and performance. As a historian he has dealt with a wide range of music in a thoroughly scholarly yet accessible manner.

WRITINGS

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'The Keyboard Music of Thomas Tallis', *MT*, xciii (1952), 303–7
The Mulliner Book: a Commentary (London, 1952)
'Purcell's Art of Fantasia', *ML*, xxxiii (1952), 341–5
'A Unique Tudor Organ Mass', *MD*, vi (1952), 167–75
'La chanson anglaise avant l'école madrigaliste', *Musique et poésie au XVIe siècle: Paris 1953*, 121–7
'La musique d'orgue en Angleterre', *RdM*, xxxii (1953), 141–9
'The Background of the "In nomine"', *MMR*, lxxxiv (1954), 199–205
'Seventeenth-Century Italian Instrumental Music in the Bodleian Library', *AcM*, xxvi (1954), 67–74
'Pièces de théâtre et "pageants" Tudor', *Les fêtes de la Renaissance [I]: Royaumont 1955*, 259–78
'Processional Psalms in Faburden', *MD*, ix (1955), 105–10
'A Recently Discovered English Source of the Fourteenth Century', *MQ*, xli (1955), 26–40
Tudor Church Music (New York, 1955/*R*, 3/1966)
'Further Light on *Fulgens praeclara*', *JAMS*, ix (1956), 1–11
'Duet Sonatas without Wind Instruments (from 1700)', *Chamber Music*, ed. A. Robertson (Harmondsworth, 1957/*R*), 253–87
'L'interprétation de la musique de Claudio Monteverdi', *Le 'Baroque' musical: Wégimont [IV] 1957*, 241–8
'A Musical Admonition for Tudor Schoolboys', *ML*, xxxviii (1957), 49–52
Thomas Tomkins 1572–1656 (London, 1957, 2/1967)
'Ornamentation in Monteverdi's Shorter Dramatic Works', *IMSCR VII: Cologne, 1958*, 284–6
'The Second Fountains Fragment: a Postscript', *ML*, xxxix (1958), 148–53
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'The Manuscript Edinburgh, National Library of Scotland Adv.Lib.5.1.15', *MD*, xiii (1959), 155–67
ed.: *A History of Song* (London, 1960/*R*, 2/1970) [incl. 'The Renaissance', 67–116]
ed., with A. Robertson: *The Pelican History of Music* (Harmondsworth, 1960–68) [incl. 'Ars antiqua', i (1960), 211–58; 'Baroque Instrumental Music', ii (1963), 297–319]
'German Lute-Songs of the Early Sixteenth Century', *Festschrift Heinrich Besseler*, ed. E. Klemm (Leipzig, 1961), 253–7
'Problems of Editing and Publishing Old Music', *IMSCR VIII: New York 1961*, 150–60
'Where are the Vespers of Yesteryear?', *MQ*, xlvii (1961), 315–30
Plainsong Hymns and Sequences (London, *c*1965)
'Polyphonic Tropers in 14th-Century England', *Aspects of Medieval and Renaissance Music: a Birthday Offering to Gustave Reese*, ed. J. LaRue and others (New York, 1966/*R*)
'"Madrigali guerrieri, et amorosi": a Re-Appraisal for the Quatercentenary', *MQ*, liii (1967), 161–87; repr. in *The Monteverdi Companion*, ed. D. Arnold and N. Fortune (London, 1968), 227–54
'Claudio Monteverdi: *Selva morale e spirituale*', *Claudio Monteverdi e il suo tempo: Venice, Mantua and Cremona 1968*, 423–34
with S. Stevens: *Music and Art in Society* (University Park, PA, 1968) [trans. of F. Lesure: *Musica e società*, Milan, 1966]
'John Taverner', *Essays in Musicology in Honor of Dragan Plamenac*, ed. G. Reese and R.J. Snow (Pittsburgh, 1969/*R*), 331–9
'Music in Honor of St Thomas of Canterbury', *MQ*, lvi (1970), 311–48; repr. in *Scritti in onore di Luigi Ronga* (Milan and Naples, 1973), 613–49
'Monteverdi's Necklace', *Quadrivium*, xii/2 (1971), 33–47; repr. in *MQ*, lix (1973), 370–81
'Über das Vibrato: ästhetische, stilistische, geschichtliche Betrachtungen', *Musica*, xxv (1971), 462–4
'Lower Music and Higher Education in the 1970s', *College Music Symposium*, xii (1972), 41–6
'Some Observations on Performance Practice', *CMc*, no.14 (1972), 159–63
'Petrarch's Greeting to Italy', *MT*, cxv (1974), 834–6
'The Violin: a Short History', 'Bach's Sonatas and Partitas', in Y. Menuhin and W. Primrose: *Violin and Viola* (London, 1976/*R*), 193–220, 221–9
'Ceremonial Music in Medieval Venice', *MT*, cxix (1978), 321–7
'Monteverdi, Petratti, and the Duke of Bracciano', *MQ*, lxiv (1978), 275–94
Monteverdi: Sacred, Secular and Occasional Music (Rutherford, NJ, 1978)
ed. and trans.: *The Letters of Claudio Monteverdi* (London, 1980, 2/1995)
Musicology (London, 1980, rev. 2/1997 as *Early Music*)
'Monteverdi e la prassi esecutiva', *NRMI*, xxix (1995), 595–605
Monteverdi: Songs and Madrigals (forthcoming)

EDITIONS

The Mulliner Book, MB, i (1951, 2/1954/*R*)
Thomas Tallis: Complete Keyboard Works (London, 1953)
In Nomine: altenglische Kammermusik, HM, cxxxiv (1955)
Robert Carver: The Two Extant Motets: O bone Jesus; Gaude flore virginali, Collected Works, i, CMM, xvi/1 (1959)
Claudio Monteverdi: Vespers of 1610 (London, 1961, 2/1994); *Combattimento di Tancredi e Clorinda* (London, 1962); *L'Orfeo: favola in musica* (London, 1967); *Magnificat* (London, 1969) [with J. Steele]
Penn State Music Series, i–ii, v, vii, xxvii (University Park, PA, 1963–71)
Robert Fayrfax: Missa 'Tecum principium', Cw, xcvii (1965)
The Treasury of English Church Music, i:*1100–1545* (London, 1965)
Early Tudor Organ Music, ii: *Music for the Mass*, EECM, x (1969)
Music in Honour of St. Thomas of Canterbury, 1118–1170 (London, 1970)
Venetian Ceremonial Motets (London, 1978)
Claudio Monteverdi: Opera omnia, xv: *Selva morale e spirituale*, IMa, 1st ser., v (1998)

□

Stevens, George (*b* Norway, ME, 22 April 1803; *d* East Cambridge, MA, 15 Aug 1894). American organ builder. He went to the Boston area as a young man, and worked first as a carpenter, then as a journeyman with William Goodrich, whom he succeeded in 1833. His brother William Stevens (1808–96) worked with him for a time, but later went into business on his own (though never on as large a scale as George). Stevens broke little new ground, but produced over his long career a great number of sturdy small- and medium-sized organs with a pleasing tone. These he sold for moderate prices, and many still survive in rural New England. One of his largest organs was built in 1852 for a church in Charlestown, Massachusetts. A good businessman, he was also president of the

Cambridge Savings Bank for 30 years, and Mayor of Cambridge, 1851–2. After retirement in 1892 he was succeeded by George Gilbert and James Butler, former employees, who remained in business until 1902.

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R.O. Davison: 'George Stevens, Organ Builder', *American Organist*, xxv (1942), 22–9

O. Ochse: *The History of the Organ in the United States* (Bloomington, IN, 1975)

B. Owen: *The Organ in New England* (Raleigh, NC, 1979)

BARBARA OWEN

Stevens, Halsey (*b* Scott, NY, 3 Dec 1908; *d* Inglewood, CA, 20 Jan 1989). American composer, musicologist and teacher. He studied composition with William Berwald at Syracuse University (BM 1931, MM 1937, honorary LittD 1967) and with Bloch at the University of California, Berkeley (1944). He taught at Syracuse University (1935–7), Dakota Wesleyan University (1937–44), the College of Music, Bradley Polytechnic Institute (1941–6) and the University of Redlands (1946–7). In 1948 he gained a post at the University of Southern California, Los Angeles, later becoming professor emeritus. Visiting professor at Yale University (1960–61) and at Williams College (1970), he lectured widely on the problems of modern music. A Guggenheim Fellow in 1964 and 1971, he received many awards and commissions for his music. Stevens is a noted authority on the music of Bartók, on whom he wrote the standard critical biography in English (1953, 2/1964), and many articles and reviews.

A prolific composer, Stevens wrote for a great variety of instrumental and vocal combinations. His music is notable for its vigorous rhythm, firm tonal centres, supple melodic contours and command of timbral relations. In *Symphonic Dances*, chromatically coloured neo-classical tonality and complex thematic transformations are firmly deployed within a large musical structure. The Clarinet Concerto uses similar means to achieve an open textural setting for the solo instrument. His many chamber works exhibit scrupulous control of texture and proportion.

WORKS

ORCHESTRAL

Pf Concertino, 1936 [withdrawn]; Sym. no.1, 1945; Sym. no.2, 1945; Sym. no.3, 1946; A Green Mountain Ov., 1948, rev. 1953; Triskelion, 1953; Allegro, pf, orch, 1956; Music for Str Orch, 1957; Sinfonia breve, 1957; 5 Pieces, 1958; Sym. Dances, 1958; Vc Conc., 1964; Threnos: in memoriam Quincy Porter, 1968; Conc., cl, str, 1969; Double Conc., vn, vc, str, 1973; Va Conc., 1975

CHAMBER AND SOLO INSTRUMENTAL

Str Qt no.1, 1931 [withdrawn], Sonatina no.1, vn, pf, 1936; Pf Trio no.1, 1936–7 [withdrawn]; Sonatina no.2, vn, pf, 1942–4, rev. 1948; Sonatina, fl, pf, 1943; Str Qt no.2, 1943–4 [withdrawn]; Pf Trio no.2, 1945; Qnt, fl, pf qt, 1945; Suite no.1, cl, pf, 1945, rev. 1953, arr. small orch, 1946; Pf Qt, 1946; Intermezzo, Cadenza and Finale, vc, pf, 1949, rev. 1950; 3 Pieces, bn/vc, pf, 1949; Sonata, bn/vc, pf, 1949; Str Qt no.3, 1949; Sonata, va, pf, 1950; 6 Canons, 2 equal insts, 1952; Notturno, vc, pf, 1953; Sonata, hn, pf, 1953; 5 Duos, 2 vc, 1954; Pf Trio no.3, 1954; Sonatina, hp, 1954; Sonatina giocosa, db/vc, pf, 1954; Suite, vn, 1954; Tunes from Olden Times, vc, pf, 2 sets, 1954; Sonatina piacevole, tr rec/fl, kbd, 1956; Tpt Sonata, 1956; Septet, cl, hn, bn, 2 va, 2 vc, 1957; Sonatina, vc, pf, 1957; 4 Short Pieces, hn/cl, pf, 1958; Sonata, vc, 1958; Sonatina no.3, vn, pf, 1959; Suite no.2, va, pf, 1959; Trio, 3 wind/str, 1959; Romanian Dances, vc, pf, 1960; Sonatina, tuba, pf, 1960; 2 Pieces, 4 cl, 1962; Tpt Trio, 1962; Sonata, trbn, pf, 1965; Sonata, vc, pf, 1965; Divertimento, 2 vn, 1966; 8 Canons, 2 vn, 1966; 5 Duos, fl, cl, 1966; Bicinia, 2 vn, 1967; 7 Duets, vn, vc, 1967; 4 Duos, 2 db, 1967; 3 Pieces, 3 vn, 1967; 4 Pieces, 4 vn, 1968; 8 Canons, 2 va, 1969; 6 Easy Canons, 2 vn, 1969; Sonata, ob, pf, 1971; Dittico, a sax, pf, 1972; Quintetto 'Serbelloni', wind qnt, 1972; studies for solo insts; many other works, incl. early and withdrawn pieces

Pf: Sonata no.1, 1933; Sonata no.2, 1937 [withdrawn]; 6 Sonatinas, 1942–59; Sonata no.3, 1948, 2nd movt orchd as Intermezzo; Partita, pf/hpd, 1954; 6 Preludes, 1956; 11 Ukranian Folksongs, 1956; 8 Yugoslavian Folksongs, 1966; Sonatina, pf 4 hands, 1975; other folksongs arr. pf; pedagogical pieces; many other kbd works

CHORAL

When I am Dead, my Dearest (C. Rossetti), SATB, 1938, arr. 1v, pf; Go, Lovely Rose (E. Waller), SATB, pf, 1942, arr. 1v, pf, 1955; If Luck and I Should Meet, madrigal, SATB, 1950; A Set of 3 (T. Heywood), TTBB, 1951; Like as the Culver on the Bared Bough (E. Spenser), SATB, 1954; Of the Heavenly Bodies (R. Williams), SATB, 1954; Old Rhymes, SSA, 1954; The Ballad of William Sycamore (S.V. Benét), SATB, orch, 1955; A Testament of Life (Bible), T, B, SATB, orch, 1959; Weepe o mine Eyes (anon. 16th century), SSATB, 1959; Le mois de mai (Fr. trad.), SATB, 1962; Magnificat, SATB, tpt, kbd/str orch, 1962; The Way of Jehovah (Isaiah xl.3–5), SATB, org/pf, 1963; Lady, as thy Fair Swan (G. Bullett), SATB, 1966; Campion Suite, SATB, 1967; Te Deum, chorus, orch, 1967; Nunc dimittis, SATB, 1971; The Amphisbaena (A.E. Housman), SATB, pf, 1972; Songs from the Paiute (trans. B. Lee and M. Austin), T, SATB, 4 fl, timp, 1976

Many other hymns, anthems, and carols; early and withdrawn works

SOLO VOCAL

(*1v, pf, unless otherwise stated*)

An Epitaph (W. de la Mare), 1936; Vitae summa brevis (E. Dowson), 1957; The Statue of Venus Sleeping (W. Drummond), 1939; She's Somewhere in the Sunlight (R. Le Gallienne), 1942; With Rue my Heart is Laden (Housman), 1942; 6 Millay Songs, 1949; 4 Songs of Love and Death, 1951–3; 2 Songs (De la Mare), 1955; Sonetto xxviii (Petrarch), 1956; 2 Eng. Folksongs, 1956; Leonora (E.A. Robinson), 1957; 2 Shakespeare Songs, Mez/T, fl, cl, 1958; Pour noël (T. Gautier), 1958; On a Rosebud Sent to her Lover (anon.), 1959; Jap. Folksongs, 1v, pf trio, 1960; 4 canciones (A. Machado), 1961; 7 canciones (F.G. Lorca), 1964

Many other songs, most withdrawn

Principal publishers: ACA, Boosey & Hawkes, Peters

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P.A. Vanderkoy: *A Survey of the Choral Music of Halsey Stevens* (diss., Ball State U., 1981)

S. Isserlis: 'An American in London', *Composer*, lxxix (1983), 7–9

RICHARD SWIFT

Stevens, John (Edgar) (*b* London, 8 Oct 1921). English musicologist. He studied at Christ's Hospital and won a classics scholarship to Magdalene College, Cambridge, where he read classics (1940–41) and English (1946–8; BA 1948). His research began in 1948 under the supervision of Thurston Dart (PhD 1953); in 1950 he was elected into a bye-fellowship, and later to a research fellowship, at Magdalene. He was appointed a university lecturer in English in 1952, was elected into an official fellowship at Magdalene in 1958, and in 1974 was appointed university reader in English and music history. He became professor of medieval and Renaissance English in 1978, and in 1980 he was appointed CBE. In 1989 he was Distinguished Visiting Professor at the University of California, Berkeley, and in 1991 he was appointed as Leverhulme Emeritus Fellow.

Stevens's main musicological preoccupations in the 1950s and 60s were a direct outgrowth of his doctoral work on early Tudor song, which provided the basis for his distinguished book *Music and Poetry in the Early Tudor Court* (1961), the pioneering and standard discussion of the subject. For Musica Britannica he has produced critical editions of the three principal manuscript sources

of the Tudor song repertory and a standard edition of 15th-century English carols. Although his work has broadened in scope during recent years, it continues to be primarily concerned with the relationships between words and music in both Britain and Western Europe, and in narrative poetry as well as in song. These issues are addressed in *Words and Music in the Middle Ages* (1986). His later work concerns the trilingual repertory of song in early medieval England.

WRITINGS

'Carols and Court Songs of the Early Tudor Period', *PRMA*, lxxvii (1950–51), 51–62
'Rounds and Canons from an Early Tudor Songbook', *ML*, xxxii (1951), 29–37
Early Tudor Song Books (diss., U. of Cambridge, 1953)
'Music in Medieval Drama', *PRMA*, lxxxiv (1957–8), 81–95
'Gerard Manley Hopkins as Musician', *The Notebooks and Papers of Gerard Manley Hopkins*, ed. H. Howse and G. Storey (London, 2/1959), i, 458–97 [with transcrs. of all Hopkins's songs]
Music & Poetry in the Early Tudor Court (London, 1961, 2/1979)
'Shakespeare and the Music of the Elizabethan Stage', *Shakespeare in Music*, ed. P. Hartnoll (London, 1964), 3–48
'The *granz biens* of Marie de France', *Patterns of Love and Courtesy: Essays in Memory of C.S. Lewis*, ed. H. Lawlor (London, 1966), 1–25
'Dante and Music', *Italian Studies*, xxiii (1968), 1–18
'Music in some Early Medieval Plays', *Studies in the Arts*, ed. F. Warner (Oxford, 1968), 21–40
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'*Angelus ad virginem*: the History of a Medieval Song', *Medieval Studies for J.A.W. Bennett*, ed. P. Heyworth (Oxford, 1981), 297–328
'The Manuscript Presentation and Notation of Adam de la Halle's Courtly Chansons', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart*, ed. I. Bent (London, 1981), 29–64
'The "Music" of the Lyric: Machaut, Deschamps, Chaucer', *Medieval and Pseudo-Medieval Literature*, ed. P. Boitani and A. Torti (Cambridge and Tübingen, 1984), 109–29
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'Sir Philip Sidney and "Versified Music": Melodies for Courtly Songs', *The Well Enchanting Skill: ... Essays in Honour of F.W. Sternfeld*, ed. J. Caldwell, E.D. Olleson and S. Wollenberg (Oxford and New York, 1990), 153–69
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'Samson dux fortissime: an International Latin Song', *Plainsong and Medieval Music*, i (1992), 1–40
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EDITIONS

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with R. Axton: *Medieval French Plays* (Oxford, 1971)
Early Tudor Songs and Carols, MB, xxxvi (1975)

IAIN FENLON

Stevens, Leith (*b* Mount Moriah, MO, 1909; *d* Los Angeles, 1970). American composer. A child prodigy, he became a professional pianist at 14 and a professional conductor and musical director for a ballet company at 16. After winning a Juilliard Foundation Fellowship, he moved to the East Coast in 1927, and by 1930 he was a vocal arranger for CBS. From 1933 to 1941 he worked on several radio shows, including those of Fred Allen and Abbott and Costello. During World War II he was radio director for the Southwest-Pacific area of the Office of War Information.

After the war Stevens went to Hollywood, where in 1948 he became the guest conductor of the Hollywood Bowl Orchestra. In 1950 he became musical director for Paramount, a post he retained until his death. He was one of the founders and the first president of the Composers and Lyricists Guild of America (1960) and was on the faculty at UCLA, where he taught film composition. He received three Academy Award nominations, for *The Five Pennies* (1959), *A New Kind of Love* (1963) and *Julie* (1956).

Stevens wrote scores for over 100 films as well as for television. His first film score, for William Dieterle's *Syncopation* (1942), included *American Rhapsody*, which was later performed as a concert piece. His Piano Concerto, composed for John Cromwell's *Night Song* (1947), was performed in the film by Artur Rubinstein and the New York PO under Ormandy. In 1954 Stevens wrote what is believed to be the first jazz score for a feature film, for Laslo Benedek's *The Wild One*. His interest in jazz also found expression in scores for films about the cornettist Red Nichols (*The Five Pennies*, 1959) and the drummer Gene Krupa (*The Gene Krupa Story*, 1959). He produced successful scores for a number of popular television shows, including 'Daniel Boone' (1964) and 'Mission: Impossible' (1966).

WORKS
(*selective list*)

Film scores (directors' names in parentheses): Syncopation (W. Dieterle), 1942; Night Song (J. Cromwell), 1947; Destination Moon (I. Pichel), 1950; The Sun Sets at Dawn (P.M. Sloane), 1950; Navajo (L.R. Foster), 1951; When Worlds Collide (R. Maté), 1951; The Atomic City (J. Hopper), 1952; The War of the Worlds (B. Haskin), 1953; The Wild One (L. Benedek), 1954; The Treasure of Pancho Villa (G. Sherman), 1955; Julie (A. Stone), 1956; The Scarlet Hour (M. Curtiz), 1956; The Garment Jungle (V. Sherman), 1957; The James Dean Story (G.W. George, R. Altman), 1957; Seven Guns to Mesa (E. Dein), 1958; The Gun Runners (D. Siegel), 1958; The Five Pennies (M. Shavelson), 1959; The Gene Krupa Story (D. Weis), 1959; Hell to Eternity (P. Karlson), 1960; A New Kind of Love (Shavelson), 1963; It Happened at the World's Fair (N. Taurog), 1963; The Night of the Grizzly (J. Pevney), 1966; over 70 others

TV scores: Daniel Boone, 1964; Voyage to the Bottom of the Sea, 1964; Mission: Impossible, 1966; Custer, 1967; The Young Lawyers, 1970; The Immortal, 1970; Assault on the Wayne, 1971

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MARK BRILL

Stevens, Richard John Samuel (*b* London, 27 March 1757; *d* Peckham, nr London, 23 Sept 1837). English composer and organist. His father, John Stevens, was in the textile trade. By 1763 he was a chorister at St Paul's Cathedral, and on 15 December 1768 he was apprenticed for seven years to William Savage, Master of the Children at St Paul's. After several years as a freelance glee singer, organist, school teacher and composer, he was in 1781 elected organist of St Michael Cornhill, at a salary of £40. This was followed by appointments as organist of the Inner Temple (1786) and of the Charterhouse (1796), in each case with some assistance from the Lord Chancellor, Lord Thurlow, who had become his friend and patron.

Another supporter was Samuel Birch, alderman and later Lord Mayor of London, by whose influence Stevens in 1801 was appointed Gresham Professor of Music. In this office he gave lectures on music at the Royal Exchange for many years; the lectures survive in 48 notebooks (*GB-Lgc*). In 1808 he received yet another appointment, as music master at Christ's Hospital. Besides being valuable in themselves, these appointments helped him to attract the wealthy pupils on whom his living substantially depended: his income reached a peak of £1286 in 1805.

In 1810 Stevens married Anna Jeffery, after a long courtship; in 1811 they had a son, Richard George, who entered Gray's Inn in 1834. At his wife's family's request he gave up his pluralistic appointments, retaining only the Gresham professorship and the Charterhouse position. He embarked on the life of a gentleman of leisure, made possible by a substantial bequest from one of his father's friends in 1817. He gradually assembled a considerable collection of old music, with an emphasis on Italian music of the 17th and 18th centuries; much of it is now in the Royal Academy of Music. His three-volume edition, *Sacred Music ... from the Works of the Most Esteemed Composers, Italian and English*, was published from about 1798 to 1802. He was one of the judges of the Gresham Prize for sacred music from its inception in 1831.

Stevens's chief claim to attention is as a composer of glees. He was not prolific, considering the length of his life; the bulk of his composing was done between 1780 and 1800. His glees are among the most polished of their time, at their best rising to the level of Webbe and Callcott. They are not in the 'pure' style of the older glee, but begin to show the influence of instrumental music, especially that of Haydn, whom he admired greatly. The result often approached the later partsong in style, with the melody in the uppermost voice, straightforward harmony, little counterpoint, and a structure that was often close to sonata form. He was innovative in his use of female voices and variety of instrumental accompaniment. Stevens was more careful than many contemporaries in his choice of texts, and devoted special attention to Shakespeare. Of his 15 Shakespearean glees, composed between 1782 and 1807, five are among his best-known pieces: *Ye spotted snakes* (1782, rev. 1791), *Sigh no more, ladies* (1787), *Crabbed age and youth* (1790), *Blow, blow, thou winter wind* (1793) and *The cloud-cap't towers*(1795). As Cudworth has pointed out, the word-setting in these pieces is 'very apt for the period, for Stevens came from a family which loved good literature and particularly good poetry'. The music is relatively restrained in its emotional response to the text.

Among Stevens's compositions that did not outlive him were some anthems, including several for Christ's Hospital; three keyboard sonatas; and a few songs and hymn tunes. He kept a journal for much of his life, and also wrote recollections (now in *GB-Cpl*, *GB-Cu*). Stevens was a professional member of the Noblemen's and Gentlemen's Catch Club, and his papers give a vivid account of the life of this and other musical organizations, including the Je Ne Sais Quoi Club, the Glee Club, the Harmonists' Society and the Anacreontic Society. His account of the latter is particularly significant because it is the only source to identify John Stafford Smith as the composer of their club song *The Anacreontic Song*, which, considerably altered and with new words, is now the national anthem of the USA, *The Star Spangled Banner*.

WORKS

printed works published in London

The Captivity (orat), *GB-Cfm*

Glees: 8 Glees, 4–5vv, op.3 (1792); 8 Glees Expressly Composed for the Ladies, op.4 (1796); 10 Glees, 3–6vv, op.5 (1800); 7 Glees with a Witches' Song and Chorus, and 2 Glees from Melodies by H. Lawes, op.6 (1808); 16 pubd separately (*c*1783–*c*1811); others, *Cfm*

Songs: 10 Songs, 1v, 2 vn, pf, op.2 (1787); 6 pubd separately; others, *Cfm*

Church music: The Collect for the First Sunday in Advent (*c*1808); Easter Anthems for Christ's Hospital (1808–10); hymn tunes, *Cfm*, 16 in W.D. Tattersall: Improved Psalmody (1794); anthems, *Cfm*

Kbd: 3 Sonatas, hpd/pf, vn, op.1 (1784); sonatinas, marches etc., *Cfm*

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C. Ehrlich: *The Music Profession in Britain since the Eighteenth Century* (Oxford, 1985), 32–5

M.T. Argent, ed.: *Recollections of R.J.S. Stevens* (London, 1992)

NICHOLAS TEMPERLEY, MARK ARGENT

Stevens [Steenberg], **Risë** (*b* New York, 11 June 1913). American mezzo-soprano of Norwegian origin. She sang with the New York Opera-Comique before becoming a pupil of Anna Schoen-René. Approached by the Metropolitan, she declined and sailed for Europe to study with Marie Gutheil-Schoder. She then made her formal operatic début in Prague in 1936 as Thomas' Mignon; she also sang with the Vienna Staatsoper and in Buenos Aires. Returning to the USA, she made her début with the Metropolitan on tour in Philadelphia in 1938 as Octavian, appearing a month later in New York as Mignon. She remained with the company until 1961 but also sang with other companies (including Glyndebourne in 1939 and, as Cherubino, 1955). Her warm, lyric voice can be heard on studio and off-the-air recordings of her Cherubino, Carmen, Mignon, Delilah and Octavian.

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J. Hines: 'Risë Stevens', *Great Singers on Great Singing* (Garden City, NY, 1982), 313–22

P. Jackson: *Saturday Afternoons at the Old Met* (New York, 1992)

MAX DE SCHAUENSEE/ALAN BLYTH

Stevens, Wallace (*b* Reading, PA, 2 Oct 1879; *d* Hartford, CT, 2 Aug 1955). American poet. He studied at Harvard and spent his career in law and insurance. Known as a writer of exquisite language and fastidious craftsmanship, Stevens published 11 books of poetry, three plays and several miscellaneous items.

Music played a large role in Stevens's life and work. His titles often project a musical image or subject, as evidenced in his first book of poetry, *Harmonium* (1923), as well as the well-known poems *Peter Quince at the Clavier* and *The Man with the Blue Guitar*. As a young man Stevens played the piano, harmonium and guitar, and sang bass in a quartet. Over 50 of his poems have been set to music. *Thirteen Ways of Looking at a Blackbird* has been the most popular with composers, with settings by Allan Blank, Foss, Glanville-Hicks and Vincent Persichetti as well as Blacher. Persichetti set over 20 of Stevens's poems, some of them in song cycles. Other composers drawn to his work include Argento, George Benjamin, Connolly, Hoiby, Robin Holloway, Lybbert, Roger Reynolds, Rorem, Westergaard and Edgar Warren Willams.

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C. Colford: *Music and Silence in the Poetry of Wallace Stevens* (diss., U. of Liverpool, 1992)

J.M. EDELSTEIN

Stevenson, Sir **John (Andrew)** (*b* Dublin, Nov 1761; *d* Kells, Co. Meath, 14 Sept 1833). Irish composer. His father was John Stevenson, a violinist in the State Band in Dublin. In 1771 he was admitted a chorister of Christ Church Cathedral, Dublin, and from 1775 to 1780 he was in the choir of St Patrick's Cathedral. He became a vicar-choral of St Patrick's in 1783 and of Christ Church in 1800. He obtained an honorary MusD at Dublin in 1791, and his knighthood from the Lord Lieutenant (Lord Hardwicke) in 1803. In 1814 he was appointed the first organist and musical director at the Castle Chapel. Stevenson composed music for several theatrical productions in Dublin and London, and contributed songs to several more. He also wrote some church music, and innumerable separate songs, duets, glees and catches. But he is best known for his 'symphonies and accompaniments' to Thomas Moore's collection of Irish melodies, in which he showed himself a follower of Haydn. Although his arrangements seem today much too elaborate for the tunes they were intended to enhance, they remained extremely popular in the second half of the 19th century.

WORKS

STAGE

all printed music (vocal scores) published in London; unless otherwise indicated, all first performed in Dublin.

The Contract (comic op, R. Houlton), Smock Alley, 14 May 1782, lib pubd; rev. as The Double Stratagem, Capel Street, 20 May 1784; collab. P. Cogan

Love in a Blaze (comic op, J. Atkinson, after J. de Lafont: *Le naufrage*), Crow Street, 29 May 1799, lib pubd; collab. Cogan

The Bedouins, or The Arabs of the Desert (comic op, 3, E. Irwin), Crow Street, 1 May 1801 (*c*1811), lib pubd

The Patriot, or The Hermit of Saxellen (melodrama, H.B. Code), Hibernian, 1811 (*c*1811), lib pubd

Border Feuds, or The Lady of Bucchleuch (musical play, 3, after W. Scott: *The Lay of the Last Minstrel*), 1811 (*c*1811), lib pubd

The Spanish Patriots, or A Thousand Years Ago (dramatic romance, Code), London, Lyceum, 22 Sept 1812 (*c*1812), lib pubd

The Russian Sacrifice, or The Burning of Moscow (play, Code), 1813 (*c*1813), lib pubd

Edwin and Angelina (after O. Goldsmith), 1815, collab. J. Clifton

The Cavern, or The Outlaws (comic op, S. Isdell), Hawkins Street, 22 April 1825

Additional songs for 3 operatic farces by J. O'Keeffe: The Son-in-Law, 1781, The Dead Alive, 1781, The Agreeable Surprise, 1782; *see* ARNOLD, SAMUEL

Additional songs for ?Shadwell's Psyche; for J. Kenney's False Alarms, London, Drury Lane, 1807, *see* ADDISON, JOHN (i); for Kenney's Benyowsky, Drury Lane, 1826, *see* COOKE, THOMAS SIMPSON

VOCAL

12 Canzonets, 1v, pf/hpd/harp acc., op.4 (Dublin, *c*1780)

12 Glees, 3–5vv (Dublin, *c*1785)

Morning, Noon, Evening & Night, 4 Ballads, 1v, hpd/pf acc., op.4 (London, *c*1793)

8 Songs & 4 Duetts, pf/hpd acc. (Dublin, *c*1794)

A Second Sett of 12 Glees, 3–5vv, op.5 (London, *c*1795)

Morning and Evening Services and Anthems (London, 1825)

Parodies on Popular Songs (London, 1826)

Thanksgiving (orat), Dublin Musical Festival, 1831

31 single ballads, songs, canzonets, duets, catches, glees, see *BUCEM*

173 glees and quartets, see Baptie; some pubd in contemporary collections, incl. J. Bland's The Ladies Collection of Catches and Glees (London, *c*1787–96)

EDITIONS

First Selection of French and English Songs, gui acc. (London, 1797)

A Selection of Irish Melodies (T. Moore), 1–4vv, pf 4 hands (Dublin, 1807–21/*R*)

A Series of Sacred Songs [selected from Mozart and others] (Moore) (London, 1816–24)

A Selection of Popular National Airs (London, 1818–22)

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T.J. Walsh: *Opera in Dublin, 1705–1797* (Dublin, 1973)

T.J. Walsh: *Opera in Dublin, 1798–1820: Frederick Jones and the Crow Street Theatre* (Oxford, 1993)

W.H. HUSK/W.H. GRATTAN FLOOD/BRUCE CARR

Stevenson, Robert (*fl* Chester, *c*1570–1600). English organist and composer. From Michaelmas to Christmas 1571 he received six months' salary as Master of the Choristers of Chester Cathedral. He probably succeeded Robert White sometime between 1568 and 1571. Between 1571 and 1596 he was paid unusually large sums for his work as copyist, which suggests that he was establishing a new repertory for the choir. The cathedral records for 1597 to 1600 are lacking, and in those for 1601 Stevenson's name is replaced by that of Thomas Bateson. In 1583 he supplicated for the degree of BMus at Oxford. The degree was awarded in 1587, Stevenson having then been a 'student of music' for 33 years. He took the DMus from Oxford in 1596. His extant compositions include an instrumental *Miserere* (*GB-Lbl* Add.18936–9), a Whole Service and two anthems, *Behold how good and joyful* and *When the Lord turned again* (*GB-Cp*, *DRc*, *Lbl*, *Y*), the second of which is an early example of the provincial verse anthem.

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W. Shaw: *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538* (Oxford, 1991)

PETER LE HURAY/JOHN MOREHEN

Stevenson, Robert M(urrell) (*b* Melrose, NM, 3 July 1916). American musicologist. He studied music at the University of Texas at El Paso (BA 1936), the Juilliard School of Music (graduated 1939), Yale University (MM) and the University of Rochester (PhD in composition 1942); further study took him to Harvard University (STB 1943), Princeton Theological Seminary (ThM 1949) and Oxford University (BLitt 1954). His teachers included Schrade and Westrup (musicology), Hutcheson and Schnabel (piano), and Hanson and Stravinsky (composition). After working as an instructor and assistant professor at the University of Texas (1941–3, 1946) and as a staff member of Westminster Choir College, Princeton, New Jersey (1946–9), he was appointed professor of musicology at UCLA (1949), from which he retired in the 1990s, after almost half a century of teaching. A number of highly successful American and Latin American scholars were trained by him. He has received numerous grants, awards and recognitions, among them the Gabriela Mistral prize (1985) and the Award of the Lifetime Achievement Citation by the Sonneck Society for American Music (1999).

Stevenson's chief interest has been Latin American colonial music, in which his work is outstanding; in his archival research in Mexico, Guatemala, Colombia, Ecuador, Peru, Bolivia and Chile, he was the first to discover essential documents for the reconstruction of cathedral music history, and to make known many colonial music manuscripts. He has also contributed substantially to the history of Spanish music and of American church music. His extensive publications reveal an impressive command of bibliographical tools and of the literature. *The Music of Peru* (1960), *Renaissance and Baroque Musical Sources in the Americas* (1970) and *Foundations of New World Opera* (1973) provide new information and understanding for a wealth of Latin American colonial music; *Spanish Music in the Age of Columbus* (1960) and *Spanish Cathedral Music in the Golden Age* (1961) give valuable accounts of a much neglected aspect of Renaissance music. In 1978 he founded and became editor of the *Inter-American Music Review*. Robert Stevenson has been one of the most prolific American musicologists of the 20th century in American, Iberian and Latin American musical studies. Excluding the several hundred dictionary and encyclopedia articles, his output numbers some 30 books, monographs and musical editions and almost 300 articles on Spanish, Portuguese and North and Latin American music, in addition to numerous articles on various topics of West European music.

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'The Afro-American Musical Legacy', *MQ*, liv (1968), 475–502
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'Sixteenth- through Eighteenth-Century Resources in Mexico', *FAM*, xxv (1978), 156–87
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Numerous articles in *Heterofonía*, *Inter-American Music Review*

EDITIONS

Christmas Music from Baroque Mexico (Berkeley, 1974)
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L. Merino: 'Contribución seminal de Robert Stevenson a la musicología histórica del nuevo mundo', *RMC*, no.164 (1985), 55–7

GERARD BÉHAGUE

Stevenson, Ronald (*b* Blackburn, 6 March 1928). Scottish composer, pianist and writer on music. Son of a railway fireman (of Scots descent) and a mill-worker (of Welsh), his gifts were evident in childhood. Composer and accompanist for the Blackburn Ballet Company at the age of 14, he studied the piano with Iso Elinson at the RNCM, on an open scholarship (1945–7). In 1948 he was imprisoned for a year as a conscientious objector to national service, before finishing the sentence in agricultural and labouring work.

Stevenson taught at Boldon Colliery School, Durham, during 1950–52; the next decade – except for study at the Conservatorio di S Cecilia, Rome (1955) – he spent in various Edinburgh schools, settling in the borders village of West Linton in 1956. He was senior lecturer in composition at the University of Cape Town during 1963–5, where he gave the première of his huge *Passacaglia on DSCH* (the subject derives from the initials of the dedicatee, Shostakovich). Its subsequent performances by Stevenson and his friend John Ogdon (who also recorded it) attracted widespread attention.

Returning to Scotland, Stevenson concentrated on composition, piano-playing, writing, and frequent BBC broadcasts as lecturer and performer. His centenary radio programmes on Busoni earned a Harriet Cohen International Music Award in 1967. He was guest speaker at the Fourth Congress of Soviet Composers in 1968, gave the first performance of his song-cycle *Border Boyhood* with Peter Pears at the 1971 Aldeburgh Festival, and introduced his Piano Concerto no.2 at the 1972 Proms. He has travelled worldwide as pianist and lecturer, as advocate not only of his own music but of Busoni, Grainger and Paderewski in particular.

As a performer Stevenson is notable for his imaginative programming, wide repertory, beauty of tone and melodic articulation, expansive dynamic range and creatively-applied rubato in the tradition of Paderewski. During 1987 he took seminars in piano literature at the Juilliard School in New York, and directed a course on 'the political piano' at York University. He has been much concerned with the development of music for amateurs and young musicians. A Ronald Stevenson Society, established in 1994 to disseminate knowledge of his large output and ideas, holds an annual summer-school for young pianists and performers at Garvald, Peeblesshire.

Initiated by his father's tenor singing into a lifelong respect for the human voice and lyric melody, Stevenson's compositional development was exponentially enriched by his discovery of Busoni. Researches for a massive biographico-musical study of the composer—as yet unpublished—brought contact with Busoni's widow Gerda and significant, influential correspondence with Grainger and the theatre director and designer Edward Gordon Craig. A 20-year friendship with the poet Hugh MacDiarmid was equally vital. Like these artists Stevenson's cast of mind is epic and inclusive. It simultaneously draws inspiration from the folk music of many countries and uses the most sophisticated Western techniques.

The earliest works reveal a natural polyphonist, instinctively developing the 'symmetrical counterpoint' propounded by Berhard Ziehn which inspired Busoni's *Fantasia Contrappuntistica*. Many pieces are fugal in form, or sets of variations containing fugues; he has also absorbed pibroch, the variational *ceòl mór* ('Great Music') of the Highland bagpipe. Numerous *Scottish Folk-Music Settings* in the spirit of Grainger, and various folksong suites of different nationalities from the early 1960s, contrast with the *20th-century Music Diary*, exploring in miniature the resources of bitonality, whole-tone writing, 12-note organization, Arabic *maqām* and non-retrogradable rhythms.

These diverse tendencies are synthesized in Stevenson's major works, such as the *Passacaglia on DSCH* and Piano Concerto no.2, into a vision of 'world music' embracing (in the former) African drumming and (in the latter) Chinese pentatony, Indian rāga, blues and ragtime within a broadly variational framework which ultimately proclaims a Busonian *Einheit der Musik*. The Passacaglia's evocation of black Africa and a Lenin speech, the Concerto's quotation of a Vietnamese song and homage to Che Guevara, reveal a political dimension often implicit in Stevenson's work.

His multifarious piano output, ranging from the 80-minute Passacaglia to epigrammatic miniatures, extends the virtuoso keyboard traditions from Liszt to Godowsky, both in original pieces and in many keyboard transcriptions of other composers. Stevenson also ranks among the most prolific British song-composers of the later 20th century, responding to poets as diverse as Blake and Burns, Morgenstern and MacDiarmid, James Joyce, Tagore and Ho Chi Minh, as well as German and Italian writers in their own languages, the dialects of Lancashire and Aberdeen, and Scots Gaelic.

WORKS
(*selective list*)

INSTRUMENTAL

Orch: Fantasia, pf, str, 1946; Berceuse symphonique, 1951; Waltzes, 1952; Pf Conc. no.1 'A Faust Triptych', 1959–60; Keening Sang for a Makar, 1963; Scots Dance Toccata, 1965; Simple Variations on Purcell's 'Scotch' Tune, cl, str, 1967; Vocalise Variations on 2 Themes from Les Troyens, Mez, orch, 1969; Pf Conc. no.2 'The Continents', 1970–72; Vn Conc. 'The Gypsy', 1973; Young Scotland Suite, 1976; Recit and Air, str, 1980; Corroboree for Grainger, pf, concert band, perc, 1989; Mandela March, brass band, 1990–91; Vc Conc. 'The Solitary Singer', 1992–4

Chbr: Minuet, Hommage to Hindemith, ob, pf, 1947; Sonata, vn, pf, 1947, rev. 1952; 4 Meditations, str qt, 1964; Nocturne 'Homage to John Field', cl, pf, 1965; Duo Sonata, hp, pf, 1970–71; 3 Open-Air Dances, vn, gui, 1973; Recit and Air, vn/vc/bn, pf, 1974, arr. str qt, 1987; Variations and Theme, vc, pf, 1974; Don Quixote and Sancho Panza, 2 gui, 1982–3; Fantasy 'Alma Alba', pf qt, 1985; Bergstimmung, hn, pf, 1986; Chiaroscuro, hp, pf/hpd, 1987; The Harlot's House, dance-poem, freebass accdn, timp, perc, 1988; Str Qt 'Voces, vagabundae', 1990

Pf: 3 sonatinas, 1945–8; Variations on a Bach Chorale, 1946; 3 Nativity Pieces, 1949; Fugue on a fragment of Chopin, 1949, arr. 2 pf, 1953; Variations on a Theme of Pizzetti, 1955; Prelude, Fugue and Fantasy on Themes from Busoni's Faust, 1949–59; A 20th Century Music Diary, 1956–9; 6 pensées sur des préludes de Chopin, 1959; A Modern Scottish Triptych, 1959–67; Passacaglia on DSCH, 1960–62; A Wheen Tunes for Bairns tae Spiel, 1964; 3 folksong suites, 1965; Canonic Caprice on Grünfeld's 'The Bat', 1966–7; 3 Scots Fairytales, 1967; South Uist Folksong Suite, 1969; Peter Grimes Fantasy on themes from Britten, 1971; 3 Scottish Ballads, 1973; Recit and Air, 1974; Sonatina serenissima (In Memoriam Benjamin Britten), 1973–7; Norse Elegy for Ella

Nygard, 1976–9; Australian Log-Book, 1980; Ein kleines Triptychon in Memoriam Czesław Marek, 1986; Sym. Elegy for Liszt, 1986; Motus perpetuus temporibus fatalibus, 1987–8; Le festin d'Alkan, petit concert, 1988–97; Beltane Bonfire, 1989; A Carlyle Suite, 1995

Other solo inst: Prelude and Fugue on a Theme of Liszt, org, 1961; Variations, vn, 1961; Anger Dance, gui, 1965; 2 Cambrian Cantos, hp, 1966; Calum Salum's Salute to the Seals, pibroch, highland bagpipe, 1967; Sonata, hpd, 1968; Sounding Strings, clàrsach/hp/pf, 1977 [Celtic music arrs.]; Fantasia polifonica, hp, 1983–4; Scots Suite, vn, 1984

Many transcrs., performing versions and edns., incl. The Young Pianist's Grainger (London, 1967)

VOCAL

Choral: Ben Dorain (D. Ban McIntyre, trans. H. MacDiarmid), chorus, orch, 1962, inc.; Songs into Space (W. Whitman), chorus, pf, 1962; Weyvers o'Blegburn (Lancashire dialect), TTBB, 1962; Sapphic Fragments, S, female chorus, hp, 1963; No Coward Soul is Mine (E. Brontë), SSAA, hp/pf, 1966; A Medieval Scottish Triptych, SATB, 1967; Anns an Airde as an Doimhe (Maclean), SATB, 1968; Ballattis of Luve (W. Scott), madrigal cycle, 4v, lute, 1972; In Memoriam Robert Carver (12-part motet, Reid-Baxter), 1987; Peace Motets (Bible), SATB, 1984–7; Recit and Ps xxiii, SATB, org, 1990–92

Songs: War (W. Blake), T, pf, 1947; 19 Songs of Innocence (Blake), 1v, pf, 1947–8, rev. 1v, fl, str qnt, 1966; 2 Tagore Songs, S, pf, 1965; 4 Songs (A. Bold), Bar, pf, 1965; Vietnamese Miniatures (Ho), T, hp, 1966; 14 Songs (J. Joyce), 1v, pf, 1968; Vocalise Variations on 2 Themes from Les Troyens, Mez, orch, 1969; Border Boyhood (MacDiarmid), T, pf, 1970; The Infernal City (MacDiarmid, Maclean), T, pf, 1970–71; 9 Haiku, S/T, pf/hp, 1971; Songs of Quest (Davidson), song cycle, T, pf, 1974; Hills of Home (R.L. Stevenson), song cycle, Bar, pf; Songs from Factories and Fields (MacDiarmid), song cycle, T, pf. 1977; 2 Sacheverell Sitwell Songs, 1v, pf, 1977; Lieder ohne Buchstaben (Hope), song cycle, T, pf, 1982; Songs of Ancient China, 1v, hp/pf, 1982–3; A Child's Garden of Verses (Stevenson), cycle, S, T, Tr ad lib, pf, 1985; The Gangrel Fiddler (Gordon), cycle, Bar, vn, pf, 1987; St Mary's May Songs, S, str orch, 1988–9; over 200 songs incl. *c*30 settings of MacDiarmid's texts, *c*15 of W. Soutar texts

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'Maclean: Musician manqué', *Sorley Maclean: Critical Essays*, ed. R.J. Ross and J. Hendry (Edinburgh, 1986), 177–83

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C. Scott-Sutherland, ed.: *Ronald Stevenson: a Symposium* (London, 1999)

MALCOLM MACDONALD

Stevin, Simon (*b* Bruges, 1548; *d* ?The Hague, 1620). Flemish mathematician, scientist and music theorist, active in the northern Netherlands. He had no academic training, but worked as a clerk in a commercial house in Antwerp, later as a lower offical in Ghent. He was in Leiden by 1581. His most important scientific works date from the 1580s, and include treatises on commercial computation, on decimal notation, and on statics and hydrostatics handled the Archimedean way. About 1593 Stevin became an engineer at the personal service of the stadholder, Prince Maurits of Orange, with an official appointment as quartermaster-general in the army of the General Estates following by 1604.

Among Stevin's duties was the teaching of science to his inquisitive commander. As quantitative aspects of music theory were then treated as part of science, he intended to include a brief treatise *Vande spiegheling der singconst* (On the theory of music) in the didactically outstanding, occasionally innovative collection of outlines of science he published as *Hypomnemata mathematica* (Leiden, 1605–8). However, probably owing to criticism from the Nijmegen organist Abraham Verheyen (1565–1619), he left his virtually completed treatise unpublished, and it exists in two manuscript versions (both in *NL-DHk*, published as *'Vande Spiegheling der singconst' et 'Vande molens': Deux traités inédits*, Amsterdam, 1884; ed. E. Crone and others in *The Principal Works of Simon Stevin*, v, Amsterdam, 1966, incl. Eng. trans.).

The main subject of the treatise is the theory of consonance, Stevin's handling of which is quite unique in the history of music theory. Many authors over the centuries have adopted the Pythagorean discovery that consonant intervals are matched by ratios of the first simple integers as manifested by successive divisions of a vibrating string (i.e. the octave corresponds to 2:1, the 5th to 3:2 and so on). Several of these authors have denied, or declined to make much of, the musical significance of that discovery. Stevin, however, is the only theorist to have flatly denied the truth of Pythagoras's find. Based upon views of his own regarding surd numbers and the theory of proportions, he argued that not the harmonic, but only the geometric division of the octave yields the true ratios for the consonances; that is to say, all semitones are naturally equal. For example, the 5th is not given by 3:2 but rather by the 12th root of two to the power of seven, a quantity he went on to calculate with previously unattained exactitude. He also sought to show, by means of proofs and arguments more impressive for their cleverness than for their sensitivity to tonal purity, that musical practice conforms to his idea. That is why slightly later contemporaries (e.g. Mersenne and Descartes) rejected the central point of his argument and its numerous, no less mistaken, corollaries out of hand.

Ironically, Stevin's views, while quite wrongheaded as a theory of consonance, were in keeping with other practical aspects of music theory. With equal temperament beginning, by the 1630s, to be seen as a feasible solution to the modulation problems set for keyboard instruments by the novel treatment of dissonances, it began to look in retrospect as if he had offered not only an early computation of the values of equal temperament but also a spirited defence of that particular tuning system. But

this is just a matter of retrospective projection, as it can be shown that his understanding of tuning was no more sophisticated than his other convictions on a topic that, to him, was much more an application exercise in abstract arithmetic than a living reality of sound perceived.

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H.F. Cohen: 'Simon Stevin's Equal Division of the Octave', *Annals of Science*, xliv, (1987), 471–88

H.F. COHEN

Stewart, Belle [*née* McGregor] (*b* nr Dunkeld, Perthshire, 18 July 1906; *d* 4 Sept 1997). Scottish ballad singer. Belle Stewart's family were Travellers. She learnt songs from them, especially her brother Donald McGregor, and from friends. In 1925 she married the Traveller Alex Stewart (*b* 1904), who played the highland bagpipes, and eventually settled in Blairgowrie. Their two daughters Cathie (*b* 1928) and Sheila (*b* 1937) Stewart learnt some of Belle Stewart's songs and then developed their own repertories. The Stewarts were contacted in 1954 by Maurice Fleming of the School of Scottish Studies and were recorded quite extensively. As a result, they added appearances at folk clubs and festivals to their seasonal occupations. Another member of the 'travelling Stewarts', Davie Stewart, who performed in declamatory street-singing style, also became wellknown on the folk circuit.
See also ROBERTSON, JEANNIE.

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REG HALL

Stewart, James (*b* ?Scotland, late 18th century; *d* ?London, ? after 1860). British piano manufacturer, active in the USA. He trained as an organ builder in London, and went to Baltimore, Maryland, in 1812 to join the piano manufacturing business of his brother Adam Stewart (who had learnt his trade with the London Clementi firm). When this partnership ended in March 1813 James continued to build both pianos and organs in Baltimore until June 1819, when the Philadelphia newspapers announced the establishment of the piano rooms of 'James Stewart from London, late of Baltimore'. The Philadelphia city directories list James in business there from 1820 until 1822, along with a Thomas Stewart. Although some sources place James in the Boston piano shop of John Osborne as early as 1820, little mention is made of him there until November 1822, when the periodical *The Euterpeiad* praised a piano 'at the manufactory of Messrs. Osborn and Stewart' which had an improved, detached soundboard invented by Stewart ('recently arrived in this City from Philadelphia') and patented by him on 14 November 1822. In 1823 Stewart joined with one of Osborne's apprentices, Jonas Chickering, to form the firm of Stewart & Chickering, a partnership that was dissolved when Stewart returned to London in 1826.

Taking with him several pianos made by Stewart & Chickering, Stewart joined the London firm of Clementi, Collard & Collard (later Collard & Collard), where he is said by Spillane to have served as foreman for more than 35 years. In England he was granted seven patents dealing with piano improvements, the most influential being no.5475 (17 September 1827), which formed the basis of modern stringing by replacing two unison strings (each secured with a loop to its own hitch-pin) with one continuous wire of double length passed around a single hitch-pin.

Most of Stewart's pianos have a range of *F'* to *c''''* and most have wooden frames. A Stewart & Chickering instrument at the Smithsonian Institution has a metal plate on the right to which the hitch-pins are secured; the soundboard extends across the entire length of the keyboard, while on most instruments it extends over only the top octave. Stewart's instruments are of fine workmanship and were praised in their day as 'unrivalled in tone, touch, and action'.

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CYNTHIA ADAMS HOOVER

Stewart, Nellie [Eleanor Towzey] (*b* Sydney, 20 Nov 1858; *d* Sydney, 22 June 1931). Australian soprano and actress. The daughter of Theodosia Yates-Stirling, former chorus mistress at Drury Lane, London, and a singer-actress of great versatility, she made her first stage appearance at the age of five, and followed her mother's example by excelling in both sung and spoken theatre. She sang the leading role in Offenbach's *La fille du tambour-major* in April 1881 for George Musgrove's management and played Yum-Yum in the Australian première of *The Mikado* in 1885, repeating the role in Melbourne the following year. Her other roles included Marguerite in *Faust*. A descendant of one of David Garrick's leading ladies, she was the most popular operetta and musical comedy performer in Australia before Gladys Moncrieff. She published her autobiography, *My Life's Story*, in 1923.

ROGER COVELL

Stewart, Rex (William) (*b* Philadelphia, 22 Feb 1907; *d* Los Angeles, 7 Sept 1967). American jazz cornettist. He played in minor New York groups from 1921 before becoming a cornettist in Fletcher Henderson's band in 1926. Feeling unequal to this position, which had previously been filled by Louis Armstrong, he soon left to join Horace Henderson's Wilberforce College group, but by 1928 he had returned to Fletcher Henderson, with whom he remained (with interruptions) until 1933, contributing many solos in a forceful, good-humoured style, indebted equally to Armstrong, Bubber Miley and

Bix Beiderbecke. In 1934 Stewart joined the Duke Ellington Orchestra, beginning his most creative period. During his 11 years with the band he created a distinctive element in Ellington's ensemble sound, particularly with his mock conversational 'talking' style and the novel half-valve effects which he explored from 1937. Stewart was co-composer of several of Ellington's pieces (including *Boy Meets Horn*, 1938, Bruns., and *Morning Glory*, 1940, Vic.), and also led excellent small-group recording sessions using other members of Ellington's band. After leaving Ellington he made a long tour of Europe (1947–50), during which he lectured on jazz at the Paris Conservatoire (1948). He entered semi-retirement in the early 1950s, but led the Fletcher Henderson reunion band in 1957 and 1958. In his later years he became well known as a writer of urbane, anecdotal pieces on jazz, several of which were reprinted posthumously in *Jazz Masters of the Thirties* (New York, *c*1972).

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J. BRADFORD ROBINSON

Stewart, Sir **Robert (Prescott)** (*b* Dublin, 16 Dec 1825; *d* Dublin, 24 March 1894). Irish organist, conductor, composer and teacher. He was educated as a chorister of Christ Church Cathedral, Dublin, and became organist there and at Trinity College, Dublin, in 1844. In 1846 he became conductor of the University Choral Society. He graduated MusB and MusD in 1851 and the following year became organist also of St Patrick's Cathedral. In 1861 he became professor of music in the university, and ten years later a professor in the Irish Academy of Music. He composed a choral fantasia for the Boston Peace Festival of 1872, though he did not attend; in this year he was knighted by Earl Spencer. In 1873 he was appointed conductor of the Dublin Philharmonic Society, and in 1877 conductor of the Belfast Harmonic Society.

Stewart's compositions include cantatas of transient popularity, notably *A Winter's Night Awake* (1858), anthems and a Service in E♭ for double choir; he also edited the *Irish Church Hymnal* (Dublin, 1876). He wrote an *Ode to Industry* for the Cork Exhibition of 1852, an *Ode to Shakespeare* for the Birmingham Festival of 1870 and an *Ode for the Tercentenary Festival* of Trinity College in 1892, a work admired by Parry.

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W.H. HUSK/JOSEPH J. RYAN

Stewart, S(amuel) S(wain) (*b* Philadelphia, 8 Jan 1855; *d* Philadelphia, 6 April 1898). American maker of banjos and music publisher. After instruction on the violin and other instruments he studied the banjo with George C. Dobson; in 1878 he opened a banjo school and shortly thereafter began to make banjos. By 1880 he was in business at 221–3 Church Street, Philadelphia, and on 18 January 1882 began the publication of *Stewart's Banjo and Guitar Journal* from the same address. This journal (published under various titles until April 1901) contained news and photographs of banjoists and banjo clubs, fulminations against competing manufacturers, testimonials from satisfied customers and music arranged for the banjo. Through this and over 15 other publications, Stewart was highly influential in promoting the popular enthusiasm for fretted instrument clubs and orchestras which lasted into the 1930s. His campaign to 'elevate' the image of the banjo by denying its African American origins is documented by Linn.

His banjos, lighter than the 'Electric' model of his competitor, A.C. Fairbanks, were very well made in a wide variety of styles, from the cheap 'Student' and 'Amateur' models to the highly decorated 'Thoroughbred' and 'Presentation' models. Stewart's only important patent (no.355,896) was taken out in 1887 on an improved neck brace for his own invention, the banjeaurine, a small banjo pitched a 4th above the standard banjo and used as a lead instrument in banjo ensembles. On 1 January 1898 Stewart merged his business with George Bauer, maker and importer of mandolins and guitars. The factory and sales rooms were moved to 1410–12 North 6th Street and the publishing business moved to 1016 Chestnut Street, both branches doing business as Stewart & Bauer. After Stewart's death his interest in the business was continued by his sons, Fred and Lemuel, who ended the partnership with Bauer in 1901 and moved to New York. Banjos bearing Stewart's name were sold by them until about 1904, by Bauer until about 1910, and were made by the Vega Co., Boston, between 1903 and 1914. The Stewart trade name was subsequently applied to a line of fretted instruments sold by the New York firm of Buegeleisen & Jacobson. Stewart banjos are in the Smithsonian Institution, Washington, DC, and the Vleeshuis Museum, Antwerp.

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JAY SCOTT ODELL

Stewart, Thomas (James) (*b* San Saba, TX, 29 Aug 1926). American baritone. He studied at the Juilliard School,

New York, where he made his début in 1954 as La Roche in the American première of *Capriccio*. He also sang at the New York City Opera and in Chicago. In 1958 he was engaged by the Berlin Deutsche Oper, making his début as Escamillo; he sang the role at Covent Garden in 1960, returning as Gunther, Don Giovanni and the Dutchman. In 1960 he sang Donner, Gunther and Amfortas at Bayreuth, where he appeared regularly until 1975, adding Wotan and Wolfram to his repertory; he also sang Wotan in the Salzburg Easter Festival. He made his Metropolitan début in 1966 as Ford and returned there regularly until 1980, singing Iago, Golaud, John the Baptist, the Hoffmann villains and Hans Sachs, which he had first sung at Nuremberg (1971). He sang the title roles in the American premières of *Cardillac* (1967) at Santa Fe and *Lear* (1981) at San Francisco, where he had sung since 1962 as Valentin, Golaud, Yevgeny Onegin and Wotan. His voice, more lyrical than dramatic, was nevertheless incisive and of sufficient volume to encompass the heroic Wagner roles, as can be heard on his recordings of the Dutchman, Wotan and most notably of Hans Sachs, under Kubelík.

HAROLD ROSENTHAL/ALAN BLYTH

Sthoken, Johannes de. *See* STOKEM, JOHANNES DE.

Stiasny [Stiastny]. *See* ŠTĄSTNÝ, BERNARD and ŠTĄSTNÝ, JAN.

Stibilj, Milan (*b* Ljubljana, 2 Nov 1929). Slovenian composer. He studied psychology at Ljubljana University and composition at the academy of music with K. Pahor. Later he was a composition pupil of Kelemen at the Zagreb Academy of Music (1963–4) and studied electronic techniques in Utrecht (1966–7). In 1967–8 he worked in West Berlin as the guest of the Berliner Künstlerprogramm and he lectured in composition at the University of Montreal (1973–4). After playing the violin in various Ljubljana orchestras he lived as a freelance composer. He was secretary of the Slovenian Jeunesses Musicales (1971–3), and a music consultant to the Cultural Society and Slovenian Ministry of Culture (1976–91). He has also worked as a critic and writer on music. His style has moved from Expressionist tendencies in his earlier serial music through various phases to achieve a successful synthesis of the newest modernistic compositional ideas.

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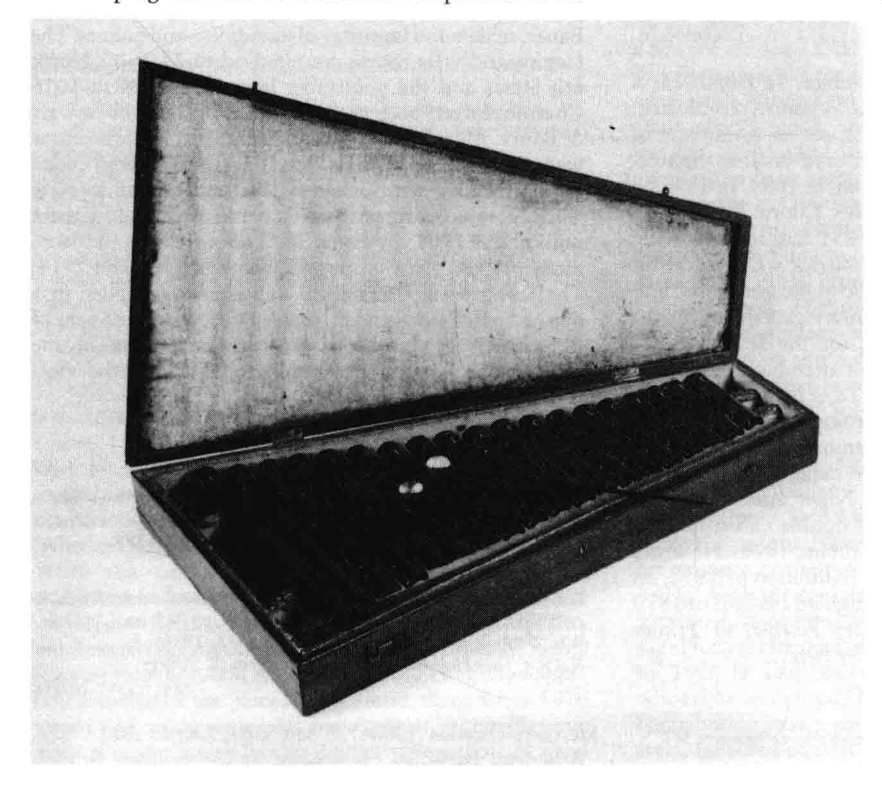
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ANDREJ RIJAVEC/IVAN KLEMENČIČ



A crystallophone of the sticcado-pastrole type, England, c1800

Sticcado-pastrole. A percussion idiophone made of glass (a CRYSTALLOPHONE). The only known maker of these instruments is the publisher George Smart (*d* London, *c*1805), father of the conductor, organist and composer Sir George Smart (1776–1867). James Woodforde's *Diary of a Country Parson* (ed. J.D. Beresford, 1924–31/*R*, i, 235) contains a detailed description of the instrument in the entry of 9 September 1778:

> I saw there an instrument ... that I never saw or heard of before. It is called a Sticcardo-Pastorale [*sic*]. It is very soft music indeed. It is several long pieces of glass laid in order in a case, resting on each end of every piece of glass, and is played on in the middle parts of the glass by two little sticks with nobbs at the end of them stricking [*sic*] the glass. It is a very small instrument, and looks, when covered, like a working box for ladies.

The 'nobbs' consist of hemispheres of ivory and wood, glued together and set in a long porcupine quill, half of which is covered with leather; this results in a delightful variety of tone colour. Descriptions of the instrument as being made of wood are incorrect.

Coleridge probably intended the sticcado-pastrole to be used in Act 3 scene i of his drama *Remorse* (1813), where the stage direction reads: 'A Hall of Armoury, with an altar at the back of the stage. Soft music from an instrument of glass or steel'.

ALEC HYATT KING

Stich, Johann Wenzel. *See* PUNTO, GIOVANNI.

Stichērarion (Gk., from *stichos*: 'verse', 'psalm-verse'). A liturgical book in the Byzantine rite containing the *stichēra*, the hymns inserted between the verses of psalms at HESPERINOS and ORTHROS.

1. Structure. 2. History.

1. STRUCTURE. Stichēraria include both *stichēra idiomela* and *stichēra automela*: *stichēra idiomela* have their own melodies and are usually sung only once during the Church year; *stichēra automela* do not in themselves constitute a sung repertory but function as melodic and metrical models for the generation of *stichēra prosomoia* (*see* STICHĒRON).

A complete stichērarion contains some 1400 hymns for the fixed cycle of the 12 mēnaia, the cycle of the movable feasts of the triōdion and pentēkostarion, and the cycle of the oktōēchos. The 12 mēnaia (one mēnaion for each month) contain all the *stichēra* for Hesperinos and Orthros for the liturgical year, beginning on 1 September and ending on 31 August, and forms the Byzantine equivalent of the Western Proper of the Saints. The triōdion contains the Offices for the ten weeks preceding Easter, beginning with the four Sundays before Lent – the Publican and the Pharisee, the Prodigal Son, the Last Judgment, and the Sunday of Forgiveness, which ends the pre-Lenten fast of Cheese Fare week. The six-week fast of Lent itself begins with the *stichēra* for Hesperinos on the Sunday of Orthodoxy and concludes with the *stichēra* of Holy Week. The triōdion is so named because many of the *kanōnes* sung during Lent contain only three odes (*ōdai*).

The pentēkostarion is the continuation of the triōdion after Easter; it begins with Easter Sunday and ends on the Sunday after Pentecost, the Sunday of All Saints; it was originally known as the 'charmosynon' ('joyful', or 'flowery') triōdion, a term still current in the Slavonic Church. The *stichēra idiomela* of this cycle are mostly contained in the Palaeo-Byzantine stichēraria of the 11th and 12th centuries. The Easter hymns are not found in later manuscripts; the daily repetition of these chants during Easter Week meant that their melodies were transmitted orally. (Those earlier stichēraria containing the Easter hymns mostly reflect local tradition.)

The oktōēchos cycle begins after the feast of All Saints and ends on the Sunday of the Publican and the Pharisee. The *stichēra* of the oktōēchos are organized according to an eight-week cycle, with a different mode for each week. A complete oktōēchos comprises: (1) *stichēra anastasima* (resurrection *stichēra*), sung at Saturday Hesperinos and Sunday Orthros; (2) *stichēra anatolika*, likewise sung at Saturday Hesperinos and Sunday Orthros; (3) 24 *stichēra alphabētika*, sung at Saturday Hesperinos; (4) *anabathmoi* or *antiphona* (paraphrases of the gradual psalms, cxix–cxxxi), chanted at Sunday Orthros; (5) *stichēra heōthina anastasima* ('morning resurrection' *stichēra*), for the end of Sunday Orthros; (6) *stichēra dogmatika* in honour of the Theotokos (the Mother of God), sung at Saturday Hesperinos; and (7) *staurotheotokia* (*Stabat mater* hymns), sung at Orthros on Wednesdays and Fridays. The *prosomoia* for Hesperinos during Lent follow the resurrection hymns.

2. HISTORY. The oldest extant stichēraria date from the 10th and 11th centuries and are notated in Palaeo-Byzantine, non-diastematic Chartres and Coislin neumes (*see* BYZANTINE CHANT, §3(i)). Although the earliest codices cannot be dated precisely, a chronological ordering of sources is made possible on the basis of the degree of neumation of the chant texts. The following are regarded as the oldest surviving stichēraria:

GR-AOml γ.12 (10th or 11th century; facs. in Strunk, 1966, pl.5*b*), containing *stichēra idiomela* of the triōdion and pentēkostarion. According to Raasted (1962) the triōdion section was originally provided with Theta notation which was later replaced by Chartres neumes.

GR-AOml γ.67 (10th or 11th century; facs. in Strunk, 1966, pls.6–12), containing *stichēra* of the triōdion, pentēkostarion and oktōēchos. The manuscript also includes a table of Chartres notation (f.159*r*).

GR-AOml γ.72 (early 11th century; facs. in Strunk, 1966, pl.13), containing *stichēra* of the triōdion and pentēkostarion.

GR-AOml γ.74 (early 11th century; facs. in Strunk, 1966, pls.14–22), containing *stichēra* of the mēnaion from 25 November to 31 August.

GR-AOva 1488 (*c*1050; ed. Follieri and Strunk, 1975), containing *stichēra* of the triōdion, pentēkostarion and oktōēchos. The manuscript is written in both Chartres and Coislin notations.

GR-AOh 307 (12th century; ed. Jakobson, 1957), a Russian slavonic stichērarion. Its non-diastematic neumatic notation ('sematic', according to the terminology of Floros and Haas) developed from Coislin notation. The syllabic structure and accentuation of the texts often varies from the original Greek models, but this collection rests firmly within the tradition of the Greek stichērarion.

The stichēraria of the 10th to the 12th centuries contain a less unified repertory of hymns than the later manuscripts employing Middle Byzantine diastematic notation. The compiler of *GR-AOva* 1488, for example, drew his material from a variety of manuscripts of different origin. When the codices were rewritten in Middle Byzantine notation, a process that began in the last quarter of the 12th century, many hymns that had passed out of general use (the so-called *apokrypha*) were omitted, as were *prosomoia* and *theotokia*, and there was a reduction in the number of works dating from the 9th and 10th

centuries (i.e. the later stratum of the repertory). These changes resulted in a 'standard abridged version' of the stichēraria (Strunk, 1955, 1965).

The late stichērarion tradition is exemplified by *I-Ma* A 139 copied in 1341, by which date the traditional *stichēra* melodies had for over a century been reworked in the kalophonic style (*see* KALOPHONIC CHANT) and richly ornamented. Such *stichēra* were collected in a 'kalophonic stichērarion' containing melodies by the most important composers of the period. After the mid-16th century the kalophonic stichērarion was termed the 'mathēmatarion'.

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GERDA WOLFRAM

Stichēron (Gk., from *stichos*: 'verse', 'psalm verse'). A hymn of the Byzantine rite sung between the verses of psalms by two choirs in alternation. Collections of *stichēra* are contained in the STICHĒRARION. *Stichēra* are poetic strophes that belong to the genre of *troparia* (*see* TROPARION), the oldest part of the Byzantine repertory. Such *troparia* are preserved in the stichēraria for the Offices of Christmas and Epiphany, and for the Great Offices of Good Friday. Many *stichēra* in liturgical books of the 10th century onwards were probably written in the 8th century or even earlier.

At HESPERINOS *stichēra* are inserted between the closing verses of the psalm complex *kyrie ekekraxa* (Psalms cxl, cxli, cxxix and cxvi). The evening hymn, *Phōs hilaron*, is followed by the *stichēra aposticha*, a selection of *stichēra* with a single psalm verse and concluding doxology. At ORTHROS *stichēra* are inserted into the final verses of *hoi ainoi*, the 'Lauds' psalms (Psalms cxlviii–cl). A *stichēron* is also sung to the Lesser Doxology following each psalm series.

The *stichēra* texts are based chiefly on the gospels, the homilies of the Church Fathers and the Lives of the Saints, and are generally written in free rhythmical prose. In the late Byzantine period, however, *stichēra* composed in the form of poems with 15-syllable lines, known as 'politic' verse, were included in liturgical books.

There are three kinds of *stichēra*: *idiomela*, *automela* and *prosomoia*, the two last being mostly part of the oral tradition. *Stichēra idiomela* have their own individual melodies, whereas the *automela* function as melodic and metrical patterns for generating *stichēra prosomoia* (contrafacta). *Prosomoia* do not always conform strictly to the models with regard to number of syllables, mode or melismatic formulae. The metrical and melodic periods of individual hymns are indicated by separation marks in the text. In general, *stichēra* melodies are syllabic, that is, they have one or two notes per syllable, although short melismas may occur on accented syllables or on words or phrases requiring special emphasis; *stichēra* for major feasts may also have more extensive ornamentation. Cadences are marked by recurring melodic formulae.

In liturgical books *stichēra* are arranged by individual feast according to the system of the eight modes (*oktōēchos*). Even in the earliest manuscripts the mode is indicated by a character (*martyria*) at the beginning of a *stichēron*. Although each mode has its own particular repertory of melodies, most *stichēra* are bi- or trimodal, and there are three hymns that modulate through all eight modes in turn – *Thearchiō neumati*, *Sēmeron hē anosiourgotropos mētēr* and *Ō pantōn eleēmōn*.

With the appearance of KALOPHONIC CHANT in the 13th century, new *stichēra* were composed in this style. Its most famous exponents were JOANNES KOUKOUZELES, JOANNES GLYKYS and XENOS KORONES in the late 13th and early 14th centuries, JOANNES KLADAS in the second half of the 14th century, and MANUEL CHRYSAPHES in the 15th. The predominantly syllabic melodies of the traditional repertory were extended and richly ornamented in the kalophonic style (for an example *see* BYZANTINE CHANT, ex.11). Typical of the hymns of this period was the insertion of *teretismata* (meaningless syllables).

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GERDA WOLFRAM

Stich-Randall, Teresa (*b* West Hartford, CT, 24 Dec 1927). American soprano. She studied at the Hartford School of Music and Columbia University, New York, where she

created Gertrude Stein in Virgil Thomson's *The Mother of Us All* (1947) and the title role of Luening's *Evangeline* (1948). In 1949 she sang the High Priestess in Toscanini's broadcast and recording of *Aida* and in 1950 Nannetta in his *Falstaff*. She made her European début at Florence in 1951 as the Mermaid in *Oberon*. After a season at Basle she was engaged by the Vienna Staatsoper, where her first role was Violetta. From 1953 to 1971 she appeared at the Aix-en-Provence Festival as Fiordiligi, Countess Almaviva, Konstanze, Donna Anna and Pamina. She sang Gilda at Chicago in 1955 and made her Metropolitan début as Fiordiligi in 1961. She took part in the première of Martin's *Le mystère de la Nativité* (1960, Salzburg) and sang throughout Italy, as Strauss's Ariadne and in the Mozart repertory. She sang Norma at Trier in 1971, the year of her retirement from the stage. In recital and concert she was particularly admired in Bach and Handel. She had a pure, sweet voice, though her performances were sometimes marred by mannered detail; but at its best her cultivated style won wide praise. Her art is represented by recordings of her Mozart roles from Aix and her Sophie in Karajan's first recording of *Der Rosenkavalier*.

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HAROLD ROSENTHAL/ALAN BLYTH

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Stick. *See* MALLET.

Stick bass. An electric double bass with a thin, solid body and neck. *See* DOUBLE BASS, §5.

Sticker. A rigid rod, usually of wood, used to exert a pushing action in organ, reed organ and piano mechanisms. The principle of the sticker is applied to several parts of the organ: (a) chiefly, as a shorter or longer rod pushed down or up when a key is depressed and so forming part of the train of mechanisms that open the appropriate wind-chest pallet; (b) as a short rod opening such valves as the pipe-pallets of each stop in a spring-chest, the sprung valve of a tremulant or ventil, and in coupling systems. The term has an uncertain history, being used by builders long before theorists; James Talbot (MS, *c*1695, *GB-Och* Music 1187) made somewhat ambiguous use of it, and in 18th-century England it was sometimes replaced by 'strikers' (W. Tans'ur, *The Elements of Music Display'd*, 1772).

For illustrations *see* ORGAN, fig.7, fig.8.

PETER WILLIAMS

Stickl, Franz (*b* Diessen am Ammersee, nr Munich; *fl* 1727–41). German composer. He studied at Salzburg University and between 1727 and 1741, when his various publications appeared, he held the post of organist at a church in Ingolstadt.

His church music is exceptional in that he wrote optional parts for three violas as well as for the usual two violins and organ; also, in his masses (Augsburg, 1727), he subdivided the longer sections more than was customary at the time, though the individual movements are very short. He published two sets of vespers (Augsburg, 1728, 1741). His music is typical of the unpretentious church music written by many competent composers at that time, and his style most interesting for its varied choral textures and unusually purposeful bass lines.

ELIZABETH ROCHE

Stiebler, Ernstalbrecht (*b* Berlin, 29 March 1934). German composer. He studied composition with Klussmann, and music education and music theory at the Hamburg Musikhochschule (1954–9, 1962–4). As contemporary music editor at Hessischer Rundfunk in Frankfurt (1969–95), he organized and directed a number of celebrated concert and broadcast series of contemporary music, including Studio für Neue Musik, Weekend Neue Musik in Frankfurt (1978–87) and Forum Neue Musik (1989–95). He was awarded the Hamburg Bach prize in 1966 and the Boswil music prize in 1991.

As a composer, Stiebler was much influenced by the Darmstadt summer schools, especially by Stockhausen's courses in the late 1950s and early 60s. It was at Darmstadt that he became acquainted with the music of LaMonte Young, whose sustained sounds and gradually unfolding forms were influential to his own style. A reduction of the musical material to its smallest motives, which, through constant repetition, neutralize the parameters of intensity and duration, plays a central role in Stiebler's oeuvre. The appearance of uniformity created by this procedure is deceptive because the slow rate of change facilitates the perception of minimal alterations in pitch, opening up new sound-worlds to the listener. Stiebler uses a graphic notational system to express these gradual sound modifications. Essays on the composer appear in S. Fricke, ed.: *Ernstalbrecht Stiebler* (Saarbrücken, 1997).

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STEFAN FRICKE

Stiedry, Fritz (*b* Vienna, 11 Oct 1883; *d* Zürich, 8 Aug 1968). American conductor of Austrian birth. After studying at the Vienna Music Academy, he was engaged on Mahler's recommendation as assistant to Ernst von Schuch at Dresden, 1907–8. He held appointments at Teplice, Poznań, Prague, Nuremberg and Kassel, and in 1914 became principal conductor at the Berlin Royal Opera House (later Staatsoper), where he remained until 1923, conducting such works as *Der Rosenkavalier* and *Palestrina*; he then succeeded Weingartner as director of the Vienna Volksoper (1924–5), conducting the première of Schoenberg's *Die glückliche Hand* in 1924. From 1928 to 1933 he was again in Berlin, as principal conductor at the Städtische Oper where he collaborated with Carl Ebert on productions of *Macbeth* and *Simon Boccanegra*, operas then seldom performed, directed a new production of the *Ring*, and conducted the first performance of Weill's *Die Bürgschaft* (1932). Forced to leave his post by the Nazi regime in 1933, Stiedry was musical director of

the Leningrad PO before settling in the USA in 1937. He conducted for the Chicago Opera Company, 1945–6, and regularly at the Metropolitan, 1946–58, where he gave highly acclaimed performances of Verdi and Wagner. He also conducted the New Friends of Music Orchestra, giving the first performance of Schoenberg's Second Chamber Symphony. In 1947 he conducted Gluck's *Orfeo ed Euridice* at Glyndebourne, in a renewed collaboration with Ebert; Kathleen Ferrier sang Orpheus and the performance was recorded. He first appeared at Covent Garden in 1953–4 to conduct a new production of the *Ring* and a revival of *Fidelio*. He was a direct, unfussy conductor in the best tradition of Austrian-trained musicians.

ALAN BLYTH

Stiehl, Carl [Karl] **(Johann Christian)** (*b* Lübeck, 12 July 1826; *d* Lübeck, 1 Dec 1911). German writer on music and conductor, brother of HEINRICH STIEHL. His father Johann Diedrich Stiehl (*b* Lübeck, 9 July 1800; *d* Lübeck, 27 June 1872) studied the organ with M.A. Bauck, whom he succeeded as organist of the Jakobikirche, Lübeck, on 10 July 1835. Carl studied in Weimar with J.C. Lobe and at the Leipzig Conservatory. He taught the organ and singing in Jever (1848–58) and Eutin (1858–77), where he was also music director to the Grand Duke of Oldenburg (from 1860). On his return to Leipzig in 1877 he taught singing and conducted the Singakademie until 1901. He also directed the concerts of the Musikverein and founded the Philharmonic Concerts (1886–96) which succeeded them. He was an important figure in the musical life of Lübeck, both for his writings on the city's history in such books as *Musikgeschichte der Stadt Lübeck* (Lübeck, 1891) and *Geschichte des Theaters in Lübeck* (Lübeck, 1901) and for his bibliographical work for the Lübeck library. He discovered and edited works by Buxtehude.

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GAYNOR G. JONES

Stiehl, Heinrich (Franz Daniel) (*b* Lübeck, 5 Aug 1829; *d* Reval [now Tallinn], 1 May 1886). German organist and composer, brother of CARL STIEHL. He studied with Lobe in Weimar, then at the Leipzig Conservatory with Gade, Hauptmann and Moscheles. From 1862 to 1869 he was a professor at the conservatory in St Petersburg, where he was also organist at St Peter's. He gave concert tours as an organist, living in Vienna, Paris, Gotha and Lüneburg. He conducted the Philharmonic and Cecilia Societies in Belfast from 1874, and then taught the piano in Hastings until he took a post as organist at the church of St Olaus in Reval, Russia. His numerous compositions include the Singspiele *Jery und Bätely* and *Der Schatzgräber*, choral and orchestral works, as well as chamber and instrumental music; his piano pieces show the influence of Mendelssohn in their melodic writing. He conducted the first Russian performance of Bach's *St Matthew Passion* on 17 March 1883 in St Petersburg.

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GAYNOR G. JONES

Stieler, Caspar von (*b* Erfurt, 1 March 1632; *d* Erfurt, 24 June 1707). German poet and playwright. He studied theology and medicine in Leipzig, Erfurt and Giessen between 1648 and 1650, when he went to Königsberg for further study in philosophy and theology. He was a secretary to a Prussian cavalry regiment from 1654 to 1657 and saw action in the Polish–Swedish war. He then began a four-year period travelling, first in north Germany and then in Holland, France, Spain, Italy and Switzerland. In 1662, a year after he returned to Germany, he studied law in Jena. In 1663 he was chamber secretary in Schwarzburg-Rudolstadt, and from 1666 to 1676 he was in Eisenach as secretary to the Duke of Saxe-Weimar; at this period he was enrolled as 'Der Spate' in the society known as the Fruchtbringende Gesellschaft and under that name wrote his aesthetic treatise *Die Dichtkunst des Spaten* (MS, 1685, *DK-Kk*; ed. H. Zeman, Vienna, 1975). For the last 30 years of his life he held various appointments in Jena, Weimar, Holstein, Hamburg and finally Erfurt, where he worked as writer, lawyer and private tutor.

Stieler's importance for music lies primarily in his *Die geharnschte Venus, oder Liebes-Lieder im Kriege gedichtet* (Hamburg, 1660/*R*1968 with edn), which until recently was wrongly ascribed to Schwieger. This collection of 70 strophic songs contains solo lieder with basso continuo by six composers indicated by initials only which may be interpreted thus: J.K. (Jakob Kortkamp or Johann Kruss), C.B. (Christoph Bernhard), J.S. (Johann Schop), M.C. (Martin Köler [Coler] and possibly a second composer too), J.M.R. (Johann Martin Rubert) and C.S. (Stieler himself). Five other pieces are taken from French ballets and four more from other French works; one lied is a madrigal. Stieler also figures in the history of German dramatic music before the opening of the Hamburg Opera; he included music during his plays and between the acts, but it has been lost. He is the probable composer of the chorale *Wo soll ich fliehen hin*, which appeared in his *Der bussfertige Sünder, oder Geistliches Handbuchlein* (Jena, 1679) and was later revised by J.S. Bach in the cantata *Mein Herze schwimmt im Blut* BWV199.

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JOHN H. BARON

Stierhorn (Ger.: 'bull horn'). Bugle horn of antiquity and the early Middle Ages. A straight conical brass instrument of this name is called for in Wagner's Ring. *See* COW HORN.

Stierlein [Stierlin], **Johann Christoph** (*b* Nuremberg; *d* Nuremberg, July 1693). German organist, theorist and composer. He is first heard of in 1677 at the Stuttgart court, where he was court organist, and in 1690 he was appointed vice-Kapellmeister. He is most notable for his brief, carefully written introduction to the study of music, *Trifolium musicale consistens in musica theoretica, practica, & poetica* (Stuttgart, 1691). In the first of his 'three folios' he offered rudiments of musical notation, explanations of transposition and common musical terminology and eight interesting examples of frequently used vocal ornaments or 'figures'. The second and most valuable part of the manual is a succinct and, for that date in Germany, rather uncommon introduction to the art of organ continuo playing, including details for realizing thoroughbass figures. In the third part Stierlein put forward a curious suggestion for composing four-part music without using the usual musical notation. Instead, each staff line and space of the bass, tenor, alto and soprano clefs is given a number, beginning with 1 on the F below the bass staff. The examples of vocal music that Stierlein provided are in effect set out in a pseudo-tablature notation of no practicality. His only known music is *Musicalische geistliche Zeit- und Ewigkeit-Betrachtung bestehend in 25 Arien* (Stuttgart, 1688), for solo voice and continuo.

Three other musicians called Stierlein, presumably belonging to the same family, worked, mainly as organists and directors of music, at Stuttgart during the 18th century. Of these, Philipp David Stierlein (*b* 1711; *d* 31 March 1801) is known to have written an Arioso for two violins, bass and harpsichord, which is now lost.

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GEORGE J. BUELOW

Stierlein, Philipp David. German 18th-century musician, probably related to JOHANN CHRISTOPH STIERLEIN.

Stierlin, Johann Christoph. *See* STIERLEIN, JOHANN CHRISTOPH.

Stiévenard, Alexandre (*b* Cambrai, 18 Aug 1769; *d* Ludwigslust, 24 Sept 1855). French violinist, guitarist and composer. The son of a wealthy merchant, he began his musical education at an early age. In 1789 he fled from the Revolution to the Netherlands, where he gave concerts and worked first as a violinist and then as director of music in an Ostend theatre. When the French invaded the southern Netherlands he fled again, to Bremen and to Hamburg, becoming first violinist of the new Schauspielhaus. In 1796 he became elocution teacher to the children of Duke Rantzau at Ludwigslust and from 1801 was also active as a violinist there. In 1837 he retired and settled at the Schwerin court.

A cultured and versatile figure, Stiévenard was an outstanding amateur musician, and his eight-volume *Biographie ou Mémoires* (*D-SWl*) provides a critical view of the musical life of his time. Most of the compositions that he wrote, including violin concertos, quintets, quartets, arias and songs, are lost; the *Recueil d'airs aisez avec accompagnement de guitarre* (*SWl*) is stylistically firmly based in the Rococo.

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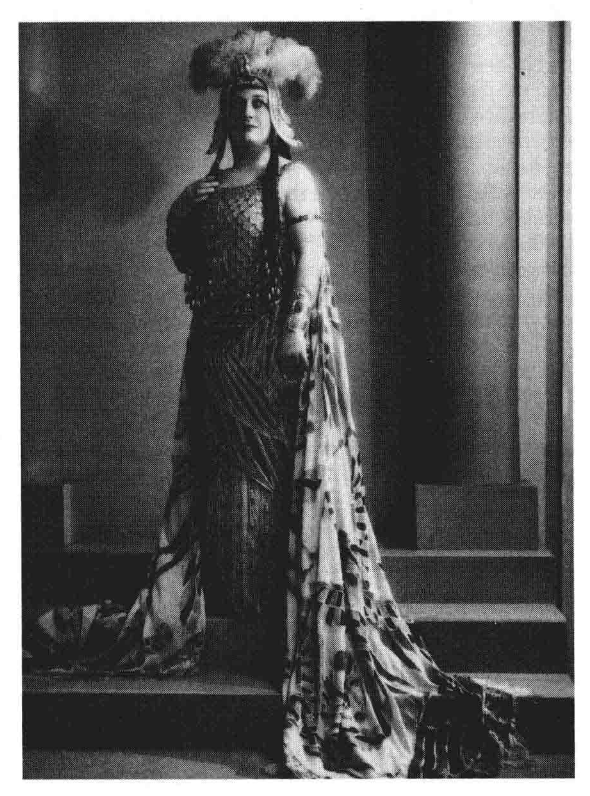
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based on *MGG1* (xii, 1801–2) by permission of Bärenreiter

URTE HÄRTWIG

Stignani, Ebe (*b* Naples, 10 July 1903; *d* Imola, 5 Oct 1974). Italian mezzo-soprano. She studied at the Naples Conservatory and made her début at the S Carlo in 1925 as Amneris. In 1926 Toscanini engaged her for La Scala, where she first appeared as Eboli in *Don Carlos*. In successive seasons at La Scala she added to her repertory all the leading mezzo-soprano parts in Italian opera and a large number of other roles including Delilah, Ortrud, Brangäne and Gluck's Orpheus. But it was in the tragic characters of Verdi, above all Azucena in *Il trovatore*, that she found the greatest scope and won her greatest successes. At Covent Garden she sang Amneris (1937, 1939 and 1955), and Azucena (1939 and 1952), and Adalgisa to the Norma of Maria Callas (1952 and 1957). She had a voice of rich quality and ample range, extending from *f* to c'''.

Judged by older standards, neither Stignani's vocalization nor her phrasing was impeccable, yet her singing was always grandiose and authoritative and she brought to the fierce mezzo parts of Verdi (including his Requiem) an intensity and dramatic fire that made her for many years the leading exponent of this music. Stignani's extensive career is well documented on disc: particularly notable are her Eboli and Amneris in sets made during and just after World War II.



Ebe Stignani as Amneris in Verdi's 'Aida'

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DESMOND SHAWE-TAYLOR/R

Stile (Ger.; It.). *See* STYLE.

Stile antico (It.: 'old style'). A term signifying a historically-conscious approach to composition, especially the use of elements of Renaissance style in later, usually sacred, works. The term has been applied to music from many historical periods, from the end of the 16th century to the 20th.

Stile antico generally indicates the presence of 'old-fashioned' features associated with Renaissance polyphony, such as *alla breve* metre (and a concomitant avoidance of dance rhythms), imitative textures, a traditional approach to dissonance, scoring for full choir (as opposed to solo voices and/or reduced forces) and a balanced melodic style reminiscent of Palestrina's. It also suggests a historicized attitude on the part of the composer, an interest in establishing a connection with the musical past, particularly with the music of Palestrina.

It was long accepted that the origins of the *stile antico* lay in the perpetuation of Palestrina's style, after his death in 1594, by his successors at Rome (notably the Naninos, the Anerios, Giovannelli and Francesco Soriano), partly in homage to him and partly to maintain the union of liturgy and music he had forged. This hypothesis seemed to be supported by the emergence in the 17th century of other terms denoting 'old style' and 'new style': first, early in the century, the Monteverdi brothers introduced the terms PRIMA PRATICA and *seconda pratica*; and secondly, composers such as Stefano Bernardi, Giovanni Ghizzolo and G.B. Chinelli began publishing sets of masses that included 'da capella' and 'da concerto' works. However, recent research into 17th-century choral music suggests that the distinction between *stile antico* and *stile moderno* is less tidy. There seems to be a substantial middle ground of *stile misto* that judiciously combines newer with older elements. More importantly, the assumption of a historicized attitude on the part of these 17th-century composers seems doubtful: the distinction between *prima* and *seconda pratica* essentially concerns the relationship between text and music, and that between 'da capella' and 'da concerto' probably turns on tutti or soloist performance; neither pair of terms presupposes a deliberate historicizing effort by composers.

The term *stile antico* did not appear until the 1640s. Marco Scacchi (*Cribrum musicum*, 1643 and *Breve discorso sopra la musica moderna*, 1649) and Severo Bonini (*Discorsi e regole*, *c*1651–5; ed. and trans. M. Bonino, Provo, UT, 1979) both used it but in ways that still do not fully accord with the positive notion of a historically informed style. Within a few decades, however, the *stile antico* had become a fully developed stylistic possibility. A crucial factor was undoubtedly the revival of interest in Palestrina's music, advanced most forcefully in Fux's *Gradus ad Parnassum* (1725), and seen in related practical manifestations from Dal Pane's *Messe … estratte da esquisiti mottetti del Pelestrina* (1687) to the masses 'alla Palestrina' by Alessandro Scarlatti and Francesco Durante.

The clearest examples of the *stile antico* are found in 18th- and 19th-century sacred choral works, particularly masses or mass sections, by composers such as Bach, Schumann and Liszt. Bach copied out and performed Palestrina's six-voice *Missa sine nomine* (1590, now sometimes known as the *Missa 'Cantabo Domine'*), and at Leipzig he made regular use of Erhard Bodenschatz's *Florilegium Portense*, an anthology of 16th-century German and Italian motets. In his Mass in B minor Bach placed *stile antico* passages in positions of structural significance, for example in the 'Credo' and the 'Confiteor' choruses that frame the Credo. Recognition of the stylistic references in such passages – the *alla breve* metre, the omission of obbligato melodic instruments – is crucial to comprehension of Bach's architectural rhetoric (see Wolff, 1968, 1991). The 'Et incarnatus' from Beethoven's *Missa solemnis* also has *stile antico* features, such as the plainchant-style melody and use of the Dorian mode, that are important to an accurate interpretation of the movement as a whole. Again, the composer is interested in rapprochement with a historical style, while the deviations from that style are quite audible.

A different kind of historical approach appeared in the late 18th and early 19th centuries, broadly related to the CECILIAN MOVEMENT, in which composers aimed to create music informed by the Palestrinian model for use in Catholic liturgical services, a purpose obviously foreign to the extended concert masses by Bach and Beethoven. The 20th-century examples of the *stile antico* largely continue within the Catholic tradition, for instance Langlais' *Messe en style ancien*. Such works however are more apt to draw on medieval and chant models rather than the Palestrina idiom. A number of other 20th-century works that utilize the term *stile antico* reflect neoclassical tendencies (Górecki's *Three Pieces in Old Style*, Donaudy's *Arie di stile antico*).

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STEPHEN R. MILLER

Stile concertato (It.). *See* CONCERTATO.

Stile concitato (It.: 'agitated style'). Term used by 17th-century writers after Monteverdi and widespread in modern literature, corresponding to Monteverdi's own

term, *genere concitato*. This *genere* ('genus' or style) is one of three discussed in the preface to the composer's eighth book of madrigals (*Madrigali guerrieri ed amorosi*, 1638): *concitato* ('agitated'), *temperato*('moderate') and *molle* ('soft' or 'relaxed'), which, he claimed, corresponded respectively to the affections of 'anger', 'moderation' and 'humility or supplication'. Furthermore, the *genere concitato* ostensibly represented 'that *harmonia* that would fittingly imitate the utterance and the accents of a brave man who is engaged in warfare', a passage quoted from Plato which refers to the ancient Phrygian *harmonia* (*Republic*, §399*a*). Monteverdi claimed personally to have rediscovered this *genere* and to have reinstated it in its rightful place beside the other two. The threefold system of agitated, moderate and relaxed styles was, as Hanning has shown, a commonplace in ancient writers such as Cleonides, Aristides Quintilianus and Manuel Bryennius, who termed the styles 'diastaltic', 'hesychastic' and 'systaltic' respectively. It may have been transmitted to Monteverdi from the ancient writers by G.B. Doni.

In technical terms, Monteverdi defined his three *generi* in terms of vocal range and rhythm. The respective ranges appropriate to *concitato*, *temperato* and *molle* were high, medium and low; rhythmically, the ancient Greek pyrrhic and spondaic measures (used in antiquity for dances in armour and 'calm' dances respectively) were interpreted to represent *concitato* and *molle*. For the spondaic, Monteverdi chose even semibreves; he divided each semibreve into 16 measured semiquavers to represent the pyrrhic. (Mabbett has argued that Monteverdi was here conducting a polemic against the composer Giacomo Arrigoni, who used long bass notes in comparable contexts.) Passages of rapid, beating semiquavers occur in a number of the works in Monteverdi's eighth book, including *Il combattimento di Tancredi e Clorinda* (dated by Monteverdi to 1624), although there is no systematic use of the *generi* to reflect either Monteverdi's twofold division of the volume into 'warlike' and 'amorous' pieces or his distinction between *canti senza gesto* and *opuscoli in genere rappresentativo*. The style is used also in his late operas.

Later composers to use the *concitato* technique included Alessandro Grandi (i) and Schütz; it is found also in a passage in Handel's *Dixit Dominus*, where the phrase 'conquassabit capita' is set in a manner closely resembling Grandi's treatment of the same psalm.

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GEOFFREY CHEW

Stile moderno (It.). A term most frequently used, in antithesis to STILE ANTICO, to refer to church music written after 1600 in an up-to-date style.

Stile rappresentativo (It.: 'theatrical style'). One of several terms applied in the early 17th century to the affective styles of the 'new music'. According to Pietro de' Bardi (1634), 'il canto in istile rappresentativo' was developed by Vincenzo Galilei in Giovanni de' Bardi's CAMERATA, and the term first appeared in print on the title-page of Giulio Caccini's *Euridice* (1600: 'composta in stile rappresentativo'). Other composers linking the term with the theatre include Girolamo Giacobbi, whose *L'Aurora ingannata* (1608) includes 'canti rappresentativi', and Monteverdi, in his *Madrigali guerrieri, et amorosi* (1638).

Like the closely related 'stile recitativo', the term was not restricted to stage music. 'Stile rappresentativo', 'musica rappresentativa', 'genere rappresentativo' etc. are used for *seconda pratica* madrigals (Aquilino Coppini describing Monteverdi's Fifth Book in 1608), solo songs or duets (in the preface to Caccini's *Le nuove musiche*, 1602; the 'lettera amorosa' and 'partenza amorosa' in Monteverdi's *Concerto*, 1619; Francesco Rasi's *Dialoghi rappresentativi*, 1620; Monteverdi's *Lamento della ninfa*, 1638) and even sacred *concerti* (Bernardino Borlasca in 1609). Thus the term can denote music for the theatre, music in a recitative style, or music that adopts a particularly dramatic or emotional approach to representing its text.

The theorist G.B. Doni attempted to clarify the terminology. In the *Trattato della musica scenica* (1633–5), he distinguished between the 'stile recitativo', 'stile espressivo' and 'stile rappresentativo' (the last used on the stage). But the differences remain obscure: the 'stile espressivo' is more a heightened recitative than a separate style, and the 'stile rappresentativo' is 'almost the same as today's recitative', although 'some things should be added, and others taken away, to bring it to perfection'. More fruitful was Doni's subsequent notion of three sub-species of the 'stile detto recitativo' (or 'stile monodico') in his *Annotazioni sopra il Compendio de' generi e de' modi della musica* (1640): 'narrativo' (e.g. Daphne's report of Eurydice's death in Peri's *Euridice*, 1600), 'recitativo' or 'recitativo speciale' (e.g. the prologue to *Euridice*, with its more formal strophic organization) and 'espressivo' (e.g. Monteverdi's *Lamento d'Arianna*, 1608). The confusion reflects the difficulties faced by composers of the 'new music' in giving a rational account of their essentially intuitive endeavours. Nevertheless, the term 'stile rappresentativo' is as good as any to suggest the vivid, emotional and dramatic qualities sought in music at the time.

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TIM CARTER

Still, William Grant (*b* Woodville, MS, 11 May 1895; *d* Los Angeles, 3 Dec 1978). American composer and arranger. He studied the violin and later also played the cello and oboe. In 1911 he entered Wilberforce University (Ohio), determined to become a composer of concert music and opera. Coleridge-Taylor was an early role model. Leaving university in 1915 before graduating, he married Grace Bundy and struggled to earn a living playing in bands in Dayton and Columbus, Ohio. In 1916 he worked for W.C. Handy for several months and saw the publication of his first arrangement, Handy's *Hesitating Blues*. Not long after, he enrolled at Oberlin College, where he studied theory and counterpoint, interrupted by a year in the US Navy during World War I. In 1919

Handy offered him a position in New York, where he remained until 1934.

Still became increasingly successful as an arranger for theatre orchestras and early radio, while simultaneously pursuing a career as a composer. He served as music director at Black Swan Records and arranger for Luckey Roberts, Sophie Tucker, Donald Voorhees, Paul Whiteman, Willard Robison, Artie Shaw and others. He also orchestrated *Runnin' Wild*, *Dixie to Broadway*, one of Earl Carroll's *Vanities*, *Rain or Shine* and several unsuccessful shows. He studied briefly with Chadwick, but his most important teacher was Varèse, who helped him compose with greater freedom, encouraged his lyric gift and programmed his music on concerts of the International Composers' Guild. Although *From the Land of Dreams* was withdrawn after it mystified the critics at its first performance, subsequent works brought Still increasing recognition. In 1931 the Rochester (New York) PO gave the première of the *Afro-American Symphony*, the first symphony by a black American to be performed by a major orchestra. As he began to draw a wider audience, Still received a stream of commissions from such organizations as CBS, the New York World's Fair, the League of Composers and major orchestras in Philadelphia, New York, Cleveland and Cincinnati.

Supported by a Guggenheim Fellowship, he left New York for Los Angeles in 1934. There he composed and arranged sporadically for film and television, devoting himself primarily to serious music composition. The first of eight operas, *Blue Steel* (1934), was followed by *Troubled Island* (1937–49), the production of which by City Opera, New York (1949), marked the peak of his career. Although his music gradually fell out of favour in the 1950s and 60s, the 1990s saw a substantial revival of interest in his work.

Rejecting spirituals as his main source of musical material, Still turned to the blues, explaining that 'they, unlike many spirituals, do not exhibit the influence of Caucasian music' (sketchbook for the *Afro-American Symphony*, 1930). Blues elements, such as modal inflections, irregular phrase lengths and descending melodic curves, are audible in most of his works. In *From the Land of Dreams* (1924, believed lost until 1997), a diatonic blues melody serves as the subordinate theme, embedded within a framework of startlingly original timbres and chromaticism. In the *Afro-American Symphony* (1930), his best-known work, a blues melody appears as the symphony's principal theme, exhibiting stereotypically modal harmonies. *And They Lynched Him on a Tree* (New York, 25 June 1940), a protest against the institutionalized racism of the time, attests to his dramatic gift.

Still's prolific and influential career as a commercial arranger is only beginning to be explored. As the first black American to have a symphony performed by a major orchestra, to conduct a white radio orchestra (*Deep River Hour*, 1932), to conduct a major orchestra (Los Angeles PO, 1936), to have an opera produced by a major company and to win a series of commissions and performances from major American orchestras, his achievements were many.

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(*selective list*)

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VOCAL

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Solo: Levee Land (Still), S, vn, wind, perc, pf, t banjo, 1925; Breath of a Rose (L. Hughes), 1926; Winter's Approach (P.L. Dunbar), 1926; Plain Chant for America (K.G. Chapin), Bar, orch, org, 1941, rev. chorus, org, 1968; Songs of Separation (A. Bontemps, P.-T. Marcelin, P. Dunbar, C. Cullen, Hughes), S, pf qnt, 1949; Rhapsody (V. Arvey), S, orch, 1955; From the Hearts of Women (Arvey), S, fl, ob, str, pf, 1961

Arrs.: spirituals

MSS in U. of Arkansas, Fayetteville, *US-NA*, *NHub*, *R*, *Wc*, *WI*, Smithsonian Institution

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J.M. Spencer: 'The William Grant Still Reader', *Black Sacred Music*, vi/2 (1992) [special issue]

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CATHERINE PARSONS SMITH (text, bibliography), GAYLE MURCHISON (work-list)

Stiller, Andrew (Philip) (*b* Washington DC, 6 Dec 1946). American composer, performer, writer and publisher. He studied at SUNY, Buffalo (MA 1972, PhD 1976), where his teachers included Lejaren Hiller and Morton Feldman. He has been a member of Lukas Foss's Center of the Creative and Performing Arts and has held faculty positions at Empire State College, Buffalo (1974–86), and SUNY, Buffalo (1979–86). He has served as a critic and writer for *Musical America/Opus Magazine*, the *Buffalo News* and the *Philadelphia Inquirer* and is the author of *Handbook of Instrumentation* (Berkeley, California, 1985). Kallisti Music Press, of which he is the founder, has published the complete works of Anthony Philip Heinrich and 40 previously unpublished compositions by Hiller, as well as Stiller's own works.

Stiller's music is eclectic and original, but makes no attempt to establish new sonic frontiers. His works are often scored for unusual combinations of instruments and many of his titles reveal a propensity towards the fanciful and whimsical. The chamber opera *Lavender and the Sphinx*, based on a comic strip of a similar name, the Chamber Symphony for four saxophones, *The Water is Wide, Daisy Bell*, a set of double variations for the piano, and *A Periodic Table of the Elements*, 105 brief pieces for orchestra, have all received significant public exposure.

WORKS
(*selective list*)

Stage: Lavender and the Sphinx (chbr op, T. Robbins), 1978, Buffalo, NY, 25 May 1978

Orch: A Hell of a Note, 1968; Magnification, 1968; Piece with Transposing Harmonics, 1975; Foster Song (C. Van Strum), 2 nars, orch, 1986; A Periodic Table of the Elements, 1988; Procrustean Conc., cl, orch, 1994

Vocal: A Christmas Carol (E. Morgan), 1v, tpt, sleigh bells, 1972; Pierrot solaire (D. diPrima), 1v, kbd, 1972; Ekgmowechashala (E.L. Simons), Bar, ob, toy pf, 1975; Cantata 1980 (A. Schwerner, V. Lindsay, V. Morosco, T. Tasso), S, 3 Bar, str qt, pf, 1980; The Albatross (C.P. Baudelaire), male vv, org, 1984; Two of a Kind (R.K. Willoughby, G. Snyder), 1v, pf, perc, 1985; mehitabel dances with boreas (D. Marquis), S, vn, 1989; Mort j'appelle (F. Villon), male v, ob, va, pf, 1996

Chbr and solo inst: Suite, 10 cl, 1965; Le tombeau d'Everett Dirksen, dbn, pf, 1966; Qnt, contra-alto cl, b sax, bn, trbn, timp, 1966; Cat-House Sonata, pf, 1967; Pitheoprakta, 6 trbn, 1969; Shook 1, 9 rattles, 1969; Paganini Variationses, str qt, 1973; The Ultimate Perc Ens Piece, 20 perc, 1973; Metric Displacement and Shibaraimono Trope of The Well Tempered Clavier, Praeludium I, kbd, 1979; Spanish Follies, 2/4 gui, 1981; Letraset and the Mouse Singer, pic, str qt, 1982; A Grand Postmodernist Fugue, vn, pf, perc, 1984; Sonata a3 pusatoribus, with gargoyle and a moral in Kesh, 3 perc, 1986; The Water is Wide, Daisy Bell, pf, 1987

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E.S. Hurwitt: 'Stiller: a Descent into the Maelstrom', *Fanfare*, xix/2 (1995–6), 387–9

HERMAN TROTTER

Stillingfleet, Benjamin (*b* Norfolk, 1702; *d* London, 15 Dec 1771). English naturalist and amateur musician. In 1724, after studying classics and mathematics at Trinity College, Cambridge, he became tutor to William Windham in Felbrig, Norfolk. In 1737 he embarked with his pupil on a tour of the Continent. From 1738 to about 1742 he and Windham, with Robert Price and others, formed a common room in Geneva for the purpose of performing plays. Stillingfleet, Windham and Price supplied the music, scenery and machines, and Gaspard Fritz led the orchestra. He returned to England in 1743 and in 1761 removed from London to Price's estate at Foxley, Herefordshire, where the two men wrote librettos for J.C. Smith, who visited Foxley in about 1758. Influenced by Price's explication of Rameau's theories, Stillingfleet undertook a partial translation of Giueseppe Tartini's *Trattato di musica* (Padua, 1754), with comments interspersed. To this he added a long appendix on the origin, power and efficacy of music, based on the doctrine of moral sentiment of Francis Hutcheson. Published anonymously in 1771, the book drew attention to the phenomenon of 'third sounds' (difference tones), for which there was no adequate explanation until the work of Helmholtz on physiological acoustics.

WRITINGS

Moses and Zipporah; Joseph; David and Bathsheba; Medea (London, 1760) [18 copies printed but not pubd]
Paradise Lost (London, 1760) [adapted from J. Milton, set by J.C. Smith and first performed at Covent Garden, 29 Feb 1760]
Principles and Power of Harmony (London, 1771) [pubd anonymously]
Letters to Elizabeth Montagu, 14 May 1749, *US-SM**, 24 Oct 1771, *US-PRu**

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[?C. Burney:] Review of *Principles and Power of Harmony, Critical Review*, xxxi (1771), 458–63; xxxii (1771), 15–24
A Catalogue of the Library of Benjamin Stillingfleet, Esq, lately deceased: . . . to be sold by Auction . . . on Monday, February the 3d, 1772 (London, 1772)
W. Jones: *Physiological Disquisitions: or, Discourses on the Natural Philosophy of the Elements* (London, 1781), 335–6, 339
[W. Coxe:] *Anecdotes of George Frederick Handel and John Christopher Smith* (London, 1799/*R*), 63
W. Coxe, ed.: *Literary Life and Select Works of Benjamin Stillingfleet* (London, 1811)
J.C. Kassler: *The Science of Music in Britain, 1714–1830* (New York, 1979), ii, 989–94

JAMIE C. KASSLER

Still shawm. An instrument that may be identifiable with the DOLZAINA.

STIM [Foreningen Svenska Tonsåttares Internationella Musikbyra]. *See* COPYRIGHT, §VI (under Sweden).

Stimmbogen (Ger.). *See* CROOK.

Stimmbücher (Ger.). *See* PARTBOOKS.

Stimme (Ger.: 'voice', 'part'). A voice (e.g. *Sopranstimme*: 'soprano voice'; *Altstimme*: 'alto voice'); a vocal or instrumental part (e.g. *Flötenstimme*: 'flute part'). 'Stimme' is also used to mean an organ stop and the soundpost of a string instrument.
See also HAUPTSTIMME and PART (ii).

Stimmer (Ger.). *See* DRONE (i).

Stimmführung (Ger.). *See* PART-WRITING.

Stimmgabel (Ger.). *See* TUNING-FORK.

Stimmgabelwerk (Ger.: 'tuning-fork action'). A bowed keyboard instrument. *See* SOSTENENTE PIANO, §1.

Stimmkreuzung [Stimmenkreuzung] (Ger.). *See* PART-CROSSING.

Stimmpfeife (Ger.). *See* PITCHPIPE.

Stimmstock (i) (Ger.). *See* WREST PLANK.

Stimmstock (ii) (Ger.). *See* SOUNDPOST.

Stimmtausch (Ger.). *See* VOICE-EXCHANGE.

Stimmung (Ger.). *See* TUNING. The word is also used in many musical contexts relating to its translation as 'mood'.

Stimmwirbeln (Ger.). *See* WREST PINS.

Stimmzug (Ger.). *See* TUNING-SLIDE (i).

Stinfalico, Eterio. *See* MARCELLO, ALESSANDRO.

Sting (i). A term used in 17th-century England for a normal, single-finger vibrato in lute playing. *See* ORNAMENTS, §6.

Sting (ii). *See* POLICE, THE.

Stipčević, Ennio (*b* Zagreb, 17 Sept 1959). Croatian musicologist. He studied at the Zagreb Academy of Music (BA 1983, MA 1986) and took the doctorate at Zagreb University in 1993 with a dissertation on 17th century Croatian music. In 1984 he became a researcher at the Institute for the History of Croatian Music at the Croatian Academy of Sciences and Arts and in 1994 also began teaching at the Zagreb Academy of Music. His research covers Croatian music from the 16th century to the early 19th. He has written monographs on Francesco Usper and Ivan Lukačić, and prepared the first modern editions of the works of Lukačić and Puliti. Particularly valuable are his interdisciplinary studies on Croatian music and theatre, printing, and the social context of music.

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ZDRAVKO BLAŽEKOVIĆ

Stirling, Elizabeth (*b* Greenwich, 26 Feb 1819; *d* Hackney, 25 March 1895). English organist and composer. She studied the organ and piano with W.B. Wilson and Edward Holmes, and harmony with J.A. Hamilton and G.A. Macfarren. In November 1839, she was elected organist of All Saints, Poplar, a post she retained until September 1858, when she gained a similar one at St Andrew Undershaft, by competition. This she resigned in 1880. In 1856 she submitted an exercise (Psalm cxxx, for five voices and orchestra) for the Oxford BMus; though accepted, it was not performed, since at that time women were not eligible for degrees. She published some original pedal fugues and slow movements, other pieces for the organ and organ arrangements from the works of Handel and Bach, songs, duets, and many partsongs for four voices, of which a favourite was *All among the Barley*. In 1863 she married the organist F.A. Bridge (1841–1917). Her opera *Bleakmoor for Copseleigh* (unpublished) was in the repertory of their chamber opera company.

GEORGE GROVE/JOHN R. GARDNER

Stirte, John. *See* STURT, JOHN.

Stirzgen. *See* STERTZING family.

Stiva. Synonym for NEUMA.

Stivori [Stivorio], **Francesco** (*b* Venice, *c*1550; *d* probably Graz, 1605). Italian composer and organist. He is traditionally said to have studied with Claudio Merulo and Giovanni Gabrieli. It is, however, unlikely that the latter taught him, for Stivori was, if not somewhat older, at least the same age as Gabrieli, who described him in a document of 16 October 1604 as 'mio cordialissimo amico'. The title-pages of printed collections show that from 1579 to 1601 he was town organist at Montagnana, near Padua. He went to Graz, apparently in 1602, to serve as organist at the court of Archduke Ferdinand of Inner Austria. He held this post, with the exceptionally high salary of 45 guilders a month, until his death. Costanzo Antegnati praised him in his *L'arte organica* (Brescia, 1608). Though Stivori was a prolific and influential representative of the Venetian school, his works have not yet been studied as they deserve. Through his manuscript collection of eight-part hymns (in *SI-Lng*) and his *Musica austriaca* (1605), the publication of which was made possible by a subsidy of 100 guilders from Archduke Ferdinand, he played an important part in introducing music for multiple choirs into Austria.

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printed works published in Venice unless otherwise stated

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Sacrarum cantionum ... liber secundus, 5vv (1579)
Sacrarum cantionum ... liber tertius, 5–7vv (1593)

Sacrae cantiones, 4 equal vv (Verona, 1595)
Sacrarum cantionum ... liber quartus, 6–8vv (1596)
In Sanctissimae Virginis Mariae canticum modulationes ... liber quintus (1598)
Sacrarum cantionum ... liber sextus, 8vv (1601)
Missa 'Audite me', 16vv, *A-Wn*; 3 Magnificat, 12, 15, 16vv, *Wn*; 1 Magnificat, 8vv, *SI-Lng*; 1 Magnificat, 8vv, *A-Gu*; *Hymnorum per totius anni*, 8vv, *SI-Lng*

SECULAR

Il primo libro de madrigali, 4vv (1583)
Il primo libro de madrigali, 5vv (1585)
Ricercari, 4vv (1589)
Madrigali ... libro primo, 3vv (1590[22])
Il secondo libro de ricercari, 4vv (1594, ?lost)
Madrigali e dialoghi, 8vv (1598)
Ricercari, capricci et canzoni, libro terzo, 4vv (1599)
Concenti musicali, libro secondo, 8, 12, 16vv (1601)
Madrigali e canzoni, libro terzo, 8vv (1603)
Musica austriaca, 8, 12, 16vv (1605)
1 madrigal, 3vv, in 1587[6], ed. A. Schinelli, *Collana di composizioni polifoniche vocali sacre e profane a due, tre, quattro e cinque voci dei secoli XV, XVI e XVII* (Milan, 1955); 1, 3vv, in 1588[20]; 6, 4vv, in 1595[5]; 3, 5vv, in 1595[7]; 2, 4vv, in 1597[15]

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HELLMUT FEDERHOFER

Stobaeus [Stobäus, Stobeus, Stoboeus], **Johann** [Johannes] (*b* Graudenz [now Grudziadz], 6 July 1580; *d* Königsberg [now Kaliningrad], 14 Sep 1646). German composer and lutenist. After attending school in his native town, he was sent to the parochial school at Königsberg at the age of 15 and in 1600 enrolled at Königsberg University. From 1599 he took music lessons with Johann Eccard, who had come to Königsberg about 20 years earlier with the Kapelle of Margrave Georg Friedrich of Brandenburg-Ansbach, then administrator of the Duchy of Prussia. The ruler, Albrecht Friedrich of Prussia, had been put under tutelage because of a mental illness, but retained his own court. After Georg Friedrich's return to Ansbach in 1586, Eccard had stayed at Königsberg as vice-Kapellmeister. In 1601 Stobaeus entered the Kapelle as a singer; at the same time, the wealthy merchant Bernhard Thegius engaged him as private tutor for his children. A year later Stobaeus was appointed Kantor at the cathedral and school at Kneiphof. His predecessor, Johann Vogel, was an uncle of the poet Simon Dach, who became one of Stobaeus's closest friends. Eccard wrote a wedding song for Stobaeus's second marriage, in 1607, and Sweelinck (whom he may have met in Amsterdam in 1598) sent one for his third, in 1617.

In addition to his responsibility for liturgical music and teaching, Stobaeus wrote an enormous number of occasional works for both religious and official ceremonies. These continued uninterruptedly until Stobaeus, after 24 years in the service of the church, was called as Kapellmeister to the Königsberg court in 1626. He held this post until his death, but, because of the absence of the administrator, Elector Georg Wilhelm of Brandenburg, at Berlin, working conditions were not favourable. Salaries were not paid regularly, and after Stobaeus's death his heirs claimed 1578 marks from the court treasury. Also, during four outbreaks of plague he lost many members of his family. From 1639 he was a member of the Kürbishütten-Gesellschaft, a society of poets, musicians and intellectuals who styled themselves after Heinrich Albert's garden pavilion (the 'pumpkin hut') and aimed at a general improvement of German language and poetry.

Stobaeus's works had never been fully catalogued or reviewed before the Königsberg University library and the Wallenrodtsche Bibliothek at the cathedral (where seven manuscript volumes of Stobaeus's music were kept) suffered great losses during and after World War II. Many of his works are known only from a catalogue made by the music collector F.A. Gotthold (*d* 1858; see Müller), but a substantial portion of what remains is in the Staatsbibliothek zu Berlin. Most of what Stobaeus wrote before 1626 had to fulfil the needs of the conservative Prussian liturgy, and this subsequently evoked misjudgments of his quality as a composer. Like his teacher Eccard, he had his stylistic roots in the first half of the 16th century and during his early years preferred to develop patterns inherited from Lassus rather than take up Italian innovations such as monody and the basso continuo. In collaboration with Eccard he made an important contribution to Protestant congregational singing by adding about 20 new hymns to the stock (his *Such wer da will ein ander Ziel* on a text by Georg Weissel is still sung in Germany) and by making new settings of familiar tunes. In 1624 he published his *Cantiones sacrae*, including motets for four to ten voices as well as settings of the *Magnificat* (some of them with tenor melodies taken from Lassus and Eccard).

After his appointment as Kapellmeister, Stobaeus's compositions took on a more progressive character, with word-painting and expressive features derived from monody, as is first shown in the wedding motet for Albert Tidemann, *Herr, du hast meine Klage verwandelt in einen Reigen* (1631). When one considers a masterly work like *Wenn der Herr die Gefangenen Zion erlösen wird* (1640), which stands comparison with the best of Schütz, the loss of such late ceremonial compositions as the *Chorus nympharum et faunorum* for the welcome of the Elector Friedrich Wilhelm (1641) or the wedding music for Jacob of Livland (1645) seems the more deplorable. Together with Eccard, Stobaeus published two parts of *Preussische Festlieder* in 1642 and 1644. They consist of settings for the entire liturgical year, which, according to Blume, steer a middle course between simply harmonized chorales and elaborate motets. Several members of the Königsberg poets' circle contributed newly written texts, which Stobaeus set with melodious, songlike upper parts, while the lower parts are treated independently.

Stobaeus was also a lutenist. The Stobaeus Lutebook, dated 1640, containing about 150 pieces of German, Polish and Lithuanian origin, is in the British Library (Sloane 1021; *see* SOURCES OF LUTE MUSIC, §3).

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Cantiones sacrae harmoniae, 4–10vv, item aliquot Magnificat, 5–6vv (Frankfurt am Main, 1624)
Geistliche Lieder auff gewöhnliche preussische Kirchen Melodeyen, 5vv (Danzig, 1634[3]) [45 by Stobaeus, 57 by J. Eccard]

Erster Theil der preussischen Fest-Lieder vom Advent an bis Ostern, 5–8vv (Elbing, 1642) [13 by Stobaeus, also incl. works by Eccard]
Ander Theil der preussischen Fest-Lieder von Ostern an bis Advent, 5–8vv (Königsberg, 1644) [21 by Stobaeus, also incl. works by Eccard]

280 occasional works; 6 sacred works, 5vv; 2 motets; 2 chorales, 5vv: *D-Bsb*
Other works listed in *EitnerQ*

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G. Felt: 'Die Königsberger Universitätsmusiken', *Musik des Ostens*, viii (1982), 31–76 [with facs. of motet *Laudate coeli*]
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DOROTHEA SCHRÖDER

Stoccato. *See* STACCATO; *see also* BOW, §II, 2(vii) and ABSTOSSEN.

Stoccken, Johannes de. *See* STOKEM, JOHANNES DE.

Stochastic. A term used in music on the basis of its use in probability theory, where it applies to a system producing 'a sequence of symbols (which may… be letters or musical notes, say, rather than words) according to certain probabilities' (Weaver, p.267). The term (from Gk. *stochos*: 'goal') means in modern parlance 'random'. A stochastic process operates on a family of random variables which is indexed by another set of variables with compatible probability of distribution. A stochastic process particularly appropriate to music is the Markov process. In this the probabilities at any one point depend on the occurrences of events so far; the process thus contains a high degree of uncertainty in its initial stages, an increasing certainty as events unfold, and a high degree of determinacy in its closing stages.

The principal user of stochastic processes in musical composition has been IANNIS XENAKIS, who uses them to determine such elements as durations, speeds and 'intervals of intensity, pitch, etc.' (1963, p.13), particularly when he is composing with 'clouds' or 'galaxies' of sounds in which very large numbers of events are present. The idea of the stochastic process also appears in the musical application of INFORMATION THEORY, and forms an important part of the aesthetic theory of Leonard B. Meyer, who sees music as a Markov process or chain.

See also ANALYSIS, §II, 5.

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□

Stochem, Johannes de. *See* STOKEM, JOHANNES DE.

Stöchs, Georg. *See* STUCHS, GEORG.

Stöchs [Stuchs], **Johann** (*d* ?Nuremberg, after 1546). German printer, son of GEORG STUCHS.

Stock, Aitken and Waterman. English songwriters and record producers. With the slogan 'the sound of Young Britain' and an avowed aim of re-creating the Motown 'hit factory' in 1980s London, Mike Stock (*b* 3 Dec 1951), Matt Aitken (*b* 25 Aug 1956) and Peter Waterman (*b* 15 Jan 1947) composed, arranged and produced numerous hit singles for mostly unknown singers on the label All Boys Music. Early successes included disco songs for Hazell Dean (*Whatever I Do (Wherever I Go)*, 1984), Princess (*Say I'm your number one*, 1985) and Sinitta (*So Macho*, 1986). They reached mass audiences by guiding the careers of Rick Astley and the former Australian television stars Kylie Minogue and Jason Donovan. Their melodic ballads for Astley included *Never gonna give you up* (1987) and *Take me to your heart* (1988). For Minogue, they produced the archetypal *I should be so lucky* (1988) which took an everyday catchphrase and set it to an artfully constructed melodic 'hook'. In addition to composing new songs, the trio also resurrected popular hits of the 1960s such as Goffin and King's *The Locomotion* and *It might as well rain until September*. They also recorded some instrumental pieces under their own name, notably *Roadblock* (1987). The team split up in the early 1990s.

DAVE LAING

Stock, Frederick [Friedrich August] (*b* Jülich, 11 Nov 1872; *d* Chicago, 20 Oct 1942). American conductor of German birth. He attended the Cologne Conservatory as a student of the violin and composition; Humperdinck and Franz Wüllner were among his teachers there. In 1895, after four years as a violinist in Cologne, he joined the Chicago Orchestra, became assistant conductor in 1899, and took charge of all concerts outside Chicago from 1903. When Theodore Thomas died in 1905, Stock was appointed conductor of the Theodore Thomas Orchestra (from 1912 the Chicago SO), a post he held for the rest of his life. In his early years there he was forward-looking, quick to introduce new compositions of Debussy, Ravel, Mahler, Skryabin and Schoenberg, and in the 1920s he was a vigorous promoter of Hindemith and Prokofiev (whose Third Piano Concerto had its première in Chicago with the composer as soloist).

Stock is also remembered for consolidating and advancing the tradition of excellence and virtuosity established by Thomas; for campaigning for benefits for orchestra members; for instituting children's concerts, which he conducted himself; and for establishing the Chicago Civic Orchestra as a training orchestra of professional quality under Chicago SO sponsorship and using Chicago SO players as teachers and coaches. He composed two symphonies and other orchestral works, a Violin Concerto (introduced in 1915 by Zimbalist) and chamber music. The few recordings he made do not justify the esteem in which he was held as an interpreter.

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MICHAEL STEINBERG

Stock-and-horn. An 18th-century Scottish pastoral reedpipe, sharing many characteristics with the English hornpipe (*see* HORNPIPE (i)) and the Welsh PIBGORN. (The stockhorn, referred to in 16th-century Scottish literature, is not a reedpipe, but a type of forester's horn blown like a brass instrument.) A primitive type of stock-and-horn was described by the poet Robert Burns in 1794:

> it is composed of three parts; the stock, which is the hinder thigh-bone of a sheep, such as you see in a mutton-ham; the horn, which is a common Highland cow's horn, cut off at the smaller end, until the aperture be large enough to admit the stock to be pushed up through the horn, until it be held by the thicker end of the thigh-bone; and lastly, an oaten reed, exactly cut and notched like that which you see every shepherd boy have when the corn stems are green and full-grown. . . . The stock has six or seven ventages on the upper side, and one back ventage, like the common flute.

The finger-hole section of Burns's own instrument, made from a sheep's leg-bone, is now in the Royal Museum of Scotland. It has seven finger-holes and a thumb-hole, giving it a range of nine notes (more than that of its European and Asian relatives). Several 18th-century pictures show similar but longer instruments, with the reed and finger-hole section probably made from elderwood with the pith removed, where the single reed is also placed directly in the mouth.

David Wilkie's early 19th-century series of paintings *The Gentle Shepherd* (in Aberdeen Art Gallery and the National Gallery of Scotland) depict an elaborately turned instrument with the reed enclosed within an elongated wind cap. These illustrate a scene from Allan Ramsay's poem of the same name (1725), in which the player smashes his stock-and-horn after an unsuccessful attempt at playing the Scots air *O'er Bogie*. Three other specimens, elaborately made from blackwood inlaid with ivory or bone, survive in museums: at the Royal College of Music, London, at the Burrell Collection, Glasgow, and (with a double bore) at the Royal Museum of Scotland. These instruments, originally thought to be from the early 18th century, share not only the elongated wind cap of the modern bagpipe practice chanter, but also its very narrow bore and unusual finger hole sizes and placement. These similarities, as well as the exotic materials from which they are made, strongly suggest that all three are re-creations by a 19th-century bagpipe maker, based on the practice chanter of his day, rather than 18th-century pastoral instruments.



Stock-and-horn: detail of 'A Domestic Scene' by David Allan, watercolour, c1785 (Glasgow Art Gallery and Museum)

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CHARLES FOSTER

Stockem, Johannes de. *See* STOKEM, JOHANNES DE.

Stocker, Caspar. *See* STOQUERUS, GASPAR.

Stocker [née Prince], **Stella** (*b* Jacksonville, IL, 3 April 1858; *d* Jacksonville, FL, 29 March 1925). American composer and specialist in Amerindian culture. Stocker began her study of music at the Jacksonville Conservatory. After graduating from the University of Michigan, she attended Wellesley College and then the Sorbonne. She studied singing with Giovanni Sbriglia in Paris, the piano with Xaver Scharwenka in Berlin and composition with Bruno Klein in New York. Amerindian music was of special interest to her, and she became a member of the Ojibwa people. She lectured on Amerindian music and legends both in the USA and abroad, and she incorporated melodies from this repertory in her works, for example, in the choruses for her play *Sieur du Lhut* (Duluth, MN, 1916) and in a pantomime, *The Marvels of Manabush*. Stocker also wrote four operettas – *Beulah*, *Queen of Hearts*, *Ganymede* and *Raoul* – as well as piano works and songs.

CAROL NEULS-BATES

Stockhausen. German-Alsatian family of musicians.

(1) **Franz (Anton Adam) Stockhausen** (*b* Cologne, 1 Sept 1789; *d* Colmar, 10 Sept 1868). German harpist, teacher and composer. From about 1812 he was a harp teacher in Paris. He accompanied his wife Margarethe in concert tours of Europe from the mid-1820s; after 1840 they lived in Alsace. His compositions include harp arrangements, a mass for four voices accompanied by two harps and other instruments (performed at Notre Dame, 20 May 1817; published Paris, 1822), a *Vidimus stellam* for soprano solo, chorus, harp and organ of 1835 (manuscript in *CH-Bu*) and an Introduction and Variations on a Swiss air for harp (published in London).

(2) **Margarethe Stockhausen** [née Schmuck] (*b* Gebweiler [now Guebwiller], 29 March 1803; *d* Colmar, 6 Oct 1877). Alsatian soprano, wife of (1) Franz Stockhausen. She studied singing with Gioseffo Catrufo in Paris, and in 1825 gave concerts with her husband in Switzerland and then in Paris; she became an honorary member of the French royal chapel in 1827. From 1827 to 1840 she appeared frequently in London and the provinces with

great success; her first German tour was in 1833. Her repertory included oratorios and operatic excerpts.

(3) Julius (Christian) Stockhausen (*b* Paris, 22 July 1826; *d* Frankfurt, 22 Sept 1906). German baritone, conductor and teacher of Alsatian descent, son of (1) Franz Stockhausen and (2) Margarethe Stockhausen. He showed his musical gifts early and during his school years learnt singing and musical rudiments from his parents and the piano from Karl Kienzl, also having lessons on the organ, violin and, later, the cello. In 1843 he visited Paris, where he was a pupil of Cramer for a short while. From 1844 he made Paris the centre of his musical education, spending some time at the Conservatoire (from 1845) but learning harmony from Matthäus Nagiller and singing from Manuel García outside the institution.

Stockhausen's early concert successes were in Switzerland and England, beginning in 1848 with a performance of *Elijah* at Basle. In 1849 he followed García to London, and while in England he appeared before Queen Victoria. He sang again in Switzerland in the first half of 1850 (including a performance of Hérold's *Zampa* in Lucerne), returning to England in the summer, and in 1851 performed in Beethoven's Ninth Symphony and Haydn's *Creation*. During the next decade his activities and reputation expanded to include most of the important musical centres of Europe. He was at Mannheim in 1852–3 as second baritone at the court theatre under Lachner, though his stage career led to strained relations with his parents, who were devout Roman Catholics. He gave the first public performance of *Die schöne Müllerin* as part of a series of Vienna concerts in May 1856; his first German tour, in the same year, included appearances in *Elijah*, *Alexander's Feast* and the Ninth Symphony at the Lower Rhine Music Festival in Düsseldorf, where he met Brahms and the poet Klaus Groth, both of whom became close friends. From 1856 to 1859 he was engaged by the Paris Opéra-Comique, where his roles included the seneschal in Boieldieu's *Jean de Paris*. He founded a choral society that specialized in Bach cantatas in 1858 and during the next five years made further tours of Germany and England, while holding the unexacting post of *Kammersänger* to the Hanoverian court.

Stockhausen's musical association with Brahms began with a concert in Cologne soon after their first meeting. In 1861 they gave recitals in Hamburg, which included the singer's first public performance of *Dichterliebe*; shortly afterwards Brahms began composing the *Magelone Lieder* for him. In 1863 Stockhausen was chosen in preference to Brahms for the conductorship of the Hamburg Philharmonische Konzertgesellschaft and the Singakademie; his first concert with the society included an uncut performance of Schubert's C major Symphony, and his first Singakademie concert (12 January 1864) consisted of Bach's cantata 'Wachet auf', Beethoven's Choral Fantasia (with Clara Schumann as soloist) and the third part of Schumann's *Faust*, in which Stockhausen sang. After resigning his positions in 1867 to resume travelling, he spent part of the next year touring Germany and Denmark with Brahms. He sang the baritone solo in the first performance of the *German Requiem*, conducted by the composer at Bremen Cathedral (Good Friday, 10 April 1868), but press reports indicate that he did not sing well and was apparently ruffled by the experience.

After a year (1869–70) as *Kammersänger* to Karl I of Württemberg and four years (1874–8) in Berlin as director of the Sternscher Gesangverein, Stockhausen settled in Frankfurt, where he remained for the rest of his life. Until his falling out with two successive directors, Raff and Bernhard Scholz, he taught at the Hoch Conservatory, from its opening in 1878 to 1880, and in 1883–4. Mostly, however, he taught at his own school of singing, founded in 1880; among his pupils were Hermine Spiess, Antonia Kufferath, Anton van Rooy and Max Friedlaender. He was also active as a concert organizer, and published a number of works on singing, including the *Gesangsmethode* (Leipzig, 1884).

Although Stockhausen made important contributions as a conductor and teacher, and was a distinguished singer of opera and oratorio, it is probably as an interpreter of lieder that he left the strongest impression. He did much to stimulate popularity of the songs of Schubert and Schumann, and he was an inspiration and formative influence for Brahms. His art, for which he acknowledged a debt to García, Viardot and Jenny Lind, was acclaimed by many contemporary commentators, including Sir George Grove (*Grove1*):

> Stockhausen's singing in his best days must have been wonderful. Even to those, who, like the writer, only heard him after he had passed his zenith, it is a thing never to be forgotten ... His delivery of opera and oratorio music ... was superb in taste, feeling and execution; but it was the lieder of Schubert and Schumann that most peculiarly suited him, and these he delivered in a truly remarkable way. The rich beauty of the voice, the nobility of the style, the perfect phrasing, the intimate sympathy, and, not least, the intelligible way in which the words were given – in itself one of his greatest claims to distinction – all combined to make his singing of songs a wonderful event ... But perhaps his highest achievement was the part of Dr Marianus in the third part of Schumann's *Faust*, in which his delivery of the scene beginning 'Hier ist die Aussicht frei', with just as much of acting as the concert room will admit – and no more – was one of the most touching and remarkable things ever witnessed.

(4) Franz Stockhausen (*b* Gebweiler [now Guebwiller], 30 Jan 1839; *d* Strasbourg, 4 Jan 1926). Alsatian pianist, conductor and teacher, brother of (3) Julius Stockhausen. He was first taught music by his parents, then studied the piano with Alkan in Paris, and from 1860 to 1862 was a pupil of Moscheles, Hauptmann and Davïdov at the Leipzig Conservatory. From 1863 to 1866 he was director of music at Thann, Alsace, and in 1868 moved to Strasbourg, where he was conductor of the Société de Chant Sacrée (1868–79), music director at the cathedral (from 1868) and director of the conservatory and municipal concerts (1871–1908).

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R.J. PASCALL

Stockhausen, Karlheinz (*b* Burg Mödrath, nr Cologne, 22 Aug 1928). German composer. The leading German composer of his generation, he has been a seminal figure of the post-1945 avant garde. A tireless innovator and influential teacher, he largely redefined notions of serial composition, and was a pioneer in electronic music. His seven-part operatic cycle *Licht* is possibly the most ambitious project ever undertaken by a major composer.

1. Life. 2. Works. 3. Aesthetic position. 4. Composition techniques.

1. LIFE. Stockhausen's father was a village schoolteacher with an enthusiasm for amateur theatre; his mother, who had some ability as a singer, was committed to a sanatorium in 1933, and died there (presumably killed, as a 'burden to the state') in 1942. In the same year Stockhausen was sent to a teacher-training institute in Xanten; from there he was sent to Bedburg, directly behind the army front, where he worked in a military hospital. His father died on the Hungarian front in 1945. Returning to the Cologne area towards the end of the war as an orphan, Stockhausen worked for nearly a year as a farmhand for relatives. In 1947 he enrolled at the Cologne Musikhochschule, graduating in music education in 1951; during this period, alongside piano studies with Hans-Otto Schmidt-Neuhaus, he took composition lessons with Frank Martin. At this time he was seriously considering a career as a writer, and received letters of encouragement from Hermann Hesse. He played the piano in bars and clubs, and also worked as (improvising) accompanist to the magician Adrion.

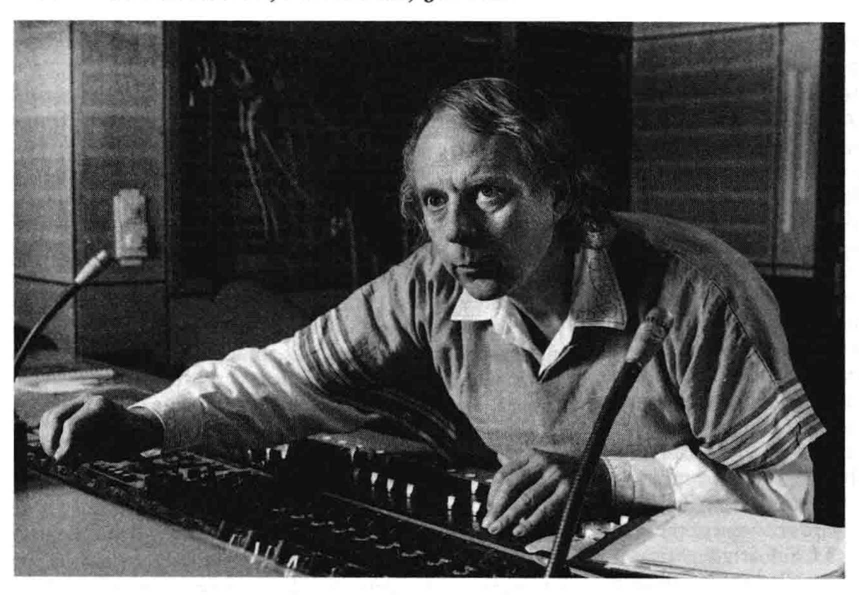
In August 1951, on the recommendation of Herbert Eimert, he went to the Darmstadt Ferienkurse für Neue Musik. There he struck up a friendship with Karel Goeyvaerts, a former pupil of Messiaen's; Stockhausen played a movement of Goeyvaerts's Sonata for Two Pianos with the composer in a composition seminar held by Adorno (who was deputizing for the ill Schoenberg), and defended the work against Adorno's criticisms. Another important impression at the summer course came from hearing a recording of Messiaen's recent *Mode de valeurs et d'intensités*. In January 1952, shortly after marrying Doris Andreae, a fellow student at the Cologne Musikhochschule, he travelled to Paris to study with Messiaen (he also attended Milhaud's classes, without enthusiasm). There he met Boulez, who introduced him to the Parisian avant garde, and also to Pierre Schaeffer and the *musique concrète* studios, where he worked analysing percussion sounds, and composed his first tape piece (*Konkrete Etüde*). He returned to Cologne in March 1953, and in May took up a position in the newly formed Studio für Elektronische Musik at Northwestdeutscher Rundfunk, Cologne, directed by Herbert Eimert. The radio station also gave him a scholarship to pursue doctoral studies in phonetics and communications theory with Werner Meyer-Eppler at Bonn University. Though never completed, these studies had a marked effect on his work in the mid-1950s; he subsequently described Meyer-Eppler as the best teacher he ever had.

By 1953 he was already established, along with Boulez and Nono, as a leading figure in the young serialist avant garde, and his sympathies lay particularly with other young composers who were interested in electronic music. Over the next few years he became the leading figure in a Cologne avant garde which also included the composers Gottfried Michael Koenig and Franco Evangelisti, the poet Hans G. Helms, the philosopher Heinz-Klaus Metzger, and later the performance artist Nam June Paik as well as Kagel and Ligeti. From 1956 Stockhausen taught regularly at the Darmstadt summer courses, and the radical group which had previously been at the fringe of the courses rapidly assumed the limelight; by the late 1950s Darmstadt had become synonymous with the European avant garde, and Stockhausen had become its standard-bearer. Particular attention, and ultimately dissension, was created when Stockhausen invited John Cage to lecture there in 1958; his (qualified) advocacy of Cage's work led to major rifts with Boulez and Nono. Stockhausen's fascination with (but not adherence to) the Cage-inspired counter-culture that sprang up in Cologne from 1958 led to an acquaintance with the painter Mary Bauermeister, who became his second wife in 1967.

An extended lecture tour in the USA in 1958 gave Stockhausen his first significant exposure outside Europe and, at the same time, his first sustained experience of non-European (albeit still Western) culture. In 1959 he employed the first of many assistants – the English composer Cornelius Cardew – primarily to aid in the realization of *Carré* for four choirs and orchestras; subsequent assistants included the composers Hugh Davies and Tim Souster. By the early 1960s Stockhausen's work was being widely performed, and his status as the seminal European avant-gardist extended way beyond Darmstadt. In 1964 his wife Doris Stockhausen purchased a plot of land for him in the country village of Kürten, about 30 km north-east of Cologne, and Stockhausen had a house built there to his own design which served as his working base from 1965 on.

From 1963 to 1968, seeking to give the Darmstadt model a more protracted form, he directed the composition class at the Kölner Kurse für Neue Musik established by Hugo Wolfram Schmidt, and during this period he founded a performing ensemble including both seasoned new music performers such as Aloys Kontarsky and Alfred Alings, and young composers such as Johannes Fritsch and (later) Rolf Gehlhaar. During the late 1960s Stockhausen travelled throughout the world with his ensemble. Many of their performances took place in unusual (especially outdoor) venues, including the underground caves of Jeita, in Lebanon. The climax of this performing activity came in 1970 at the World Fair (Expo '70) in Osaka, where Stockhausen and his players performed daily for six months in the specially designed spherical German Pavilion which largely exemplified Stockhausen's view of the ideal auditorium for new music. After Osaka, the younger composer members of the ensemble (Fritsch, Gehlhaar and David Johnson) seceded to form their own Feedback Studio ensemble; they were replaced by Peter Eötvös and Stockhausen's assistants Joachim Krist and Tim Souster, but from this point onwards, partly as a result of Stockhausen's return to much more exactly notated works, the ensemble's activities were somewhat curtailed.

By the end of the 1960s Stockhausen's reputation was not only international, but reached outside avant-garde circles. At one stage his recordings reputedly sold more copies for Deutsche Grammophon than those of any other 20th-century classical composer except Stravinsky; this was acknowledged in the form of two 'Stockhausen's Greatest Hits' compilations. The level of his penetration into popular youth culture can be gauged from the inclusion of his photograph on the cover of the Beatles'



1. *Karlheinz Stockhausen at the Barbican Centre, London, 1985*

Sergeant Pepper album. However, in the course of the 1970s, following his espousal of formula composition (see below) and what was perceived as a very personal religious-spiritual conception of music, Stockhausen's central position within new European music receded. Partly because of a prevailing left-wing orientation in West German art, and partly because of an emerging postmodern reaction against 'grand narratives', he became an increasingly marginal (though still substantial) figure. However, although younger composers stopped looking to him automatically as an index of the future of European art music, his appointment as professor of composition at the Cologne Musikhochschule (1971–7) attracted many gifted young composers, including Klarenz Barlow, László Dubrovay, Robert H.P. Platz, Wolfgang Rihm, Claude Vivier and Kevin Volans.

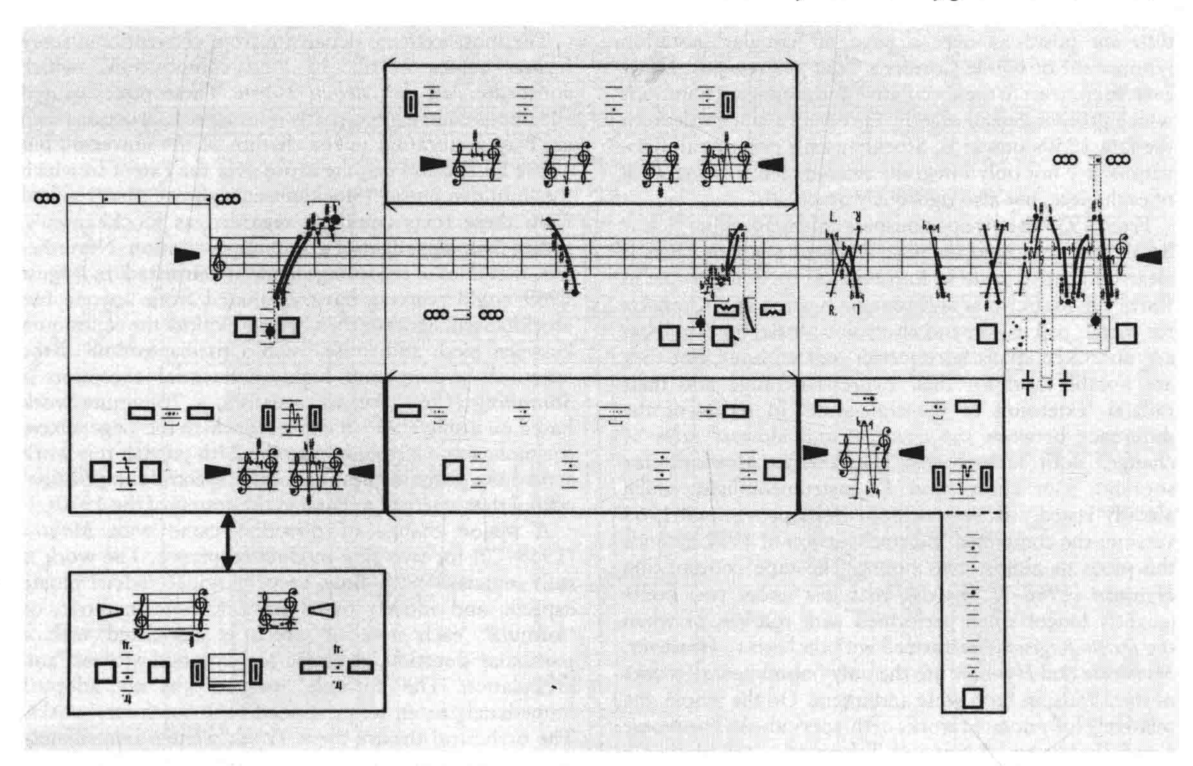
Although he continued to travel widely, Stockhausen's life from the late 1970s onwards focussed ever more on his house in Kürten, and on work on the seven-part operatic cycle *Licht*, each part of which is named after a day of the week. A break with his former publisher Universal Edition in 1972 led him to set up his own publishing house, Stockhausen-Verlag. Far from being a domestic, budget-price operation, the scores issued by Stockhausen-Verlag have been immaculately produced, often including excerpts from sketch materials, and extensive verbal and photographic documentation of performing practice. Some of these scores have gained awards, notably the German Publisher's Award in 1992, 1994 and 1997. In 1992 Stockhausen inaugurated a parallel CD edition, available only by direct order, acquiring the rights to recordings previously issued by Deutsche Grammophon (Polydor) and other major companies. In 1995 he similarly began acquiring the rights to scores formerly published by Universal Edition (*Gesang der Jünglinge*, *Kontakte*, *Hymnen*, *Momente*).

A significant aspect of Stockhausen's performing practice during the 1970s and 80s was that the non-vocal parts of his *Licht* cycle were increasingly entrusted either to close associates (notably the clarinettist Suzanne Stephens and the flautist Kathinka Pasveer) or to three of his children: Markus, Majella and Simon Stockhausen. Of these latter, Markus and Simon Stockhausen have established independent careers as composer-performers. Resistance in Germany to Stockhausen's later music and its attendant ethos began to attenuate during the mid-1990s. Early evidence of this came in a Stockhausen-Symposium in Berlin in 1994, and more significantly in the German premières of parts of the *Licht* cycle at Leipzig in 1994 (*Dienstag*) and 1996 (*Freitag*). It was also reflected in many artistic and academic awards such as the Siemens Prize in 1987 and the honorary doctorate conferred by the Free University of Berlin in 1996.

The Stockhausen Stiftung für Musik, founded in 1994, includes a Stockhausen Archive, located not far from the composer's home in Kürten, which houses scores, sketches, audiovisual materials, correspondence, articles, photographs and press clippings.

2. WORKS. Although some student works (and stylistic exercises) from 1949 onwards are still extant, Stockhausen's catalogue of acknowledged works begins with three pieces composed immediately before his period of study with Frank Martin: a Chorale for unaccompanied four-part choir, a Sonatine for violin and piano and, most significantly, a set of *Drei Lieder* for contralto and small orchestra whose desolate, inadvertently Mahlerian last movement certainly suggests a major talent, but not an avant-garde sensibility. Stockhausen has sought to emphasize certain aspects of thematic construction in these pieces that anticipate his post-Darmstadt-1951 works. However, their rather free use of 12-note methods and their predominantly melancholy expressive character (which accords with Stockhausen's literary output at that time) place them worlds apart from *Kreuzspiel* and its immediate successors.

Kreuzspiel (1951) reflects the direct impact of the sound of Messiaen's *Mode de valeurs* and the form of Goeyvaerts's Sonata for Two Pianos: compared even to Webern, the works of this period are notable for their fragmentation, which became a hallmark of the early postwar avant garde. Their instrumentation establishes a lasting principle in Stockhausen's work: rather than using standard ensembles, such as string quartet or symphony orchestra with triple or quadruple wind, he selects a group of instruments directly related to the formal idea of



2. Page from Stockhausen's 'Zyklus' for percussion (1959), in which graphic signs represent instruments as well as performance directions

the piece (in the works to 1953, this involves the serial use of octave registers). A partial exception to the 'fragmentary' style is *Formel*, a piece for chamber orchestra which applies the serial principles of *Kreuzspiel* to an overtly melodic material. Rejected at the time, *Formel* proved to be a clear pointer to Stockhausen's music of the 1970s.

Many of the early 'point music' works, which often scandalized their early audiences, were withdrawn after one or only a few performances, not in deference to public opinion, but in response to sharp self-criticism. Most were eventually reissued in revised form: *Kreuzspiel* in 1959, but others, such as *Formel*, *Spiel* and the *Schlagquartett* (recast as a *Schlagtrio*), only in the early 1970s. It was not until *Kontra-Punkte* of 1953 (itself the product of drastic revision) that Stockhausen was prepared to nominate a work for publication as his no.1 (Stockhausen has always listed his works as no.1 etc., rather than op.1); thereafter, although many works were revised or left incomplete, none were withdrawn. *Kontra-Punkte* was also notable for going beyond register forms to an overall form in which the initially fragmentary textures for all ten instruments become gradually more cohesive, and focus on one instrument: the piano.

From early 1953 Stockhausen's attention turned largely to electronic music, which preoccupied him for the next 18 months, and which he regarded at the time as representing the essential future of music. The two *Elektronische Studien* prepared the ground for *Gesang der Jünglinge* (1955–6) which, though initially surrounded by controversy on account of its avant-garde treatment of a sacred text (the *Benedicite*), became the first work to establish fully the aesthetic viability of the electro-acoustic medium. However, its significance goes beyond this. It was the first major multi-track work (five channels, subsequently reduced to four), and it partly broke down the doctrinaire division between electronic music and *musique concrète* by including a boy's voice alongside the electronically generated sounds. It also embodied Stockhausen's ideas about the integration of materials, bringing together a number of different types of pitch scales and time proportions, and establishing a continuum between pitched and unpitched sound.

In parallel with *Gesang der Jünglinge*, Stockhausen returned to instrumental music in a second cycle of *Klavierstücke* (1954–5). The latter was intended not as a retreat from electronic music, but as a vital counterpoint to it: an investigation of new aspects of instrumental performance (such as the duality between metronomic time and timing determined by physical movements), revealed in part by contact with the American pianist and Cage-advocate David Tudor, to whom *Klavierstücke V–VIII* are dedicated. These 'indeterminate' considerations are extended further in the wind quintet *Zeitmasze* (1955–6). On the other hand, *Gruppen* for three orchestras (with three conductors), probably the foremost orchestral achievement of the 1950s avant garde, is exactly notated, and explores the possibilities of different simultaneous tempos (as well as 'spatial music').

The unforeseeable aspects of human performance are pushed to an extreme in *Klavierstück XI* (1956), the first significant European work to respond to the 'open forms' of the Cage school. Here, the pianist decides spontaneously on the order of 19 precisely notated fragments, distributed over a single large sheet (Stockhausen subsequently came to prefer 'prepared' versions of the piece). An unorthodox score format is even more apparent in two subsequent 'variable form' works of 1959: *Zyklus*, which is spirally bound and can start on any page (fig.2), and *Refrain*, in which a plastic strip can be rotated to

different positions over a page of 'circular' notation reminiscent of Baude Cordier's *Tout par compas*. However, in contrast to the speculative and mannerist notations which proliferated among the European avant garde from the late 1950s onwards, Stockhausen's notational innovations are not only integrally related to the formal idea of each piece, but also rigorously practical.

From 1959, a new spaciousness enters, marking a clear break with any kind of 'post-Webern' aesthetic. This is clear on a small scale in *Refrain*, and on a larger one in *Carré* for four choirs and four orchestras and *Kontakte* for piano, percussion and electronic music; both of these are unbroken spans lasting over half an hour, but they are notable also for their expressive range and their radical 'extension of the time-scale' in terms of the difference between the quickest and slowest rates of change. Both factors also characterize *Momente* for soprano, four choirs and 13 instrumentalists, which already lasted just over an hour in its provisional 1965 version; the completed 'Europe' version of 1972 extends the piece to almost two hours. The tape composition *Hymnen* (1966–7) likewise lasts just under two hours (slightly longer when performed with soloists, or when the *Dritte Region* is performed with orchestra). However, *Momente* and *Hymnen* are the only 'monumental' works of the 1960s, in both scale and intent. On the whole, the relatively fully notated works of this period – *Mikrophonie I* and *II*, *Mixtur, Adieu* and *Telemusik* – are markedly shorter than the preceding pieces, and considerably less apocalyptic (even exuberant) in tone.

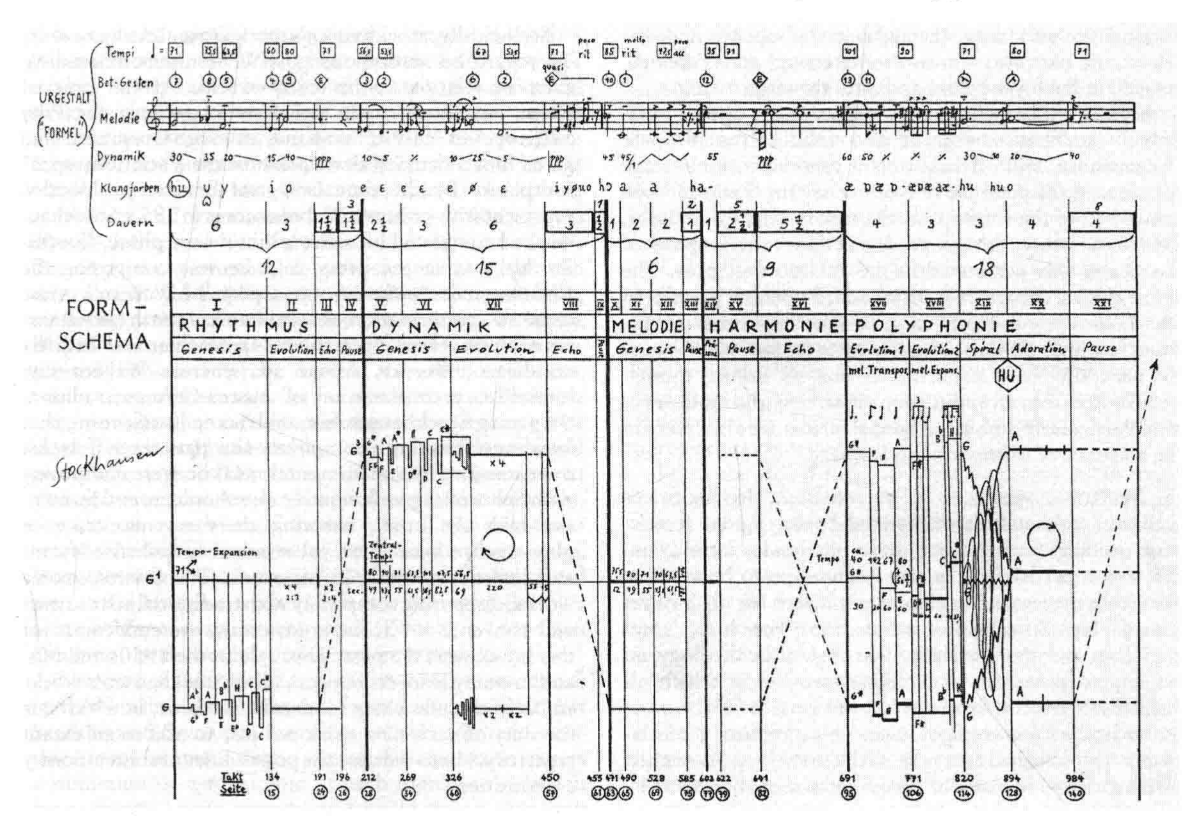
Most of the works from 1964 to the end of the decade use electronics, and above all 'live electronics' (i.e. the use of electronic equipment in concert to modify the sound of amplified instruments). In *Mikrophonie I*, a single tam-tam is activated by two duos on either side of the instrument, and the results are electronically modified by two further players. In *Mikrophonie II* a chorus is ring-modulated with the output of a Hammond organ, and in *Mixtur* the orchestra is divided into five groups, four of which are ring-modulated with sine-tone generators (one per group). Only *Hymnen* and *Telemusik* are 'pure' tape compositions, and even *Hymnen* can, like *Kontakte*, also be performed with (amplified) instrumentalists (as noted above, there is also a version of the third region of *Hymnen* with orchestra).

Starting with *Plus-Minus* in 1964, Stockhausen produced a series of 'process compositions' in which the score consists primarily of transformation processes: a blueprint for composition rather than a finished work. In *Plus-Minus* the various transformation systems are so intricate that a written-out 'version' is essential. Two later works of this kind, *Prozession* (1967) and *Kurzwellen* (1968), both composed for performance by Stockhausen's own ensemble, use a greatly simplified notation, consisting essentially of the signs '+', '–' and '=' (more, less, the same) applied to the pitch, dynamic, length and rhythmic segmentation of existing figures. In *Prozession* the initial materials are drawn from Stockhausen's earlier works; in *Kurzwellen* they are picked up at random from short-wave radio transmissions. These processes are elaborated in *Spiral* (1968) for a soloist, and in *Pole* and *Expo* (both 1969–70, for two and three players respectively); none of the 'process compositions' specifies a particular instrumentation, but all assume the use of live electronics.

The most extreme departure from conventional score format comes in the 15 'text compositions' which constitute *Aus den sieben Tagen*. These pieces caused enormous controversy, partly because of instructions such as 'Play a vibration in the rhythm of the universe', but above all because dispute arose over the extent to which the 'intuitive music' (Stockhausen's phrase) that resulted from these texts could be regarded as Stockhausen's, rather than a product of group improvisation. Nevertheless, the series of recordings made at Darmstadt in August 1969 could scarcely have emanated from anyone but Stockhausen. Most of these works explore the continuum between pitch and noise, with a predisposition to the latter. A striking and highly influential exception is *Stimmung* (1968) for six vocalists, a 70-minute work based on a single B♭ 9th chord, in which the singers have to emphasize overtones up to the 24th partial; this work served as a prime inspiration for the 'spectral composition' school that emerged in Paris in the course of the 1970s.

A major change of direction came with *Mantra* (1969–70) for two ring-modulated pianos. The work is fully notated, with only very marginal indeterminate aspects, and entirely based on a 13-note 'mantra', or 'formula', each note of which is associated with a particular duration, dynamic (or dynamic process) and articulation. The 'formula' method was not adopted immediately as an unquestioned basis for future works. The orchestral theatre piece *Trans*, written immediately after *Mantra*, does not have a 'core melody', although sketches show that Stockhausen had originally intended this to be the case. Up to 1974, Stockhausen continued to produce text compositions, such as *Ylem*, the first three parts of *Herbstmusik*, and the collection *Für kommende Zeiten*. The decisive return to the formula method comes in *Inori* ('Adorations', 1973–4), for mime, dancer and orchestra, which also picks up many threads from the abandoned *Monophonie* of 13 years earlier. *Inori* is notable for the rigorously serial composition of its main visual element – the prayer gestures of the mime – and the extremely sophisticated, intricate composition of dynamic levels. Equally prophetic, however, is the expansion of the work's 'formula' over about 67 minutes to determine the broad formal proportions of the work. In addition, *Inori* is the first major work in which the formula is explicitly presented as an audible melody that permeates the work. In *Sirius* (1975–7), which marks Stockhausen's first significant engagement with the synthesizer (in this case an EMS Synthi 100), four formula-melodies from the *Tierkreis* cycle form the basis of a 96-minute work.

Although Stockhausen had long rejected the notion of composing operas, his sketchbooks throughout the 1960s were full of propositions for theatre pieces of various kinds, some of which have been finally realized, albeit in modified form, in *Licht: Die sieben Tage der Woche*, a 'cosmic' seven-part operatic cycle commenced in 1977, and scheduled for completion in 2002 (i.e. as a 25-year undertaking). The 'seven days of the week' have not been composed sequentially, but in the order *Donnerstag, Samstag, Montag, Dienstag, Freitag, Mittwoch, Sonntag*. That is, the three works which concentrate on just one of the three main characters (Thursday is Michael's Day, Saturday Lucifer's Day, and Monday Eve's Day) were the first to be composed, then came two operas focussed on interaction between pairs of characters (Tuesday: Lucifer and Michael, Friday: Eve and Lucifer). Wednesday,



3. Autograph score of Stockhausen's form-scheme for 'Inori', composed 1973–4

initially intended as the moment of harmony between all three protagonists but ultimately excluding them in favour of a humorous 'Lucimidiaelian Operator', and Sunday, as the final 'mystical union' of Eve and Michael, have been left until last.

From the start, the *Licht* cycle departed widely from operatic norms, not in the anti-opera sense epitomized by Kagel's *Staatstheater*, but in its tendency to ceremony and ritual: thus each work opens with a 'Greeting' (sometimes on tape) and concludes with a 'Farewell'. The principal characters are often portrayed in threefold form – as singers, instrumentalists, and dancers or mimes – and several acts (e.g. the second act of *Donnerstag* and the second and third of *Samstag*) are essentially staged instrumental works, with only marginal vocal intervention. In this, Stockhausen has allied himself with a widespread tendency in modern Western theatre since Artaud to reject a psychological approach to characterization. In the course of composing the cycle he has tended to a view that the instruments are, in many respects, more essential carriers of 'character' than the voices (here again, there are antecendents in Wagner, but also in the two vocal and two instrumental participants of *Sirius*). One consequence of this is that the texts, still relatively naturalistic in *Donnerstag*, become increasingly stylized: in *Freitag* and the 'Welt-Parlament' act from *Mittwoch*, large parts of the text are in an invented meta-language.

More significantly, perhaps, Stockhausen's approach to instrumental writing has changed enormously in the course of the *Licht* cycle. Up to the 1970s, the 'extended techniques' which were an obsession for many composers in the 1960s had scarcely interested him (a striking exception is the variety of cluster techniques deployed in *Klavierstück X*). The process- and text-compositions of the 1960s give the players ample incentive to explore new instrumental possibilities, but never prescribe them in detail. While close collaboration with Suzanne Stephens and Markus Stockhausen on the instrumental parts of *Sirius* clearly heightened Stockhausen's interest in instrument-specific techniques, the trumpet part of *Donnerstag* takes this interest much further, exploring a wide range of 'coloured noises', as does the flute part in 'Kathinkas Gesang' (from *Samstag*). From *Montag* onwards, Stockhausen also turns his attention to microtonal scales of great variety and sophistication.

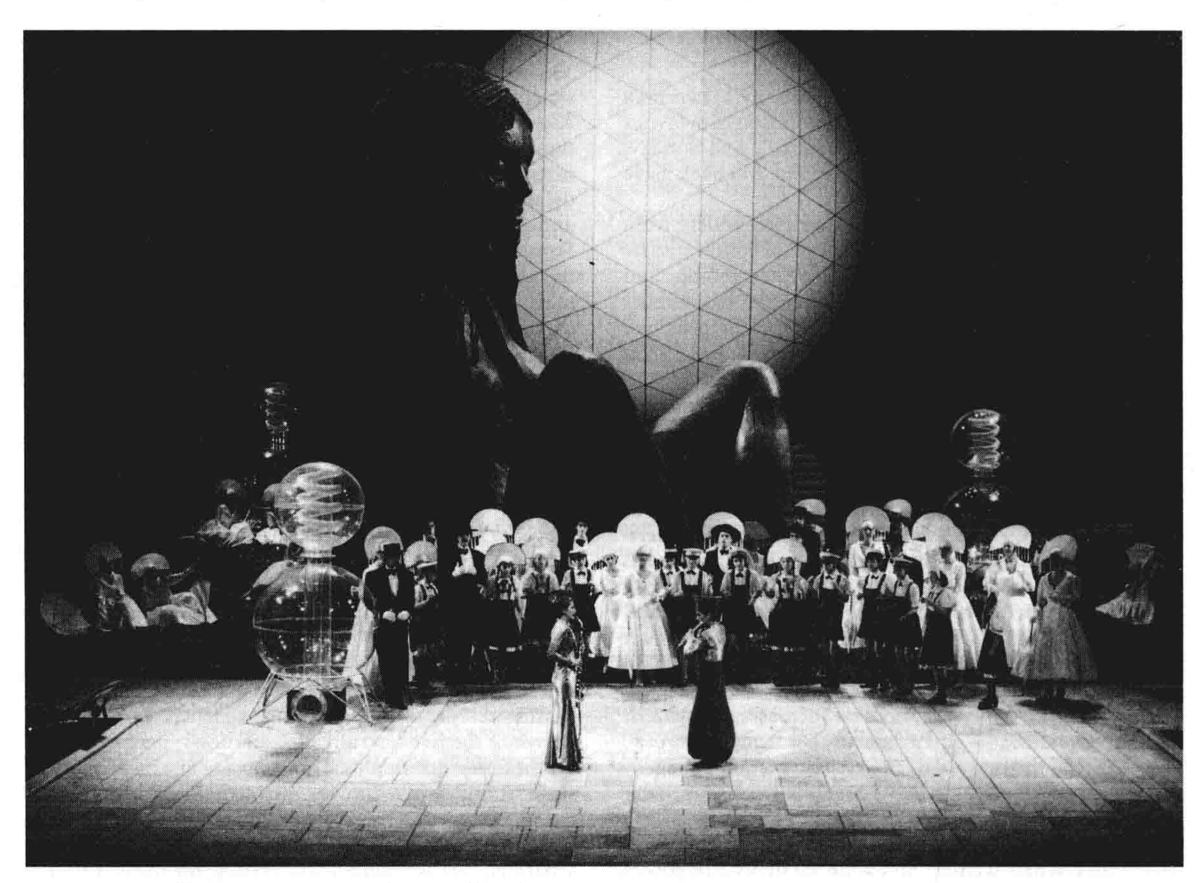
Electro-acoustic music has played an increasing and changing role in the *Licht* cycle. In *Donnerstag*, as in *Der Jahreslauf* (composed before *Donnerstag*, but subsequently incorporated into *Dienstag*), there are tape playbacks. A concert version of 'Kathinkas Gesang', the second act of *Samstag*, replaced the six percussionists of the original version with a tape part, realized at IRCAM, that represents Stockhausen's first major engagement with computer music. In *Montag*, which also has many taped inserts ('sound scenes'), the instrumental music is entrusted to what Stockhausen calls a 'modern orchestra' of synthesizers and amplified instruments. In Act 2 of *Dienstag* the live instrumentalists (brass, percussion and synthesizers) are amplified, and engage in a quasi-military stage action while moving through the audience, still coordinating exactly through transmitter-receivers; in addition, there is an eight-track tape part (performable separately as *Oktophonie*). In *Freitag*, for the first time, a tape part (eight tracks of electronic music and 12 of

'sound scenes') runs throughout the opera, and the electronic part also acts as the 'Greeting' and 'Farewell' played in the foyer before and after the stage action.

Several of these works extend outside the opera house, which Stockhausen regards as a residue from the late Renaissance, still offering only a two-dimensional stage picture. At the première of *Donnerstag* the 'Farewell' was played from the rooftops of the square outside La Scala, Milan. *Samstag*, though produced under the auspices of La Scala, was performed in the Palazzo del Sport. The most drastic departure from standard operatic practice in the *Licht* cycle is the Helikopter-Streichquartett in *Mittwoch*, whose airborne string quartet (in four helicopters) is naturally only conceivable out of doors, though transmitted into an auditorium via screens and loudspeakers. Particularly ambitious spatial effects are also likely to be a feature of *Mittwoch* and *Sonntag*.

3. AESTHETIC POSITION. The consistent driving forces behind Stockhausen's works have been religious conviction (initially Catholicism), and a passion for innovation. Viewed superficially, the two might seem to be at odds. Yet from the outset, Stockhausen's search for the 'not yet heard' had a religious motivation. For him, 'total serialism' was intended as a form of acoustic theology, an attempted paradigm of a divine creation in which all elements were constantly present in perfect balance, but never in the same configuration. This intention, undeclared in his published essays from the early years, is explicit in his correspondence with Goeyvaerts (see Sabbe, C1981).

Stylistically, Stockhausen's work arose almost *ex nihilo*. To regard his outlook as post-Webernist is misleading, even in relation to his early works. At the time of *Kreuzspiel* Stockhausen probably knew only the *Fünf Sätze* op.5 of 1909 at first hand, although Goeyvaerts had given him a detailed description of the Variations op.27 for piano. By the time Universal Edition published a representative group of Webern scores in 1953, Stockhausen had completed his strict 'point music' phase, *Kontra-Punkte* was in the press, and he was composing the *Elektronische Studien*. Some aspects of Webern's music came as a confirmation of Stockhausen's path (as witness his analysis of the Concerto op.24), but there was virtually no direct influence. Above all, whereas Webern saw himself as a continuation of Austro-German tradition, the young Stockhausen felt, with some justification, that he was establishing a completely new path (even if, by his own account, he sometimes felt as if he were composing with Schoenberg looking over one shoulder, and Stravinsky over the other, ensuring there was no trace of plagiarism) – hence the total avoidance of inherited forms and instrumentations in his work. The first electronic works, dispensing completely with traditional instruments and conventional acoustic materials, are emblematic of this break with the past. Throughout the 1950s and 60s, and in many respects beyond, all of Stockhausen's works embody an unflinching modernist aesthetic, in which it is the duty of each new work not just to add to an extant repertory, but to redefine the possibilities of contemporary composition.



4. Scene from Stockhausen's 'Montag aus Licht', La Scala, Milan, 1988

It would be equally wrong to regard Stockhausen as a 'scientific' composer, although work in the early electronic studios clearly called for some expertise in acoustics and basic electronics. Nevertheless, there are certain aspects of scientific research, especially in 'inexact' or experimental areas, that inspired him. In historical terms, he has often cited Einstein, Max Planck and Werner Heisenberg as models and forerunners. In the mid-1950s he was directly influenced by information and communications theory, and experimental linguistics, primarily through attending Meyer-Eppler's courses in Bonn. Subsequently, some expositions of evolutionary genetics (e.g. Wolfgang Wieser's *Organismen, Strukturen, Machinen*) also impressed him as offering models for, or parallels to, compositional processes. As for mathematics, this has a purely pragmatic, craft-orientated function: it is largely a matter of the sophisticated use of simple arithmetic and geometric series to determine and unify proportions at various structural levels. From about 1960 onwards, Stockhausen made considerable use of the Fibonacci series. The initial impetus for this seems to have come from reading Le Corbusier's influential architectural primer *Le Modulor*, rather than (for example) Bartók's later works, and was reinforced in 1966 by a Mondrian exhibition at the Stedelijk Museum in Amsterdam.

The most significant changes from 1960 onwards are spiritual rather than technical. It was around 1960 that Stockhausen developed his notion of non-dramatic, non-directional 'moment forms', 'in which one has to expect a minimum or a maximum at each moment . . . which have always begun already and could go on that way without limit; in which each present instant counts, or nothing counts at all'. The eternal present of Stockhausen's moment form may have its Augustinian aspects, but it is also hard to separate from his precarious personal situation at the time. The breakdown of his first marriage led to his estrangement from Catholicism, but by no means from religious belief. Yet although the early 1960s seem to mark a period of spiritual uncertainty in his life, the reflection of this in his work is, paradoxically, not a sense of crisis, but a sudden omnivorous curiosity which bursts out of the self-contained sphere of the 1950s European avant garde.

If the keyword for Stockhausen's work in the 1950s is organization, in the 60s it is integration. The 50s' rigorous search for the unknown was not repudiated, but its purism in relation to consistency of material certainly was. Stockhausen was no less interested in opening up entirely new possibilities, but now he also looked for ways to integrate existing materials, often of the most startlingly familiar kind, and place them in new perspectives. This is first apparent in the street talk of *Momente*, continues through the stylized vocalizations of *Mikrophonie II* (with markings as diverse as 'Solemn Levite chant' and 'à la Jazz, cool'), and reaches its peak in *Hymnen*, whose basic materials (national anthems) are completely 'known'.

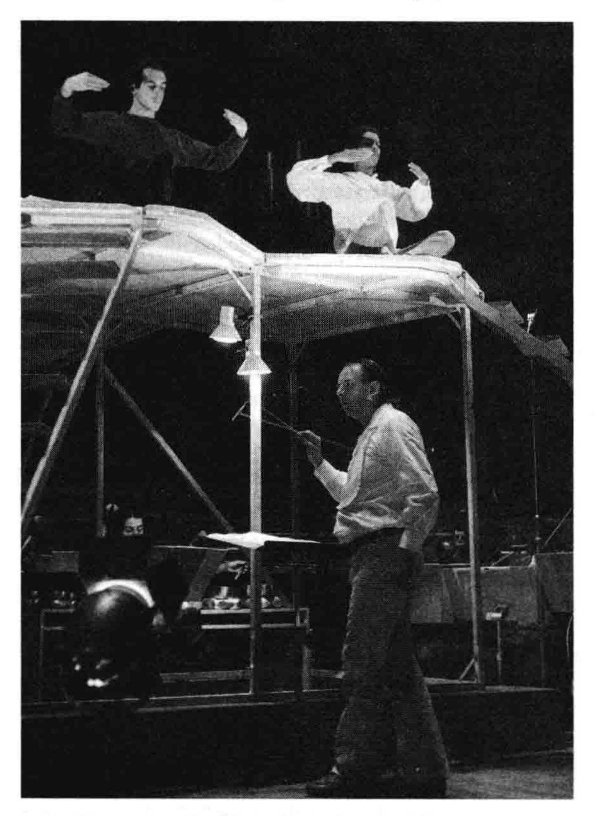
The shift of emphasis is mirrored in Stockhausen's writings. Up to 1961, the majority dealt with theoretical issues: particularly important in this respect are *Struktur und Erlebniszeit*, the very influential *. . . wie die Zeit vergeht . . .*, and *Die Einheit der musikalischen Zeit*. Since then, Stockhausen has not produced theoretical essays *per se*, although from the mid-1970s onwards there have been several analytical texts. On the other hand, he has spoken repeatedly about the spiritual basis of his work, in interviews, programme notes and essays.

Another important factor in the work of the 1960s is the notion of co-creation, in a sense going somewhat beyond that of collaboration. Earlier examples date back to the 1950s: work with David Tudor on the no.4 *Klavierstücke*, with Gottfried Michael Koenig on the electronic works *Gesang der Jünglinge* and *Kontakte* and, more radically, with Cornelius Cardew in the realization of *Carré*. In founding the Stockhausen Ensemble, Stockhausen established the basis for a new kind of live electronic 'oral tradition' exemplified in *Kurzwellen*. At the Darmstadt summer courses in 1967 and 1968, his composition classes were primarily concerned with the evolution of 'collective compositions' (*Ensemble* and *Musik für ein Haus* respectively) to which all course participants contributed.

From the mid-1960s, in West Germany as in many other parts of Europe, cultural thinking was increasingly driven by left-wing ideological agendas, and Stockhausen's work eventually came under strong criticism from influential Marxist groups in German cultural life. Although the outward sound (and even compositional process) of works such as *Prozession* and *Kurzwellen* still seemed assimilable to a prevailing 'musica negativa' aesthetic, Stockhausen's personal statements in relation to works like *Hymnen* or *Aus den sieben Tagen* established a clearly non-leftist position. In the late 1960s it became increasingly clear that his primary aesthetic motivation was spiritual and cosmic, rather than terrestrially political – even the use of short-wave radios in works like *Kurzwellen* and *Spiral* involved, as subtext, the idealistic hope that some transmissions might be extra-terrestrial. At this time, Stockhausen's principal orientation was to the writings of Sri Aurobindo, from which he reads in one of the Darmstadt recordings of *Aus den sieben Tagen*, and to the Sufi mystic Hazrat Inayat Khan.

An overtly religious standpoint is asserted in many works of the mid-1970s, notably by the prayer 'Gott, Du bist das Ganze' in *Sternklang*, the religious ceremonies in the *Indianerlieder*, the praying mime in *Inori* and the 'Annunciation' at the end of *Sirius*. Essential to the last named, and indeed to many works from *Kurzwellen* onwards, is the composer's increasingly firm conviction that there are other, higher intelligences in other galaxies with their own superior musical cultures, who will make contact with Earth, or have already done so: this is first made explicit in *Sirius*. In keeping with views expressed earlier by Stravinsky ('I am the vessel through which *Le Sacre* passed') and Webern ('Man is only a vessel'), Stockhausen regards himself as a receiver and transmitter of higher (supra-terrestrial) vibrations. A firm believer in reincarnation – each instance of which he regards as a momentary period of testing that precedes and briefly impedes access to a higher state of consciousness – Stockhausen views his late work not as messianic revelation, but as patient steps towards his own spiritual evolution which also, perhaps more importantly, may facilitate the passage of willing listeners to similar goals.

Comparisons with Wagner had been made ever since the première of *Carré*; and when, in 1977, Stockhausen announced his seven-part operatic cycle *Licht*, such comparisons, specifically with *Der Ring des Nibelungen*, became inevitable (though *Parsifal*, as 'staged festival dedication play', would probably be more relevant). A



5. Stockhausen in rehearsal conducting 'Inori', 1982

more significant influence is that of the Urantia Book, a collection of 196 'papers' supposedly revealed by extraterrestrial superhumans from 1928 to 1935, with which Stockhausen became familiar in 1971. The basic opposition in *Licht* between dissenting intellect, represented by Lucifer, and affirmative spirituality, represented by Michael, is drawn straight from the Urantia Book's cosmology, as indeed is the cycle's title: according to the Urantia Book, 'Light – spirit luminosity – is a word symbol, a figure of speech, which connotes the personality manifestation characteristic of spirit beings of diverse orders'. However, *Licht* also draws on an enormous range of other myths and religious traditions and rites – a synthetic approach already present in the many interjected 'magic names' which steer the emotional and spiritual course of *Stimmung*.

4. COMPOSITION TECHNIQUES. The first characteristic works, such as *Kreuzspiel* or the *Schlagtrio*, are instances of 'total serialism' (*see* SERIALISM, §5): the basic series is permutated rather than transposed, and applied to durations, dynamics and articulation ('mode of attack') as well as pitch (where the notion of transposition still applies). Since all elements of each parameter are constantly present, form must be achieved by other means, normally by 'register forms' such as the gradual move from extreme top and bottom to the balanced use of all octaves that occurs at the beginning of *Kreuzspiel*. The instrumentation of these works is largely determined by the need for material to be present in any octave register with a full dynamic range; in *Formel* and *Spiel* particular instruments or groups of instruments are associated with each octave.

These early works observe the Second Viennese School convention of a basic 12-note material. Once Stockhausen began work in the Parisian *musique concrète* studios and moved away from the tempered 12-note scale, the justification for the number 12 as the inevitable basis for parametric organization disappeared and works were constructed on the basis of 'proportion squares' of 5 × 5 (*Elektronische Studie II*) or 6 × 6 (*Konkrete Etüde*, *Elektronische Studie I*). This subsequently extended to all but the pitch dimensions of instrumental works like *Zeitmasze* and *Klavierstücke V–VIII*. Another discovery from late 1952, which forms part of a move from 'point music' to 'group composition', is the systematic assembling of sounds into what Stockhausen, in his letters, calls 'modes'. In the 'vertical' version, sounds begin together and end separately, or begin separately and end together; in the 'horizontal' version they are either linked together (legato) or broken into serially quantified ratios of sound and silence. This does not apply only to the *concrète* and electronic studies: the same procedures are found in the first two *Klavierstücke* and *Kontra-Punkte*.

The works from 1953 onwards apply serial organization to a great deal more than the 'four parameters' often associated with serialism: they permeate every level of the formal process. Allied to this is a move away from the 'static' conception of the early works, in which systematic exploitation of octave registers was often the only variable creating a sense of formal direction. The quest for 'unity' pursued in earlier pieces now assumes more thoroughgoing form: in *Elektronische Studie II*, for instance, the use of fives determines not only a basic 25√5 scale for pitches, durations and dynamics, and five main sections, but also five subsections per section, each consisting of five 'groups' of one to five sounds, with five different 'band-widths'. The resulting 'group composition' changes the function of the series, which no longer merely permutates independent objects (e.g. 12 notes, or 6 durations), but is concerned with their relative proportions. In the context of *Klavierstücke V–VIII*, for instance, a number series like 6 4 5 2 1 3 not only implies a movement from relatively large to relatively small, but also consciously regulates the level of increase and decrease (6 – 2 + 1 – 3 – 1 + 2).

In contrast to the focus on total unity of proportions initially pursued in the studies and *Klavierstücke V–VIII*, the works from the period 1956–8 – the extended version of *Zeitmasze*, *Gruppen* and *Klavierstück XI* – use a diversity of proportions. Not only are different basic quantities (e.g. fives, sevens, twelves) used for different aspects of the same work; there is also a dialectic between simple 'arithmetic' series of proportions (e.g. 1 2 3 4 5 6), and 'geometric' ones (e.g. 1 2 3 6 10 15 21). Another new aspect of these works is the degree to which Stockhausen is prepared to insert new material retrospectively into the music provided by an initial scheme: the variable tempo sections in *Zeitmasze*, the passages in *Gruppen* where all three orchestras play in synchrony (with coordinated accelerandos and ritardandos), and many of the more ad hoc production processes used in *Gesang der Jünglinge* are, in effect, carefully considered afterthoughts.

Up to 1959, even long works like *Gruppen* involve detailed microstructures, and the longest 'sounding' notes are not very long. The American experience (in 1958) of constant aeroplane flights, and listening to the 'inner transformations' of the long drone of aeroplane engines,

led to what Stockhausen subsequently termed 'an expansion of the time-scale'. One consequence of this is the use of a scale of durations which greatly increases the ratio between the smallest and largest units. Another change of outlook involved a re-evaluation of the function of number sequences in serial composition. Following the earlier move from 'points' to 'groups', Stockhausen now started to think of the series in terms of 'degrees of alteration'; that is, a sequence such as 6 5 1 4 2 3 is considered not only as $x - 1 - 4 + 3 - 2 + 1$ (as was already the case in 'group composition'), but also, for example, as: total change (6), major change (5), minimal change (1) etc. This way of thinking played a major role in *Refrain*, *Carré* and *Kontakte*, and paved the way for the 'process compositions' of 1963–70.

It was in 1961, in the recomposed *Klavierstück IX*, that Stockhausen first gave obvious precedence to the Fibonacci series (in practical terms, 1 2 3 5 8 13 21 34 55 89 144), which serves as a primary tool in sculpting the time-proportions (and other aspects) of such works from the 1960s as *Plus-Minus*, *Mikrophonie I* and *II*, *Stop*, *Adieu* and *Telemusik*. However, the advent of 'moment form' around 1960 brings several other factors into play. The characterization as 'unique' of each formal 'moment' (most works involve about 30 of them) lays particular emphasis on such aspects as timbre, articulation and, in the case of *Carré*, spatial location and movement. Evidence of this is the rich array of adjectives used to label the 33 'moments' in *Mikrophonie I* (e.g. 'schlürfend-quietschend' (slurping-squealing) or 'winselnd-jaulend' (whimpering-wailing), and the more objective moment-titles used in *Mixtur* (e.g. 'Dialogue', 'Layers', 'Translation'). More broadly, the 'moment form' approach tends to imply preparatory sketches which list all the available parametric combinations, and investigate significant ways of grouping and interrelating them, without giving *a priori* preference to any single ordering.

A major change of approach came with the 'formula' technique first introduced in *Mantra*. Here, not only are the various parameters of each phrase serially proportioned, but each of the individual articulation types allotted to each note of the formula subsequently dominates one of the work's 13 main sections. In addition, the rhythmic structure of each of the formula's four phrases serves as the germ for the rhythmic structure of the remainder of the work. An important aspect of the pitch structure, carried over from process compositions such as *Spiral*, is that the basic melody sequence is also subjected to 12 different 'expansions' (ranging up to over three octaves).

One inevitable outcome of Stockhausen's development of 'formula technique' is the renunciation of 'moment form'. The last significant work to be conceived in terms of 'moments' is *Trans*, and even here there are certain aspects, including the harmonic structure of the dense string chords and the lengths of sections, which are 'through-composed' as a single process. In *Inori*, the form is clearly 'organic': the five main sections, derived from the five phrases of the 'formula', progressively introduce 'rhythm', 'dynamics', 'melody', 'harmony' and 'polyphony', and all but the 'harmony' section include subsections entitled 'genesis' and/or 'evolution'. Most significant here, however, is the drastic expansion of the formula to a notional length of 60 minutes (augmented in practice by seven minutes of fermatas and various visual or theatrical elements), so that the shaping of the melody is also that of the overall form.

Licht provides the most extreme extension of the 'formula' technique. The entire cycle is extrapolated from a three-layer 'super-formula': a superimposition of the formulae for the three main characters. At the broadest level, this super-formula determines the relative length of the seven operas, and their subdivision into individual acts and scenes. It also supplies a framework of central pitches extending over long periods of time, as well as the basis for all local melodic and rhythmic detail.

Although, in some respects, the formula method seems to hark back to the serialism of the early 1950s, it is essentially a much more flexible method, allowing far more scope for on-the-spot decisions about musical substance. An essential criterion for Stockhausen is that each response to the available options should involve a new exploration of the formula's possibilities, not recourse to well-tried strategies. Halfway through work on *Mittwoch*, he commented that he had still made no use in *Licht* of the pitch expansions introduced in *Mantra*, and that the method's potential resources still seemed infinite.

WORKS

the numbering is Stockhausen's

amplification and/or other electro-acoustic transformation specified for works from no.9 onwards

NUMBERED WORKS, 1950–77

no.	
$\frac{1}{11}$	Chöre für Doris (P. Verlaine), mixed chorus, 1950: 1 Die Nachtigall, 2 Armer junger Hirt, 3 Agnus Dei; ORTF Chamber Chorus, cond. Couraud, Paris, 21 Oct 1971
$\frac{1}{10}$	Drei Lieder, A, fl, 2 cl, tpt, trbn, perc, xyl, pf, hpd, str, 1950: Der Rebell (C. Baudelaire), Frei (anon.), Der Saitenmann (anon.); Fassbaender, Ensemble Musique Vivante, cond. Stockhausen, Paris, 21 Oct 1971
$\frac{1}{9}$	Choral (Stockhausen), SATB, 1950; ORTF Chamber Chorus, cond. Couraud, Paris, 21 Oct 1971
$\frac{1}{8}$	Sonatine, vn, pf, 1951; broadcast perf., Marschner, Stockhausen, WDR, 24 Aug 1951; concert perf., Gawriloff, Aloys Kontarsky, Paris, 22 Oct 1971
$\frac{1}{7}$	Kreuzspiel, ob, b cl, pf, 4 perc, 1951; broadcast perf., WDR, Dec 1951; concert perf., cond. Stockhausen, Darmstadt, 21 July 1952; rev. 1959 with 3 perc
$\frac{1}{6}$	Formel, 28 insts, 1951; Ensemble Musique Vivante, cond. Stockhausen, Paris, 22 Oct 1971
$\frac{1}{5}$	Konkrete Etüde, 1-track tape (Paris), 1952
$\frac{1}{4}$	Spiel, orch, 1952; SWF SO, cond. Rosbaud, Donaueschingen, 11 Oct 1952; rev. 1973
$\frac{1}{3}$	Schlagquartett, pf, 6 timp (3 players), 1952; Kaul, Porth, Peinkofer, Wschwender, Munich, 23 March 1953; rev. 1974 as Schlagtrio, pf, 6 timp (2 players)
$\frac{1}{2}$	Punkte, orch, 1952, rev. 1962; SWF SO, cond. Boulez, Donaueschingen, 20 Oct 1963; rev. 1964, 1966
1	Kontra-Punkte, fl, cl, b cl, bn, tpt, trbn, pf, hp, vn, vc, 1952, rev. 1953; members of WDR SO, cond. Scherchen, Cologne, 26 May 1953
2	Klavierstücke I–IV, 1952; Mercenier, Darmstadt, 21 Aug 1954
3	Elektronische Studien, 1-track tape (Cologne): I, 1953; II, 1954
4	Klavierstücke V–X, 1954–5, IX–X rev. 1961; V, Mercenier, Darmstadt, 21 Aug 1954; V–VIII, Mercenier, Darmstadt, 1 June 1955; IX, Aloys Kontarsky, Cologne, 21 May 1962; X, Rzewski, Palermo, 10 Oct 1962
5	Zeitmasze, fl, ob, eng hn, cl, bn, 1955–6; Domaine Musical, cond. Boulez, Paris, 15 Dec 1956
6	Gruppen, 3 orchs, 1955–7; WDR SO, cond. Maderna, Boulez, Stockhausen, Cologne, 24 March 1958
7	Klavierstück XI, 1956; Tudor, New York, 22 April 1957
8	Gesang der Jünglinge (Bible: *Daniel*), 5 1-track tapes (Cologne), 1955–6; Cologne, 30 May 1956; rev. 4-track tape
9	Zyklus, perc, 1959; Caskel, Darmstadt, 25 Aug 1959

10 Carré, 4 choruses, 4 orchs, 1959–60, partly realized Cardew; NDR Chorus and SO, cond. Gielen, Kagel, Markowski, Stockhausen, Hamburg, 28 Oct 1960

11 Refrain, pf + woodblocks, cel + crotales, vib + cowbells + glock, 1959; Tudor, Cardew, Rockstroh, Berlin, 2 Oct 1959

12 Kontakte, 4-track tape (Cologne), 1958–60

$12\frac{1}{2}$ Kontakte, version for pf, perc, 4-track tape, 1958–60; Tudor, Caskel, Cologne, 11 June 1960

$12\frac{2}{3}$ Originale, music-theatre using Kontakte; Cologne, 26 Oct 1961

13 Momente (Bible: *Song of Solomon*, M. Bauermeister, Stockhausen etc.), S, 4 choral groups, 4 tpt, 4 trbn, 2 elec org, 3 perc, 1962–4; Arroyo, WDR Chorus and SO, cond. Stockhausen, Cologne, 21 May 1962; enlarged 1964, Arroyo, WDR Chorus and SO, cond. Stockhausen, Donaueschingen, 16 Oct 1965; enlarged again 1972, Davy, WDR Chorus, Ensemble Musique Vivante, cond. Stockhausen, Bonn, 8 Dec 1972

14 Plus-Minus, 2 x 7 pages for elaboration, unspecified forces, 1963; Cardew (pf), Rzewski (pf), Rome, 14 June 1964

15 Mikrophonie I, tam-tam, (2 players), 2 mic, 2 filters and potentiometers, 1964; Stockhausen Ens, Brussels, 9 Dec 1964

16 Mixtur, 5 orch groups, sine-wave generators, 4 ring mod, 1964; NDR SO, cond. Gielen, Stockhausen Ens, Hamburg, 9 Nov 1965

$16\frac{1}{2}$ Mixtur, 5 small orch groups, elecs as for no.16, 1967; Hudba Dneska Ens, cond. L. Kupkovic, Stockhausen Ens, Frankfurt, 23 Aug 1967

17 Mikrophonie II (H. Heisenbüttel: *Einfache grammatische Meditationen*), 6 S, 6 B, Hammond org, 4 ring mod, 4-track tape, 1965; WDR Chorus, Studio Chorus for New Music, Alfons Kontarsky, Stockhausen Ens, Cologne, 11 June 1965

18 Stop, 6 small orch groups, 1965

$18\frac{1}{2}$ Stop, Paris version, 19 insts, 1969; Ensemble Musique Vivante, cond. Masson, Paris, 2 June 1969

19 Solo, melody inst, tape rec, 1965–6; Hirata (trbn), Noguchi (fl), Tokyo, 25 April 1966

20 Telemusik, 4-track tape (Tokyo), 1966; Tokyo, 25 April 1966

21 Adieu, fl, ob, cl, bn, hn, 1966; WDR SO Wind Qnt, Calcutta, 30 Jan 1967

22 Hymnen, 4-track tape (Cologne), 1966–7; Cologne, 30 Nov 1967

$22\frac{1}{2}$ Hymnen, version with inst ens, 1966–7; Stockhausen Ens, Cologne, 30 Nov 1967

$22\frac{2}{3}$ Hymnen, third region, version with orch, 4-track tape, 1969; New York PO, cond. Stockhausen, New York, 25 Feb 1971

23 Prozession, tam-tam, va, electronium/synth, pf, mics, filters, potentiometers, 1967; Stockhausen Ens, Helsinki, 21 May 1967

24 Stimmung (Stockhausen etc.), 2 S, Mez, T, Bar, B, 6 mic, 1968; Collegium Vocale Köln, Paris, 9 Dec 1968

25 Kurzwellen, 4 insts, mics, filters, potentiometers, 4 short-wave receivers, 1968; Stockhausen Ens, Bremen, 5 May 1968; realized, with music by Beethoven, as Kurzwellen mit Beethoven (Stockhoven-Beethausen Opus 1970), 1969; Stockhausen Ens, Düsseldorf, 17 Dec 1969

26 Aus den sieben Tagen, 15 text pieces, 1968: 1 Richtige Dauern, c4 players, Darmstadt, 1 Sept 1969; 2 Unbegrenzt, ens, St Paul de Vence, 26 July 1969; 3 Verbindung, ens, Darmstadt, 2 Sept 1969; 4 Treffpunkt, ens, London, 25 Nov 1968; 5 Nachtmusik, ens, Darmstadt, 1 Sept 1969; 6 Abwärts, ens, Darmstadt, 2 Sept 1969; 7 Aufwärts, ens, Darmstadt, 4 Sept 1969; 8 Oben und unten (Theaterstück), man, woman, child, 4 insts, Amsterdam, 22 June 1969; 9 Intensität, ens, Darmstadt, 3 Sept 1969; 10 Setz die Segel zur Sonne, ens, Paris, 30 May 1969; 11 Kommunion, ens, Darmstadt, 3 Sept 1969; 12 Litanei, spkr/chorus; 13 Es, ens, London, 25 Nov 1968; 14 Goldstaub, small ens, Kürten, 20 Aug 1972; 15 Ankunft, spkr/speaking chorus

27 Spiral, soloist, short-wave receiver, 1968; Holliger, Zagreb, 15 May 1969

28 Dr K., sextet, fl, b cl, pf, vib + tubular bells, va, vc, 1968–9; London Sinfonietta, cond. Boulez, London, 22 April 1969

29 Fresco, wall sounds for meditation, 4 orch groups, 1969; Beethovenhalle Orch, cond. Wangenheim, Fritsche, B. Kontarsky, Földes, Bonn, 15 Nov 1969

30 Pole, 2 players, 2 short-wave receivers, 1969–70; Vetter (amp rec), Fritsch (amp va), Osaka, 20 March 1970

31 Expo, 3 players, 3 short-wave receivers, 1969–70; Bojé, Eötvös, Gehlhaar, Osaka, 21 March 1970

32 Mantra, 2 pf + woodblock + crotales, 2 ring mod, 1969–70; Kontarskys, Donaueschingen, 28 Oct 1970

33 Für kommende Zeiten, 17 text pieces, 1968–70: 1 Übereinstimmung, 2 Verlängerung, 3 Verkürzung, 4 Über die Grenze, 5 Kommunikation, 6 Intervall, 7 Ausserhalb, 8 Innerhalb, 9 Anhalt, 10 Schwingung, 11 Spektren, 12 Wellen, 13 Zugvogel, 14 Vorahnung, 15 Japan, 16 Wach, 17 Ceylon

34 Sternklang, park music for 5 groups, 1971; Collegium Vocale Köln, Intermodulation, Gentle Fire, Stockhausen Ens, dir. Stockhausen, Berlin, 5 June 1971

35 Trans, orch, tape, 1971; SWF SO, cond. Bour, Donaueschingen, 16 Oct 1971

36 Alphabet für Liège, 13 musical scenes for soloists and duos, 1972; Liège, 23 Sept 1972

$36\frac{1}{2}$ Am Himmel wandre ich ... (Indianerlieder) [from Alphabet] (Amerindian chants), S, Bar, 1972; H. Hamm-Albrecht, K.O. Barkey, 23 Sept 1972

37 Ylem, 19 players/singers, 1972; London Sinfonietta, London, 9 March 1973

38 Inori [Adorations], mime, dancer, orch, 1973–4; E. Clarke (mime), SWF SO, cond. Stockhausen, Donaueschingen, 20 Oct 1974

$38\frac{1}{2}$ Vortrag über Hu, introductory lecture to Inori, 1v, 1974; Davy, Donaueschingen, 18 Oct 1974

39 Atmen gibt das Leben, chorus, 1974; NDR Chorus, cond. Stockhausen, Hamburg, 16 May 1975; rev. as 'choral opera', chorus, orch/tape, 1977; NDR Chorus, Nizza, 22 May 1977

40 Herbstmusik, 4 players, 1974; Stockhausen Ens, Bremen, 4 May 1974

$40\frac{1}{2}$ Laub und Regen [closing duet from Herbstmusik], cl, va, 1974

41 Musik im Bauch, 6 perc, 1975; Les Percussions de Strasbourg, Royan, 28 March 1975

$41\frac{1}{2}$ Tierkreis, 12 melodies, melody inst and/or harmony inst, 1975: 1 Aquarius, 2 Pisces, 3 Aries, 4 Taurus, 5 Gemini, 6 Cancer, 7 Leo, 8 Virgo, 9 Libra, 10 Scorpio, 11 Sagittarius, 12 Capricorn

$41\frac{2}{3}$ Tierkreis, high S/high T, harmony inst, 1975, rev. 1976; Meriweather (S), Majella Stockhausen (pf), Aix-en-Provence, 27 July 1977

$41\frac{3}{4}$ Tierkreis, S/very high T, harmony inst, 1975, rev. 1976

$41\frac{4}{5}$ Tierkreis, Mez/A/low T, harmony inst, 1975, rev. 1976

$41\frac{5}{6}$ Tierkreis, Bar, harmony inst, 1975, rev. 1976

$41\frac{6}{7}$ Tierkreis, B, harmony inst, 1975, rev. 1976

$41\frac{7}{8}$ Tierkreis, chbr orch, 1975, rev. 1977

$41\frac{8}{9}$ Tierkreis, cl, pf, 1975, rev. 1981

$41\frac{9}{10}$ Tierkreis, fl + pic, cl, tpt + pf, 1975, rev. 1983

42 Harlekin, cl, 1975; Stephens, Cologne, 7 March 1976

$42\frac{1}{2}$ Der kleine Harlekin, cl, 1975; Stephens, Aix-en-Provence, 3 Aug 1977

43 Sirius, S, B, tpt, b cl, elecs, 1975–7; inc., Meriweather, Carmeli, Markus Stockhausen, Stephens, Washington, DC, 15 July 1976; complete, same pfmrs, Aix-en-Provence, 8 Aug 1977; 4 versions for elecs alone: Frühlings-Version [1 ex 43], Sommer-Version [2 ex 43], Herbst-Version [3 ex 43], Winter-Version [4 ex 43]

$43\frac{1}{2}$ Aries, tpt, elecs, 1977, rev. 1980

$43\frac{2}{3}$ Libra, b cl, elecs, 1977

$43\frac{3}{4}$ Capricorn, B, elecs, 1977

44 Amour, 5 pieces, cl, 1976; Stephens, Stuttgart, 9 Jan 1978

$44\frac{1}{2}$ Amour, 5 pieces, fl, 1976, rev. 1981

45 Jubiläum, orch, 1977; Niedersächsisches Staatsorchester, cond. Albrecht, Hanover, 10 Oct 1977

46 In Freundschaft, rec/fl/cl/ob/basset-hn/b cl/bn/sax/hn/tpt/trbn/tuba/vn/va/vc/db, 1977; Goeres (fl), Aix-en-Provence, 6 Aug 1977

47 Jahreslauf; see LICHT: DIE SIEBEN TAGE DER WOCHE: Dienstag aus Licht

LICHT: DIE SIEBEN TAGE DER WOCHE

*for première details of sections of operas up to and including 'Montag' see Kurtz (*C1988)

'modernes Orchester' – orchestra of electronic and/or amplified instruments

48–50 Donnerstag aus Licht (op, greeting, 3, farewell, Stockhausen), 1978–81; inc., Milan, La Scala, 15 March 1981; complete, Milan, La Scala, 3 April 1981

48 Michaels Reise um die Erde, tpt, orch, 1978 [Act 2 of Donnerstag]; performable separately: Eingang und Formel, tpt, 1978 [1 ex 48]; Halt, tpt, db, 1978 [2 ex 48]; Kreuzigung, tpt, 2 basset-hn, 2 hn, 2 trbn, tuba, elec org/synth, 1978 [3 ex 48]; Mission und Himmelfahrt, tpt, basset-hn, 1978 [4 ex 48];

$48\frac{1}{2}$ Donnerstags-Gruss (Michaels-Gruss), 8 brass, pf, 3 perc, 1978 [greeting from Donnerstag]; performable separately: Michaels-Ruf, variable ens, 1978 [1 ex $48\frac{1}{2}$], Michaels-Ruf, version for 4 tpt, 1978 [2 ex $48\frac{1}{2}$]

$48\frac{2}{3}$ Michaels Reise um die Erde, tpt, 9 insts, 1978, rev. 1984 [red. version of no.48]

49 Michaels Jugend, T, S, B, basset-hn, tpt, trbn, pf, elec org/synth, chorus and insts on 8-track tape, 3 dancers/mimes, 1978–9 [Act 1 of Donnerstag]; performable separately: Unsichtbare Chöre, 8-track tape, 1979 [ex 49]

$49\frac{1}{2}$ Kindheit, T, S, B, basset-hn, tpt, trbn, 8-track and 2-track tapes, female dancer, 1979 [scene from Michaels Jugend]; performable separately: Tanze Luzefa!, basset-hn/b cl, 1978 [1 ex $49\frac{1}{2}$], Bijou, a fl, b cl, 2-track tape, 1978 [2 ex $49\frac{1}{2}$]

$49\frac{2}{3}$ Mondeva, T, basset-hn (S, B, trbn, elec org/synth, 8-track and 2-track tapes, mime ad lib), 1978–9 [scene from Michaels Jugend]

$49\frac{3}{4}$ Examen, T, basset-hn, tpt, pf, dancer (S, B, 8-track and 2-track tapes, 2 dancer-mimes ad lib) 1979 [scene from Michaels Jugend]; performable separately: Klavierstück XII, 1979, rev. 1983 [ex $49\frac{3}{4}$]

50 Michaels Heimkehr, T, S, B, 2 s sax, basset-hn, tpt, trbn, elec org/synth, chorus, orch, 8-track and 2-track tapes, 3 dancer-mimes, old woman, 1980 [Act 3 of Donnerstag]

$50\frac{1}{2}$ Festival, T, S, B, 2 s sax, basset-hn, tpt, trbn, elec org/synth, choir, orch, 8-track and 2-track tapes, 3 dancer-mimes, 1980 [scene from Michaels Heimkehr]; performable separately: Drachenkampf, tpt, trbn, elec org/synth, perc ad lib, 2 dancers ad lib, 1980 [1 ex $50\frac{1}{2}$]; Knabenduett, 2 s sax/other insts, 1980 [2 ex $50\frac{1}{2}$]; Argument, T, B, elec org/synth (tpt, trbn, perc ad lib), 1980 [3 ex $50\frac{1}{2}$]

$50\frac{2}{3}$ Vision, T, tpt, hammond org/synth, 2-track tape, dancer (shadow play ad lib), 1980 [scene from Michaels Heimkehr]

$50\frac{3}{4}$ Donnerstags-Abschied (Michaels-Abschied), 5 tpt/(tpt, 4-track tape), 1980 [farewell from Donnerstag]

51–4 Samstag aus Licht (op, greeting, 4 scenes, Stockhausen), 1981–3; complete, Milan, Palazzo dello Sport, 25 May 1984

51 Luzifers Traum, B, pf, 1981 [scene 1 of Samstag]

$51\frac{1}{2}$ Klavierstück XIII (Luzifers Traum), solo pf version of no.51, 1981

$51\frac{2}{3}$ Traumformel, basset-hn, 1981–2

52 Kathinkas Gesang als Luzifers Requiem, fl, 6 perc, 1982–3 [scene 2 of Samstag]

$52\frac{1}{2}$ Kathinkas Gesang als Luzifers Requiem, version for fl, elecs, 1983

$52\frac{2}{3}$ Kathinkas Gesang als Luzifers Requiem, version for fl, pf, 1983

53 Luzifers Tanz, B/trbn/euphonium, pic tpt, pic, wind orch/sym. orch, stage pfmrs ad lib (stilt-dancer, dancer, ballet/mimes ad lib), 1983 [scene 3 of Samstag]; performable separately: Linker Augenbrauentanz, fls, basset-hn(s), synth, perc [1 ex 53], Rechter Augenbrauentanz, cls, b cl(s), synth, perc [2 ex 53], Linker Augentanz, sax, synth, perc, rev. 1990 [3 ex 53], Rechter Augentanz, obs, eng hns, bns, synth, perc [4 ex 53], Linker Backentanz, tpts, trbns, synth, perc [5 ex 53], Rechter Backentanz, tpts, trbns, synth, perc [6 ex 53], Näsenflügeltanz, perc, elec kbds ad lib [7 ex 53], Oberlippentanz (Protest), pic tpt/(pic tpt, trbns/euphonium, 4/8 hns, 2 perc) [8 ex 53], Zungenspitzenentanz, pic/(pic, euphoniums, perc, dancer ad lib) [9 ex 53], Kinntanz, (euphonium, synth, perc)/(euphonium, a trbn(s), t hn(s), tuba(s), perc), rev. 1984 [10 ex 53]

$53\frac{1}{2}$ Samstags-Gruss (Luzifer-Gruss), 26 brass, 2 perc, 1984 [greeting from Samstag]

54 Luzifers Abschied, male vv, org, 7 trbn, 1982 [scene 4 of Samstag]

55–9 Montag aus Licht (op, greeting, 3, farewell, Stockhausen), 1984–8; Milan, Scala, 7 May 1988

55 Montags-Gruss (Eva-Gruss), basset hns, elec kbds/8-track tape, 1984–8 [greeting from Montag]; performable separately: Xi, melody inst [1 ex 55], Xi, version for basset-hn [2 ex 55]; Xi, version for fl/a fl [3 ex 55]

56 Evas Erstgeburt, 3 S, 3 T, B, chorus, children's chorus, orch, 8-track tape, actor, 1987 [Act 1 of Montag]; performable separately: Geburts-Fest, chorus, 4-track tape [ex 56; 3 parts performable separately: Quelle des Lebens, Kinderspiel, Trauer mit Humor]

$56\frac{1}{2}$ In Hoffnung, 3 S, live or taped chorus, 'modernes Orchester', 8-track tape, actors, 1987 [scene from Evas Erstgeburt]; performable separately: Flautina, fl + pic + a fl, 1989 [ex $56\frac{1}{2}$]

$56\frac{3}{4}$ Geburts-Arien, 3 S, 3 T, live or taped chorus, children's vv ad lib, 'modernes Orchester', 8-track tape, 1987 [scene from Evas Erstgeburt]; performable separately: Erste Geburts-Arie, 3 S, live or taped chorus, children's vv ad lib, 'modernes Orchester', 8-track tape [1 ex $56\frac{3}{4}$], Zweite Geburts-Arie, 3 S, 3 T, live or taped chorus, 'modernes Orchester', 8-track tape [2 ex $56\frac{3}{4}$]

$56\frac{4}{5}$ (+$\frac{5}{6}$) Knaben-Geschrei mit Luzifers Zorn, 3 S, B, live or taped chorus, children's chorus, 'modernes Orchester', 8-track tape, 1987 [scene from Evas Erstgeburt]; performable separately: Luzifers Zorn, B, synth, tape, actor [ex$56\frac{5}{6}$]

$56\frac{6}{7}$ Das grosse Geweine, 3 S, B, live or taped chorus, orch, tape, 1987 [scene from Evas Erstgeburt]

57 Evas Zweitgeburt, 7 boy soloists, basset-hn, pf, chorus, girls' chorus, orch, 1984–7 [Act 2 of Montag]; performable separately: Mädchenprozession, a cappella version, female vv, pf [ex 57]

$57\frac{1}{2}$ (+$\frac{2}{3}$) Mädchenprozession und Befruchtung mit Klavierstück – Wiedergeburt, girls' chorus, live or taped chorus, pf, 'modernes Orchester', 8-track tape, 1984–7 [3 scenes from Evas Zweitgeburt]; performable separately: Klavierstück XIV, 1984 [ex $57\frac{2}{3}$]

$57\frac{3}{4}$ Evas Lied, 7 boy soloists, basset-hn, 'modernes Orchester', 8-track tape, female chorus ad lib, 1986 [scene from Evas Zweitgeburt]; performable separately: Wochenkreis (Die sieben Lieder der Tage), 1v/melody inst, harmony inst ad lib [1 ex $57\frac{3}{4}$]; Wochenkreis, version for basset-hn, synth, rev. 1988 [2 ex $57\frac{3}{4}$]

58 Evas Zauber, basset-hn, a fl + pic, chorus, children's chorus, 'modernes Orchester', 8-track tape, 1984–6 [Act 3 of Montag]

58½ Botschaft, basset-hn, a fl, (chorus, 'modernes Orchester')/(chorus, tape)/'modernes Orchester', 1984–5

58½ossia Ave, basset-hn, a fl, 1984–5; performable separately: Evas Spiegel, basset-hn, 1984 [1 ex 58½]; Susani, basset-hn, 1985 [2 ex 58½]; Susanis Echo, a fl, 1985 [3 ex 58½]

58⅔ Der Kinderfänger, a fl + pic (children's chorus, 'modernes Orchester', basset-hn ad lib)/'modernes Orchester'/tape, 1986; performable separately: Entführung, pic [ex 58⅔]

59 Montags-Abschied (Eva-Abschied), children's chorus, pic, elec kbds, 1988 [farewell from Montag]; performable separately: Quitt, 3 pfmrs, 1989 [1 ex 59]; Ypsilon, melody inst, 1989 [2 ex 59]; Ypsilon, version for basset-hn, 1989 [3 ex 59], Ypsilon, version for fl, 1989 [4 ex 59]

47, 60–61 Dienstag aus Licht (op, greeting, 2, Stockhausen), 1977, 1987–91; Concert perf., Lisbon, Gulbenkian Foundation, 10 May 1992; staged, Leipzig, Opernhaus, 28 May 1993

60 Dienstags-Gruss (Willkommen mit Friedens-Gruss), S, chorus, 9 tpt, 9 trbn, 2 synth, 1987–8 [greeting from Dienstag]; performable separately: Willkommen, tpts, trbns, 2 synth, 1988 [1 ex 60], Sukat, basset-hn, a fl, 1989 [2 ex 60]

47 Jahreslauf, T, B, 'modernes Orchester', 2-track tape, with opt. dancers/mimes, actors, 1977, rev. 1991 [Act 1 of Dienstag]; performable separately: Piccolo, pic, 1977 [1 ex 47], Saxophon, s sax, 1977 [2 ex 47]

47½ Der Jahreslauf, concert version, 'modernes Orchester', 2-track tape, 1977, rev. 1991

61 Invasion – Explosion mit Abschied, S, T, B, 3 tpt (1 + flugelhorn), 3 trbn, 2 synth, 2 perc, 6 tpt and 6 trbn ad lib, chorus, 8-track tape, 1990–91 [Act 2 of Dienstag]; performable separately: Oktophonie, 8-track tape, 1990–91 [1 ex 61]; Signale zur Invasion, trbn, elecs ad lib, 1992 [2 ex 61]

61½ Pietà, flugelhorn, S ad lib, elecs, 1990–91

61⅔ Dienstags-Abschied, chorus, elec kbds (1 pfmr), elecs, 1991; performable separately: Synthi-fou (Klavierstück XV), elec kbds (1 pfmr), elecs, 1991 [ex 61⅔]

62–4 Freitag aus Licht (op, greeting, 2, farewell, Stockhausen), 1991–4; Leipzig, Opernhaus, 12 Sept 1996

62 Weltraum (Freitags-Gruss und Freitags-Abschied), elecs, 1991–2, 1994 [greeting and farewell from Freitag]

63 Tonszenen vom Freitag, S, B, elec insts, 1991–4 [performable with no.62 as Elektronische Musik mit Tonszenen vom Freitag aus Licht]

63½ Klavierstück XVI, pf, 12-/8-/2-track tape, elec kbds ad lib, 1995

64 Freitag-Versuchung, S, Bar, B, fl, basset-hn, children's orch, children's chorus, 12 vv, 1 synth, elecs, 12 pairs of dancer-mimes, 1991–4; performable separately: Antrag, S, B, fl, basset-hn, elecs ad lib, 1994 [1 ex 64], Kinder-Orchester, S, fl, basset-hn, synth, children's orch, elecs ad lib, 1994 [2 ex 64], Kinder-Chor, B, children's chorus, synth, elecs ad lib, 1994 [3 ex 64], Kinder-Tutti, S, B, children's chorus, fl, basset-hn, synth, children's orch, elecs ad lib, 1994 [4 ex 64], Zustimmung, S, B, fl, basset-hn, elecs ad lib, 1994 [5 ex 64], Fall, S, Bar, fl, basset-hn, elecs ad lib, 1994 [6 ex 64], Kinder-Krieg, children's chorus, synth, elecs ad lib, 1994 [7 ex 64], Reue, S, fl, basset-hn, elecs ad lib, 1994 [8 ex 64], Elufa, fl, basset-hn, elecs ad lib, 1991 [9 ex 64], Freia, fl, 1991 [9½ ex 64], Freia, basset-hn, 1991 [9⅔ ex 64], Chor Spirale, 3 S, 3 A, 3 T, 3 B, elecs ad lib, 1994 [10 ex 64]

65–71 Mittwoch aus Licht (op, greeting, 4 scenes, farewell, Stockhausen), 1993–8

65 Mittwochs-Gruss, singing usherettes, 8-track tape, 1998 [greeting from Mittwoch]

66 Welt-Parlament, chorus, 1995 [scene 1 of Mittwoch]

67 Licht-Ruf, (tpt, basset-hn, trbn)/(3 other insts), 1995

68 Orchester-Finalisten, orch, elecs, 1995–6 [scene 2 of Mittwoch]; performable separately: Oboe, ob, elecs, 1995–6 [1 ex 68], Violoncello, vc, elecs, 1995–6 [2 ex 68], Klarinette, cl, elecs, 1995–6 [3 ex 68], Fagott, bn, elecs, 1995–6 [4 ex 68], Violine, vn, elecs, 1995–6 [5 ex 68], Tuba, tuba, elecs, 1995–6 [6 ex 68], Flöte, fl, elecs, 1995–6 [7 ex 68], Posaune, trbn, elecs, 1995–6 [8 ex 68], Viola, va, elecs, 1995–6 [9 ex 68], Trompete, tpt, elecs, 1995–6 [10 ex 68], Kontrabass, db, gong, elecs, 1995–6 [11 ex 68]

69 Helikopter-Streichquartett, str qt, 4 helicopters, TV and audio relay equipment, 1993 [scene 3 of Mittwoch]

70 Michaelion, chorus, fl, basset-hn, tpt, trbn, B + short-wave receiver, synth, tape, 2 dancer-mimes, 1997 [scene 4 of Mittwoch]; performable separately: Thinki, fl, 1997 [1 ex 70]; Bassetsu, basset-hn, 1997 [2 ex 70]; Bassetsu-Trio, basset-hn, tpt, trbn, 1997 [3 ex 70]

70½ Rotary-Bläserquintett, 1997

71 Mittwochs-Abschied, 8-track tape, 1996

71½ Klavierstück XVII, synth, elecs, 1998

72 Europa-Gruss, winds, 1992–5

73 Trumpetent, 4 tpt, 1995

74 Litanei 97, chorus, 1997

UNNUMBERED WORKS AND PROJECTS

Scherzo, pf, ?1950
3 Chöre, ?1950
Burleska (pantomime, Stockhausen), spkr, 4 solo vv, chbr chorus, str qt, pf, perc, 1950, collab. D. Seuthe, K. Weiler
6 Studien, pf, ?1950, destroyed
Präludium, pf, 1951 [used as pf part of Sonatine, no.⅛, movt 1]
Pf Sonata, 1951, destroyed
Ravelle, cl, vn, elec gui, pf, db, 1951; Klaus, Hori, Singl, Marschner, Erhardt, Freiburg, 14 June 1974
Studie über einen Ton, 1952; ?unrealized, sketches extant
Klavierstück V½, Klavierstück VI½, 1954; Aloys Kontarsky, Cologne, 18 Jan 1974
Monophonie, orch, 1960–
Ensemble, studio concert, 1967; Hudba Dneska Ensemble, Aloys Kontarsky, Bojé, Jenks, Johnson, Kotik, Darmstadt, 29 Aug 1967
Projektion, 9 orch groups, film, 1967–
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RICHARD TOOP

Stockhausen, Markus (*b* Cologne, 2 May 1957). German trumpeter and composer, son of Karlheinz Stockhausen. At the Cologne Hochschule für Musik he first studied the piano, then the classical and jazz trumpet with R. Platt and M. Schoof, graduating in 1982. In 1981 he was the winner of the German Music Competition. Meanwhile, he had made his jazz début in 1974 at the Newcomer Jazz Festival in Frankfurt, and his classical début in 1976 in his father's *Sirius* at the Bicentennial celebrations in Washington DC. He began to collaborate intensively with his father in 1974, since when he has played in the premières of several of his father's works: *Sirius* (1975–6, with *Aries*, 1977) and, from *Licht*, *Donnerstag* (1978–81, including *Michaels Reise um die Erde*), *Samstag* (including *Oberlippentanz*, 1984) and *Dienstag* (including *Invasion* and *Pietà*, 1991).

In addition to his activities as a soloist, mainly in contemporary music, he has played throughout the world in various jazz ensembles, such as the quintet 'Key' (1974–9), the Rainer Brüninghaus Group (1980–84), Kairos (1985–90), Aparis (1989–96) and Possible Worlds (1995–). His duo partners have included Jasper van t'Hof (keyboards), Gary Peacock (bass), the organist Margareta Hürholz, the pianist Fabrizio Ottaviucci and his pianist sister Majella Stockhausen (*b* Cologne, 7 June 1961).

As a composer he has, together with his brother Simon (*b* Bensberg, 5 July 1967), written several film and theatre scores and created two open-air spectacles for the fifth and tenth anniversaries of the Philharmonie in Cologne. Other partnerships have been with the noted actress Hanna Schygulla as well as with Enrique Diaz, Nygên Lê and Antoine Hervé. His recordings include *New Colours of Piccolo Trumpet* (1993), *Clown* and *Jubilee* (1996). In 1996 he began to teach at the Hochschule für Musik in Cologne.

EDWARD H. TARR

Stockholm. Capital city of Sweden. It was founded in 1255 as a small island fortress between Lake Mälar and the Baltic, and soon grew into an important trading centre, with a large German population. Polyphonic singing seems to have been introduced in the 1580s and 90s, after the establishment of the Lutheran service, primarily through the Tyska Kyrka (German Church) and its Kantor, Wolfgang Burchardt (*d* 1599), also rector of the German school. Burchardt's acquisitions of German, Dutch and Italian vocal music are still an important part of the German Church Collection now in the Statens Musikbibliotek.

There were lute players, singers and other musicians at the royal court in the 16th century, and trumpeters and drummers in the guards regiments. The Hovkapell was not fully organized, however, until 1620, when 20 German musicians arrived with the composer Andreas Düben, who had studied with Sweelinck in Amsterdam. He and his descendants dominated Stockholm musical life in the 17th century, holding positions at court and as organists. The Latin school, mainly for training priests and officials, taught singing and instrumental playing, and the curriculum included plays with music, in Latin, Swedish or German. The pupils also sang at funerals and other ceremonies, providing the schools with considerable income.

During the adult reign of Queen Christina (1644–54) music and ballet were encouraged at court. A ballet-master, violinists and singers, all from France, introduced the manners of the continental courts, and several ballets with songs were created. In 1652 a group of Italian musicians arrived, among them some well-known castratos, under the direction of Vincenzo Albrici. They performed cantatas and scenes from operas, but left Sweden, like several of the French musicians, on Christina's abdication in 1654. (20 Italian cantatas from the Albrici repertory ended up in the library of Christ Church,



1. Drottningholm royal theatre, designed by C.F. Adelcrantz, 1764–6

Oxford, probably through the English ambassador to the Swedish court, Bulstrode Whitelocke.) The kings succeeding Christina were less interested in music than in warfare, and eventually all countries around the Baltic fell under the Swedish crown. Nevertheless, the capital attracted foreign theatre troups including the Dutch Fornenbergh company, which performed ballets in the 1660s, as well as the German composers of church music Christian Geist (1670–79) and Christian Ritter (1681–3, 1688–99). The Düben family collected more than 2000 compositions in print and manuscript, mainly by German and Italian composers of the period, now held in the Uppsala University library. There are records of town musicians during the 17th century, but they never constituted a guild.

Music at court began to prosper again with the arrival of a French theatre and opera company under Claude de Rosidor (?1660–1718), which remained in Stockholm from 1699 to 1706. The military victories of Charles XII turned to defeats after 1709, and the Swedish empire shrank considerably with the peace treaties of 1719–20. Eventually the Hovkapell was reorganized and enlarged; the standard of playing was improved under Johan Helmich Roman, who returned to Stockholm in 1721 after five years of study in England. He organized public concerts at Easter from 1731 in the Riddarhus (Palace of the Nobility) with works by Handel and Italian composers. Amateur orchestras were active from 1738, culminating in the literary and musical society Utile Dulci (1766–86), in which professionals played together with aristocratic amateur instrumentalists and singers.

In 1743 the crown prince Adolf Fredrik arrived from Germany with 14 musicians. The public concerts of the Hovkapell became more numerous, especially after 1758, when F.A.B. Uttini became *Hovkapellmästare*. Their repertory included music by Handel, Pergolesi, Hasse and Graun in addition to Uttini's own arias and symphonies. Uttini had arrived in 1755 with five Italian singers from the Mingotti company; they performed operas and cantatas in the newly constructed royal theatre at DROTTNINGHOLM, 10 km from the centre of Stockholm. This theatre burnt down in 1762 but was replaced in 1766 by a building that survives largely intact and is now used for revivals of operas from its heyday (fig.1).

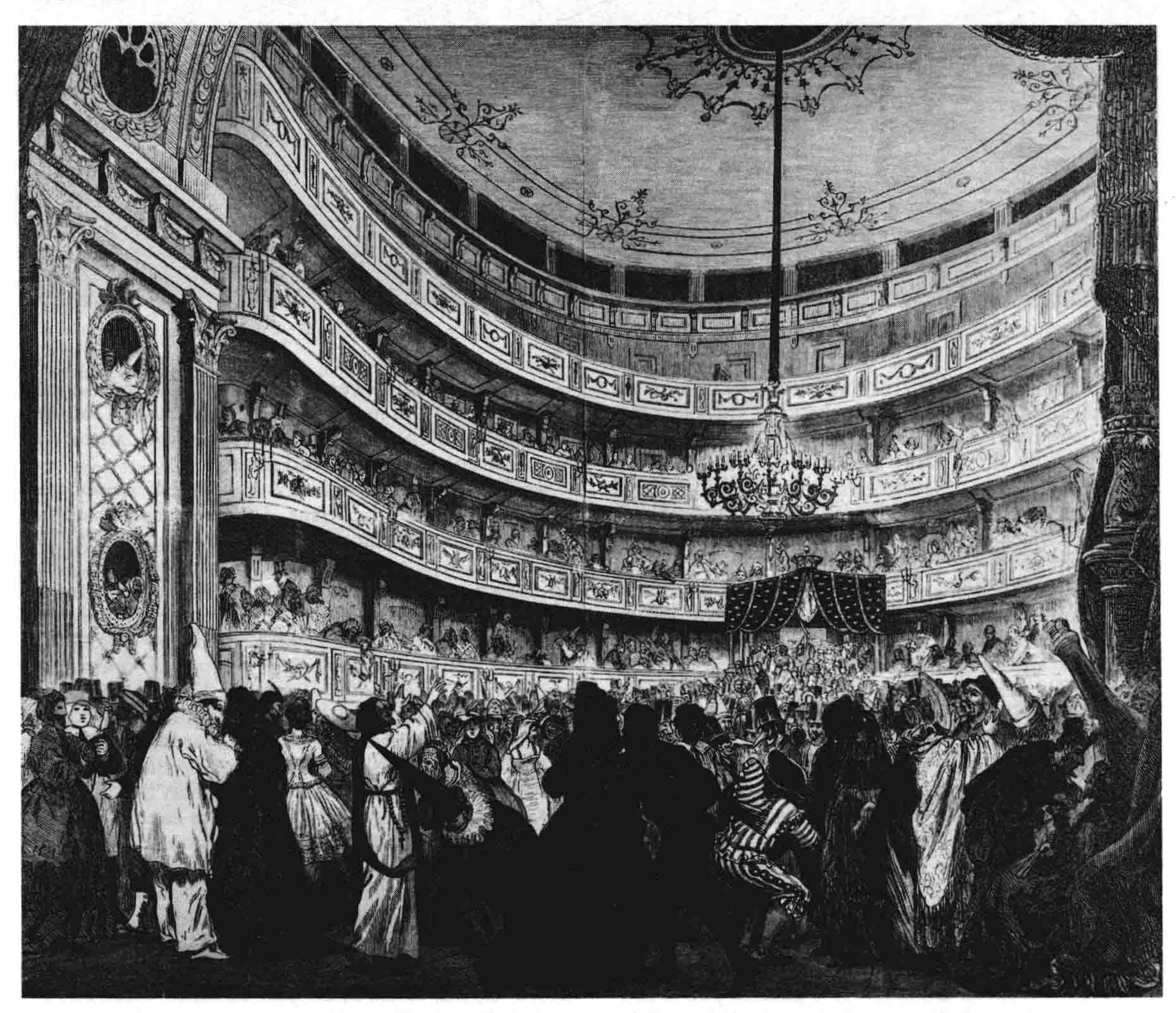
Gustavus III (reigned 1771–92) was eager to create a national culture with the help of theatre and opera. He was himself a talented playwright and devised plots for a series of operas on national themes, using leading authors to work out the details. He founded the Kungliga Musikaliska Akademi (Swedish Royal Academy of Music) in 1771 and the Kungliga Teaterns Operascen (Swedish Royal Opera) in 1773, the year in which Uttini's *Thetis och Pelée*, the first serious opera in Swedish, had its première. In the following years a broad repertory of

French and Italian works was presented in Swedish translations. Gluck's reform operas inspired the composers of the new, Gustavian Swedish works, notably J.G. Naumann's *Gustaf Wasa* (1786), G.J. Vogler's *Gustav Adolf och Ebba Brahe* (1788) and J.M. Kraus's *Aeneas i Carthago* (1799).

In 1782 the Kungliga Teater in central Stockholm opened with Naumann's *Cora och Alonzo*. The building was also used for concerts and masked balls (fig.2), one of the latter remembered because of the assassination of Gustavus III. A new feature was a series of concerts at which Vogler, active in Stockholm between 1786 and 1799, played the organ; his influence resulted in a general improvement of standards among the city's organists. He also started a music school and published music instruction books.

The main singer at the opera, Carl Stenborg, was given a royal privilege to run a smaller theatre on condition that he did not sing there himself. Known as the Eriksbergteater when it opened, it was renamed several times, becoming the Mindre Teater in 1799. Stenborg directed ballad operas and comic operas, mostly of French origin, but also plays with music by Swedish composers, for example *Kopparslagaren* ('The Coppersmith', 1781) by Johan David Zander and his own *Gustaf Ericsson i Dalarne* (1784). Some plays were vaudeville parodies of the grand operas, such as *Petis och Telée* (1779). Theatre life was controlled by royal licensing. Performances were given at the opera house, Stenborg's theatre and from 1787 at the Dramatiska Teater, where comedies with songs alternated with spoken drama. During the summers these theatres were closed, and comedies and vaudevilles were permitted in other theatres, especially in the popular Djurgården area. After 1825, when the Arsenalsteater burnt down, the restrictions were increasingly felt; finally Anders Lindeberg (1789–1849) daringly broke the royal monopoly by building the Nya Svenska Teater in 1842 and engaging Jacob Niclas Ahlström as conductor and composer. The theatre, with many comedies to music in its repertory, was a success, and during the 1850s four new theatres opened in Stockholm, all with orchestras. Meanwhile the Kungliga Teaterns Operascen performed European masterpieces, and some of its singers, such as Jenny Lind, Christine Nilsson and Sigrid Arnoldson-Fischhof (1861–1943), became known on the Continent and beyond.

From about 1870 more and more continental virtuosos found their way to Stockholm. Oratorios and bigger



2. Masked ball at the Kungliga Teater, Stockholm, designed by C.F. Adelcrantz, 1775–82; engraving from 'Illustrerad tidning av Gellersted-Malmström' (2 February 1869)

cantatas were given by choral societies with the opera orchestra; the main societies were the Harmoniska Sällskap (1820–47, under Johan Fredrik Berwald), the Nya Harmoniska Sällskap (1860–80; Ludvig Norman), the Musikförening (1880–1924; Norman and Franz Neruda) and the Filharmoniska Sällskap (1885–1912; first conducted by Andreas Hallén). They performed major works of Beethoven, Liszt, Brahms and Rubinstein, and also works by Swedish composers (I.C. Hallström, Vilhelm Svedbom, Norman, Hallén and others). Bach's oratorios were introduced from 1890, beginning with the *St Matthew Passion*.

The first purpose-built concert hall was the new building (1878) for the Musikaliska Akademi, used for solo recitals and chamber music. Another hall, giving cheap 'folk concerts', was established in the Arbetarinstitut (Workers' Institute) and much used from 1894 to about 1910. Fiddlers and folk singers performed at Skansen, an open-air ethnological museum opened in 1891 and still popular for choral and folk music performances. Concert life expanded considerably in the 1890s, and in the large-scale exhibition of industry and art in Stockholm (1897) music had a prominent place, especially in a Nordic music festival and the first national meeting of male choruses. Larger concerts still depended on the opera orchestra until 1914, when the Konsertförening was established (since 1992 called the Royal Stockholm PO). From 1926 it played in the main hall of the new Konserthus, the smaller hall being used for chamber music and solo recitals. Outstanding conductors have been Georg Schneévoigt (1915–23), Vacláv Talich (1926–36), Fritz Busch (1937–41), Antal Dorati (1966–73), Gennady Rozhdestvensky (1974–7) and Yury Ahronovich (1982–7). The Berwald Hall, opened in 1979, was designed for the musical activities of the Swedish RSO but is also used for public concerts.

The Royal Opera moved into a new and larger building in 1898. The international repertory has included the world premières of Korngold's *Die Kathrin* (1939), Sutermeister's *Der rote Stiefel* (1951) and Ligeti's *Le Grand Macabre* (1978). Among successful productions of Swedish works were Andreas Hallén's *Waldemarsskatten* (1899), Wilhelm Peterson-Berger's *Arnljot* (1910), Ture Rangström's *Kronbruden* (1922), Hilding Rosenberg's *Lycksalightetens ö* (1945), K.-B. Blomdahl's *Aniara* (1959) and L.J. Werle's *Tintomara* (1973), commissioned for the 200th anniversary of the Royal Opera (one episode in *Tintomara* concerns the assassination of Gustavus III at the masked ball, also the subject of operas by Auber and Verdi). Among famous singers who made their débuts there were Jussi Björling, Set Svanholm, Birgit Nilsson, Nicolai Gedda and Elisabeth Söderström. Operetta and musical comedy were given in the Oscarsteater, which opened in 1906 with Offenbach's *Les brigands*, and gave Andrew Lloyd Webber's *Phantom of the Opera* more than 500 times in the 1990s. After World War II several smaller opera companies appeared, the most successful being Folkopera (founded 1976).

Among smaller musical groups are the Par Bricole, founded as a singing and drinking society and active since 1779, and the Mazerska Kvartettsällskap, a chamber music society founded in 1847 by a merchant, Johan Mazer (1790–1847), who also bequeathed a large collection of 18th-century music to the Musikaliska Akademi. Fylkingen, founded in 1933, promotes contemporary music; in 1952 it became the Sveriges section of the ISCM and in the 1960s it was a forum for electro-acoustic music, cooperating with the electronic music studio built in 1964 by Sveriges Radio under the supervision of Knut Wiggen and later Lars-Gunnar Bodin.

Other institutions in Stockholm are the Musikhistoriska Museum, founded in 1899, which has large collections of instruments and of Swedish folk music, and presents historical and ethnological concerts; the Svenskt Visarkiv (Swedish Centre for Folk Song and Folk Music Research, founded 1952); the Svenskt Musikhistoriskt Arkiv (1965); and the Arkiv för Ljud och Bild (National Archive of Recorded Sound and Moving Images, 1979). A private collection, open to visitors since 1973, is the Stiftelse Musikkulturens Främjande (Foundation for the Furtherance of Musical Culture), rich in instruments and French opera scores.

Higher musical education has always been one of the main objectives of the Musikaliska Akademi, but lack of means permitted only limited education, mainly of church musicians, until the 1850s, when classes in many subjects including composition were introduced. The academy's library has been open to the public since 1849. In 1971 the conservatory was separated from the academy and renamed the Kungliga Musikhögskola. Other important music schools have been the A.F. Lindblads Musikskola (1827–72), the Richard Anderssons Musikskola (1886–1982), the Borgarskola Musiklinje (the music class of the civic school, founded 1943), and the Stockholms Musikpedagogiska Institut (founded 1960).

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MARTIN TEGEN

Stockmann, Bartholomaeus (*b* Brunswick; *fl* 1583–90). German singer and composer, active in Denmark. In 1583 he was engaged as cantor at the Latin school in Flensburg, from which post he resigned in 1586, perhaps owing to a disagreement with the town council, as the school's rector resigned at the same time. He remained in Flensburg after leaving the school, however. On 19 September 1587 he was 'brought to the tower' for an unknown offence; it is therefore surprising that only three weeks later, on 8 October, he appears as a bass singer in the court chapel in Copenhagen. He received a salary until September 1590, after which he disappears from view. Stockmann's production is only known through the Flensburg collection *D-FLs*, which contains the only known copy of *Musica nuptialis* (Helmstedt, 1590). This is a collection of nine five-voice wedding motets for a number of named persons in the 1580s, including wedding music for the marriage of the Danish princess Elizabeth to Duke Heinrich Julius of Brunswick-Wolfenbüttel at Kronborg Castle on 19 April 1590. In addition to these, the

Flensburg collection contains the manuscript copies of three motets on *Commenda Domino viam tuam/Befiehl dem Herren deine Wege*: one for four voices in German, two for five and six voices in Latin. The motto is that of the compiler of the Flensburg collection, the County Recorder Hans Hartmann, to whom the three motets are dedicated. Stockmann's motets are charming and well-written, apparently inspired by Gallus Dressler and Orlando dei Lassus.

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OLE KONGSTED

Stockmann, (Christine) Doris (*b* Dresden, 3 Nov 1929). German ethnomusicologist. She studied the piano, opera production and music theory at the Dresden Hochschule für Musik (1947–9) and musicology (with Dräger, Meyer and Vetter), theatre history and art history at the Humboldt University, Berlin, 1949–52. She also studied ethnography, folklore and linguistics with Steinitz (1953–8), taking the doctorate at Berlin in 1958 with a dissertation on Altmark songs and gained a second degree there in 1982 with a dissertation on interdisciplinary aspects in ethnomusicological research. After conducting field work in many European countries she was appointed researcher for ethnomusicology and folk music in 1953 at the Akademie der Wissenschaften in Berlin, where she was associated with different institutes: German folklore in ethnography, folklore and linguistics (with Steinitz until 1969), history (until 1979), and aesthetics and the arts (until 1989). She has been visiting lecturer from 1965 at universities throughout Europe and the USA and she has worked with the IFMC, chairing the study group on historical sources of traditional music from 1988. In her work she has focussed on the theory, structure and history of orally transmitted music in Europe, concentrating on transcription, notational systems, acoustical and musical analysis and the classification of diverse musics, such as German folksong, Albanian polyphonic music and Sami music. She has also studied the history and development of behaviour relating to musical practices in traditional cultures, examining physiological aspects and their transformations within different contexts. Her work draws on a broad range of sources from antiquity to the present, as well as different interdisciplinary approaches from archaeology, semiotics and structuralism.

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with E. Stockmann and W. Fiedler: *Albanische Volksmusik, i: Gesänge der Çamen* (Berlin, 1965)

HORST SEEGER/ANDREAS MICHEL

Stockmann, Erich (*b* Stendal, 10 March 1926). German ethnomusicologist. He studied musicology and German at Greifswald University (1946–9) and musicology with Dräger, Meyer and Vetter at Humboldt University, Berlin (1950–52), where he took the doctorate in 1953. He then began working as an ethnomusicologist at the Institute for German Folklore of the Academy of Sciences, Berlin, editing historical German folksong sources (*Des Knaben Wunderhorn*, *Parisius*). In 1957 he led the first ethnomusicological expedition to collect folk music in Albania and was appointed lecturer in ethnomusicology and organology at the musicological institute of Humboldt University. He has been largely responsible for the development of ethnomusicological research in Berlin. In his study of German and European folk music he has done much to promote research into folk instruments: in 1962 he founded the IFMC Study Group on Folk Musical Instruments, serving as its chairman and editing its publication series, Studia Instrumentorum Musicae Popularis from 1969; together with Ernst Emsheimer he has also been editor of the documentary monograph series Handbuch der Europäischen Volksmusikinstrumente (from 1967). He has encouraged international cooperation and communication in his field through his work as president of the ICTM (1982–97) and as a member of the executive board of the UNESCO International Music Council (1991–7). In 1997 he became an honorary member of the IMC and the ICTM.

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HORST SEEGER/ANDREAS MICHEL

Stockmeier, Wolfgang (*b* Essen, 13 Dec 1931). German organist, musicologist and composer. His first organ tuition was with Ernst Kaller at the Folkwang-Schule in Essen. He then studied pedagogy at the Staatliche Hochschule für Musik, Cologne, and composition with Rudolf Petzold and musicology at Cologne University with Willi Kahl and Karl Gustav Fellerer (1951–7). From 1957 to 1961 he taught in secondary schools in Essen, and in 1960 was appointed professor of theory, musical form, organ and improvisation at the Cologne Staatliche Hochschule für Musik. He also taught at Cologne University and at Landeskirche (Protestant) music schools in Düsseldorf and Herford. In 1974 he succeeded Michael Schneider as director of the Protestant church music department at the Nordwestdeutsche Musikakademie in Detmold. While working as the organist of various Rhineland parishes from the age of ten, Stockmeier has made many recordings and given over 2000 concerts internationally. The mainstays of his repertory (apart from his own numerous compositions) are the works of Bach and the Romantic era, in particular those of Karg-Elert (of whose work he has made several recordings).

Among Stockmeier's own works are the oratorios *Jesus* and *Jefta und seine Tochter*, as well as nine organ sonatas and three organ concertos. He has completed all of Bach's unfinished organ works, and in his own compositions he has explored 12-note technique.

GERHARD WIENKE

Stodart. English firm of piano makers. It was founded by Robert Stodart (*b* Walston, Lanarks., bap. 19 July 1748; *d* Edinburgh, 10 March 1831) in 1775 when he set up his own harpsichord- and piano-making business in Wardour Street, London. He was tuning harpsichords for John Broadwood before 1772 (he was previously apprenticed to an engineer in Dalkeith) and had assisted Broadwood and Americus Backers in inventing the English grand action (*see* PIANOFORTE, §I, 4 and fig.12); in 1777 he patented a combination instrument, which included the earliest patent for this action (*see* HARPSICHORD-PIANO). Some of his grand pianos survive including one from 1781 at Heaton Hall, Manchester, which is five octaves in compass with an undivided, single-pinned, harpsichord-type bridge and three metal gap spacers to strengthen the gap between the soundboard and the wrest plank. One square piano by him survives with a five-octave compass and the English single action.

About 1792 ownership of the piano business passed to Robert's nephews, Matthew (bap. Covington and Thankerton, Lanarks., 24 Feb 1758) and William (bap. Covington and Thankerton, 30 May 1762), at an agreed valuation. At first Robert received a retainer of £3 3s. 'per Grand Forte Piano', but later this was reduced to a life annuity of £200. From 1794 the ratebooks of St James's, Westminster, list William Stodart at Golden Square; a square piano by Matthew and William, dated 1792, still has the Wardour Street address. In 1795 William patented 'an upright grand pianoforte in the form of a bookcase'. It was simply a vertical grand enclosed in a rectangular cupboard, placed on a stand with four legs, the action being behind the soundboard and striking through from behind. By about 1816 William was manufacturing on his own, his output of squares having reached 4000.

In 1820 two of Stodart's workmen, James Thom and William Allen, invented a 'compensation frame' (*see* PIANOFORTE, §I, 6) to prevent fluctuations in pitch arising from temperature changes. It is doubtful that it achieved the stability of pitch that was hoped for, but its tubular braces proved stronger than other forms of metal bracing then in use, resisting string tensions excellently. This was a vital beginning in the development of bracing in pianos and enabled heavier strings to be used to obtain a richer tone; surviving instruments have a beautifully resonant sound. Few makers adopted the compensation frame; however, the Stodart firm used it until the 1850s, exhibiting a grand with the frame at the Great Exhibition of 1851. Stodart also experimented with baize hammer coverings in the bass about 1820. The firm became William Stodart & Son in about 1825 when William's son Matthew (*b* London, 4 March 1794), became a partner. The 1851 census lists Matthew Stodart as a 'piano forte' manufacturer employing six men, and gives his address as 2 Westbourne Grove, Paddington. He had an older brother, William (*b* London, 6 July 1792), but the extent of his involvement in the business is not known. Manufacture ceased in 1861.

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MARGARET CRANMER

Stoecken, Johannes de. *See* STOKEM, JOHANNES DE.

Stoeckl, Boniface [Johann Evangelist] (*b* Pilsting, 27 Nov 1745; *d* Amberg, 27 Sept 1784). German composer. He came from a rural family, received his musical instruction in Geiselhöring and, according to Lipowsky, was also a pupil of Leopold Mozart. He completed his studies in the arts and philosophy at the Benedictine lyceum at Freising. Many of his compositions originated there, some of which are possibly among the seven masses and two litanies mentioned in the thematic catalogue of the Dommusikalien of Freising (*D-Msa* HL III F.41 ex.Nr.41). After completing his studies Stoeckl entered the Benedictine abbey at Mallersdorf and took his vows on 27 October 1771. On 18 July 1773 he was ordained priest, and in the following year took over the office of music prefect in the abbey. From the autumn of 1781 he worked as professor of humanities at the Gymnasium in Amberg. His compositions for the school theatre are lost, but several sacred works are in Bavarian churches (*D-AÖhk*, *BB*, *DTF*, *FÜS*, *HR*, *Mbm*, *Mf*, *Mm*, *SBj*, *TEI*, *TZ*, *WEY*, *WS*) and in *A-RB* and *CH-SO*. Stoeckl was an ardent composer who mastered both the contrapuntal and concertante styles.

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ROBERT MÜNSTER

Stoeffken, Ditrich. *See* STEFFKIN, THEODORE.

Stoelzel, Heinrich David. *See* STÖLZEL, HEINRICH DAVID.

Stoessel, Albert (Frederic) (*b* St Louis, 11 Oct 1894; *d* New York, 12 May 1943). American violinist, conductor and composer. After early musical training in his native city, he studied the violin, composition and conducting at the Hochschule für Musik in Berlin, where he made his début as a violinist. After a European tour he returned to the USA, appearing as soloist with the St Louis SO. During World War I he was a lieutenant in the US Army (1917–19), obtaining, as a military bandmaster, his first conducting experience. In 1920 he appeared as a violin soloist with the Boston SO and toured with Caruso; the following year he helped to found the American Music Guild.

Stoessel succeeded Walter Damrosch as conductor of the Oratorio Society of New York in 1921, became director of music of the Chautauqua Institution in 1923, and succeeded Henry Hadley as conductor of the Worcester (Massachusetts) Music Festival in 1925; he held all three posts until his death. He appeared as a guest conductor of the symphony orchestras of Boston, Cleveland and St Louis, among others. From 1923 to 1930 he was head of the music department of New York University. In 1927 he accepted the directorship of the opera and orchestra departments of the Juilliard Graduate School, where he gave the first New York performances of Malipiero's *Il finto Arlecchino* and Strauss's *Ariadne auf Naxos*, the world premières of several American

operas (including Antheil's *Helen Retires* and Robert Russell Bennett's *Maria Malibran*, and revivals of works by Cimarosa, Pergolesi and others. In 1931 he was elected to the National Institute of Arts and Letters.

Stoessel's orchestral compositions have been widely played throughout the USA. His works, besides choral compositions and pieces for violin and piano, include pedagogical works on violin playing and *The Technic of the Baton* (New York, 1920, enlarged 1928).

WORKS

5 Miniatures, vn, pf, 1917; Suite antique, 2 vn, pf, 1917, arr. 2 vn, chbr orch; Sonata, G, vn, pf, 1919; Hispania Suite, pf, 1920, orchd, 1927; Cyrano de Bergerac, sym. portrait after C. Rostand, orch, 1922; Flitting Bats, vn, pf, 1925; Conc. grosso, pf obbl, str, 1935; Early Americana, suite, orch, 1935; Garrick (op, 3, R.A. Simon), 1936, arr. suite, orch (New York, 1938); pf pieces, pieces for vn and pf, choral works, songs, many transcrs. for orch, chorus and orch, vn and pf, brass

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GUSTAVE REESE/MICHAEL MECKNA

Stoia, Achim (*b* Mohu, nr Sibiu, 8 July 1910; *d* Iaşi, 2 April 1973). Romanian composer. At the Bucharest Conservatory (1927–31) he studied with Brăiloiu, who encouraged his love of traditional music, and with Castaldi, Cuclin and Kiriac-Georgescu. Stoia received a grant to study in Paris at the Schola Cantorum and at the Ecole Normale de Musique, where his composition teachers included Dukas; in Paris he also directed the choir Capella Română (1934–6). After teaching music at secondary schools in Târgovişte and Sibiu, he became a lecturer at the Iaşi Conservatory (1943) then its rector (1949). On being demoted by the communist authorities to a teaching post at the Iaşi Lyceum (1950–60), he fought successfully to reopen the Conservatory, becoming its rector again in 1960. He was president and secretary of the Iaşi branch of the Composers' Union (1949–68) and director of the Filarmonica Moldova in Iaşi (1950–59). His music combines the pervasive influence of Romanian traditional music with a post-Romantic compositional language.

WORKS
(*selective list*)

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6 Suites, orch: 1 În lumea copiilor [In the Kingdom of the Children], 1950; 2 Suita simfonică, 1952; 3 Suita simfonică, 1956; 4 'Sibiana' [From Sibiu], 1957; 5 Mica suită [Little Suite], 1966; 6 'Ardelenească' [From Transylvania], 1968

Other works: Cantata unirii [Unity Cant.] (F. Petrescu), 1958; choral works, songs, chbr music

EDITIONS

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OCTAVIAN COSMA

Stoianova [Stoyanova], **Ivanka** (*b* Sofia, 20 Jan 1945). Bulgarian musicologist, active in France. She was educated at the Moscow State Conservatory (1966–70) under V.A. Zuckermann, L.A. Mazel', V. Bobrovsky and V. Cholopova, and at the University of Paris VIII (1972–77) under D. Charles and G. Delevze, where she gained the doctorat de 3ème cycle (1974) with a dissertation on textual potential and musical expression and the doctorat d'Etat ès lettres et sciences humaines in aesthetics (1981) with a dissertation on narrativity and artistic expression. She also studied at the Technical University, Berlin (1981–3), with Dahlhaus. She began teaching in the music department at the University of Paris VIII in 1973 and was a member of the Institut de Recherche et Coordination Acoustique/Musique (1975–81). In 1989 she became artistic director of Edition Ricordi, Paris, and was promoted to professor of the music department at the University of Paris VIII in 1993. Her main areas of study are the history of music from the 18th century to the 20th, theory and analysis, music philosophy, aesthetics and semiotics.

WRITINGS

'La langage rythmique d'Olivier Messiaen et la métrique ancienne grecque', *SMz*, cxii (1972), 79–86

'P. Boulez "pli selon pli": portrait de Mallarmé', *Musique en jeu*, no.11 (1973), 75–98

'Différence et répétition en musique', *SMz*, cxiv (1974), 155–9

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'Franco Donatoni: souvenir', *Musique en jeu*, no.20 (1975), 4–10

'Multiplicité, non-directionnalité et jeu dans les pratiques contemporaines du théâtre musical: M. Kagel – Staatstheater', *Musique en jeu*, no.27 (1977), 38–48

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'La musique-utopie d'après E. Bloch et la musique occidentale contemporaine', *Le discours utopique*, x/18 (1978), 53–160

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'Jean-Claude Eloy: à la recherche du feu méditant: portrait du compositeur', *Music and Sciences*, ed. G.F. Arlandi (Bochum, 1997), 196–227
'Vers un nouvel humanisme', *Ivan Fedele* (Paris, 1997), 7–29

MAGDALENA MANOLOVA

Stoin, Vasil (*b* Samokov, 5 Dec 1880; *d* Sofia, 5 Dec 1938). Bulgarian folklorist. He taught himself the violin at the age of ten. After graduating from the ecclesiastic seminary in Samokov in 1897, he taught in neighbouring villages until 1907 and was able to take down many of the folksongs from the area. He then studied at the Brussels Conservatory (1907–10) and from 1911 to 1922 taught music in Sofia, Tarnovo, Plovdiv and Samokov, organizing and conducting choirs and school orchestras. In 1925 he began lecturing in folk music at the State Music Academy, where in 1927 he became a professor and, for a few months in 1931, director. He also held the post of president of the Union of Bulgarian Musicians and in 1926 founded a folk-music department in the National Ethnographical Museum. Together with Rayna Katsarova and other musicians Stoin established the tradition of collecting and publishing texts and melodies of thousands of Bulgarian folksongs. In addition to four theoretical studies and a number of articles Stoin collected 9000 songs from the whole of Bulgaria, often under difficult conditions and with scarcely any technical equipment. This activity laid the foundations for Bulgarian folklore studies.

WRITINGS

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with R. Katsarova: *Narodni pesni ot zapadnite pokrainini* [Folksongs from the western border regions] (Sofia, 1959)

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S. Brashovanov: 'Vasil Stoin', *IIM*, ii–iii (1956), 351–94 [incl. Russ and Fr. summaries]

LADA BRASHOVANOVA

Stoin, Yelena (*b* Samokov, 12 April 1915). Bulgarian folklorist, daughter of Vasil Stoin. She graduated from the State Academy of Music in Sofia in 1938 and was a music teacher in various schools until 1945. In 1946 she was appointed research assistant in the Ethnographical Museum in Sofia and from 1950 to 1970 she worked as junior research fellow of the folk music department in the Music Institute of the Bulgarian Academy of Sciences, becoming senior research fellow in 1970. She took part in several folksong-collection expeditions in the 1950s, including north-west Bulgaria (1956), and the Tran, Bresnik and Kyunstendil regions in 1957–8 (see *Kompleksna nauchna ekspeditsiya v zapadna Balgariya: Transko, Bresnishko, Kyustendilsko 1957–58* [The complete scientific expeditions in west Bulgaria: the Tran, Bresnik and Kyustendil regions 1957–8], ed. P. Staynov, Sofia, 1961). Her writings consist largely of the publication and evaluation of her findings.

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'Narodnite pesni v Srednogorieto' [Folksongs in Sredna Gora], *IIM*, x (1964), 97–164 [incl. Russ. and Fr. summaries]
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'Rayna Katsarova', *IIM*, xviii (1974), 5–46
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with V. Stoin: *Sbornik narodni pesni ot Samokov i Samokovsko* [Collection of folksongs from Samokov and the Samokov region] (Sofia, 1975)

LADA BRASHOVANOVA

Stojanović, Petar (*b* Budapest, 7 Sept 1877; *d* Belgrade, 11 Sept 1957). Serbian composer and violinist. He graduated from the Budapest Conservatory as a violin pupil of Hubay in 1896; thereafter he studied with Grün (violin) and with Fuchs and Heuberger (composition) at the Vienna Conservatory, graduating in 1904. Early in the century he gained a reputation in Vienna as a composer and as a performer in solo and ensemble recitals. His renown was increased when the Royal Hungarian Opera staged his comic piece *Der Tiger* in 1905, and confirmed with the première of the Violin Concerto no.2, performed by Jan Kubelík in Prague in 1916. In 1925 he moved to Belgrade to become professor of violin (until 1937) and director (until 1928) of the Stanković Music School. He was then professor of violin at the academy (1937–45). A prolific composer, he was at his best in concertante pieces, particularly with regard to form and instrumental technique. The style is late Romantic, with emphasis on melody, classical forms and sonorous orchestration. Besides comic opera and operettas he composed a music drama, *Blaženkina zakletva* (Blaženka's Oath, 1934) in Wagnerian style. He also published *Osnovna škola za violinu* (Belgrade, 4/1956) and other teaching works.

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STAGE

Der Tiger (musikalisches Lustspiel, 1, R. von Perger, after B. Michel and M. Michel), 1905; Budapest, 14 Nov 1905
Liebchen am Dach (operetta, V. Léon), Vienna, 1917
Der Herzog von Reichstadt (operetta, Léon and H. Reichert), 1921

Blaženkina zakletva [Blaženka's Oath] (music drama, 3, M. Jelušić), 1934, unperf.
Mirjana (ballet), 1942
Devet svećnjaka [9 candlesticks] (ballet), 1944

INSTRUMENTAL

Concs. (with orch): vn, 1904; vn, 1912; vn, 1936; vn, 1941; a sax, 1942; 2 vn, 1943; vn, 1944; vn, 1945; va [no.2], 1946; vn, 1946; hn, 1950; vn, pf, 1950; db, 1951; vn, 1952; vc, 1956
Other orch: Smrt junaka [The Hero's Death], sym. poem, 1918; Sava, sym. poem, 1935
Chbr: Pf Qnt; Pf Qt; Pf Trio; Sonata, va, pf, 1947; Sonata, vn, pf, 1947; Sonata, va, pf, 1949; Str Qt no.2, 1956; str trios: no.1, 1954, no.2, 1954; Sonata, vc, pf

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V. Peričič: *Muzički stvaraoci u Srbiji* [Musical creators in Serbia] (Belgrade, 1969)
S. Duric-Klajn: *Serbian Music Through the Ages* (Belgrade, 1972)
R. Pejović: *Srpsko muzičko izvodaštvo 1831–1941*, [Serbian musical performers] Pro musica, special issue (1984)

STANA DURIC-KLAJN/ROKSANDA PEJOVIĆ

Stojowski, Zygmunt [Sigismond] **(Denis Antoni)** (*b* Strzelce, 14 May 1869; *d* New York, 5 Nov 1946). Polish composer, pianist and teacher. He studied composition with Żeleński in Kraków and was then a pupil of Diémer (piano) and Delibes (composition) in Paris; for a short time he had lessons with Paderewski, Saint-Saëns and Massenet. He gave successful concerts in Paris, London, Brussels and Berlin before moving in 1906 to the USA, where he was head of the piano department at the New York Institute of Musical Art until 1912. Thereafter he taught privately and each year organized concerts and masterclasses throughout the Americas; his students included Guiomar Novaes and Oscar Levant. He also wrote extensively on piano teaching. In 1938 he took American citizenship. His technically accomplished music drew on Wagner, Saint-Saëns and Franck, although his later works display the harmonic and structural influence of French impressionism. Stojowski's vivid melodic invention was always strongly connected with national colour. His compositions were in the repertories of many of the artists of the time, including Hofmann, Friedman, and Grainger, while his greatest achievement was in his virtuoso piano and orchestral music.

WORKS
(*selective list*)

Orch: Pf Conc. no.1, f♯, op.3 (1893); Romanza, op.20, vn, orch (1901); Sym. no.1, d, op.21, 1899 (1912); Vn Conc., G, op.22, perf. 1900 (1908); Rhapsodie symphonique, op.23, pf, orch (1904); Vc Conc., op.31 (1922); Pf Conc. no.2, A♭, op.32, 1910 (1923)
Choral: Le printemps, op.7, chorus, orch (1895); Modlitwa za Polskę [Prayer for Poland], op.49 (Z. Krasiński), S, Bar, chorus, orch (1915)
Chbr: Pf Qnt; 2 sonatas, vn, pf, n.d.; 2 sonatas, vc, pf, n.d.
Pf: Danses humoresques, op.12 (1893–4); 2 orientales, op.10 (1894); Polish Idylls, op.24 (1901); Auf Sturm und Stille, op.29, n.d.; Etudes de concert, op.35, n.d.; Aspirations, op.39 (1914)

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J.W. Reiss: *Statkowski-Melcer-Młynarski-Stojowski* (Warsaw, 1949), 20–25

TERESA CHYLIŃSKA

Stokem [Prato, Pratis, Stockem, Stokhem, Stoken, Stoccken, Stoecken, Sthoken], **Johannes de** (*b* ?Stockem, nr Liège; *c*1445; *d* 2/3 Oct 1487). Franco-Flemish composer. His earliest appointment was in 1455 as a choirboy at the cathedral of St Lambert in Liège. He remained a beneficed senior member of that choir until 1481. In 1478 he was installed as a canon of the Petite-Table, replacing the deceased cleric Henricus de Prato, who was probably a relative. In 1481 he was appointed *magister capellae* to Mathias Corvinus, King of Hungary; under Stokem's leadership Mathias's choir was favourably compared to that of the pope, according to a letter of 1483 by Bartholomeus de Maraschi, *magister capellae* of the papal chapel. Tinctoris dedicated the treatise *De inventione et usu musicae* to Stokem, and in 1484 sent him a portion of this work. The dedication mentions that Tinctoris had made Stokem's acquaintance in Liège, although exactly when is still not known. It is possible that the theorist's connections with Mathias's wife, Beatrice of Aragon, might have helped Stokem to gain his post in the Hungarian chapel. Stokem left Hungary in 1486, spent two months in the choir of SS Annunziata in Florence, and in September 1486 entered the papel chapel, where he served until September 1487. On the monthly rosters of papal singers Stokem's name appears variously as 'Johannes Stokem' (with spelling variants) and 'Johannes de Pratis'. According to a document discovered by Adalbert Roth he died during the first few days of October 1487.

Stokem produced a modest body of works, including seven chansons and two works with sacred texts. Several of the songs engagingly combine a comparatively simple melodic profile, often based on a tune of popular or folk origin, with a highly developed degree of contrapuntal sophistication. Only the rondeau *Ha! traitre amours* appears not to be based on a pre-existent melody; it is treated with noteworthy expressivity. Stokem's contrapuntal skill is most clearly seen in the complex proportional duo *Ave maris stella* discovered by Albert Seay, a work added by a later hand to an early 16th-century compendium of treatises on proportional notation.

WORKS

Edition: O. *Petrucci: Harmonice musices odhecaton A*, ed. H. Hewitt (Cambridge, MA, 1942) [H]

Brunette, 5vv, H; Ha! traitre amours, 3vv, H (intabulated for lute in 1507[6] and for lute/kbd in 1536[13]); Helas ce n'est pas, 4vv, H; J'ay pris mon bourdon, 4vv, 1504[3]; Je suis d'Alemagne, 4vv, ed. H.M. Brown, *Theatrical Chansons of the Fifteenth and Early Sixteenth Centuries* (Cambridge, MA, 1962); Pourquoy je ne puis dire/Vray dieu d'amour, 4vv, 1503[2], H; Serviteur soye, 4vv, 1504[3]
Gloria de Beata Virgine, 4vv, 1505[1], ed. in CMM, xcv/2 (1982)
Ave maris stella, 2vv, ed. in Seay

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A. Seay: 'An "Ave Maris Stella" by Johannes Stochem', *RBM*, xi (1957), 93–108
F. D'Accone: 'Some Neglected Composers in the Florentine Chapels, ca. 1475–1525', *Viator*, i (1970), 263–88
B. Blackburn: 'A Lost Guide to Tinctoris's Teachings Recovered', *EMH*, i (1981), 29–116
P. Starr: 'Josquin, Rome, and a Case of Mistaken Identity', *JM*, xv (1997), 43–65

PAMELA F. STARR

Stoke-on-Trent. English city in Staffordshire. It was formed in 1925 by the federation of Tunstall, Burslem, Hanley, Stoke-upon-Trent, Fenton and Longton. It is the centre of a region dominated by the pottery industry (hence 'The Potteries') and, in former times, by coalmining. The choral societies of the area, with firm roots in the Methodist movement, became justly famous.

The establishment of Sunday school choirs led to the publication of *Salem's Lyre* (Burslem, 1830), a collection of hymns suitable for children. However, it was not until the introduction of Tonic Sol-fa that notable progress in choral singing was made. J.W. Powell, town clerk of Burslem, transcribed Mendelssohn's *Elijah* in Sol-fa, and he proved the value of the system with the Burslem Tonic Solfa Choir, which he founded. In June 1884 the choir was awarded the first prize of £35 in a Tonic Solfa Festival held in the Crystal Palace, said to have been 'a striking testimony to the spread of music amongst the humbler members of the community' (*Musical World*). In 1891 the jubilee of the Solfa Association was celebrated with a festival in London, and the contingent from the Potteries taking part in the massed choir numbered 1000. Also active at this time were the Hanley Glee and Madrigal Society (founded 1882), conducted by James Garner, a working potter, and James Docksey's Burslem Choir.

The North Staffordshire District Choral Society was founded in 1901 by a disabled miner, James Whewall. The members of the chorus were experienced singers drawn from the many church and chapel choirs of the neighbourhood and from such bodies as the Hanley Male Voice Choir and the Longton Glee Union. *The Dream of Gerontius* was given its first London performance by the society in 1903, and six years later Beecham chose the choir to give the London première of Delius's *Sea Drift*. The monopoly enjoyed by the society (renamed the City of Stoke-on-Trent Choral Society after World War II) was challenged in the 1930s by Bertrand Rhead, a potter's merchant turned impresario, who founded a Ceramic City Choir, sometimes conducted by Sargent. During the Depression the Etruscan Singers (named after Etruria where the Wedgwood works were situated) was formed from unemployed pottery workers and miners by Harry Vincent (*d* 1957), a shoemaker and entirely self-taught musician; he also turned a disused mission hall in Etruria into a concert hall.

The first music festival in the area was given in the parish church of St Peter ad Vincula in Stoke on 12 November 1833. The programme of the festival consisted largely of movements from Handel's oratorios and excerpts from works by Beethoven, Haydn, Paisiello, Grétry, Boyce, Kent and Callcott. But it was not until the Victoria Hall, Hanley, was opened in 1888 that adequate accommodation for large-scale musical performances was available. The first North Staffordshire Festival was held there in that year, conducted by Charles Swinnerton Heap, a Leipzig-trained musician. Its festival choir was a coalition of nine choirs and formed the basis for subsequent festivals. In 1896 and 1899 respectively, first performances of *King Olaf* by Elgar, who had played in the 1888 festival orchestra, and Coleridge-Taylor's 'The Death of Minnehaha' (part of the *Hiawatha* trilogy) were conducted by their composers at the festival; in 1908 Delius was invited to conduct the second English performance of *Appalachia* in Hanley. In 1975 a Stoke-on-Trent competitive festival was re-established.

During the latter part of the 19th century the pottery firm of J. & G. Meakin supported music in many ways, most notably through the Meakin Concerts in the Victoria Hall; Paderewski gave a piano recital in 1895. Meakins also provided wind instruments for its workers to form a band. On 1 November 1905 the first concert of the amateur North Staffordshire SO was given, conducted by John Cope, a local man who had studied in Munich with Rheinberger. Cope was one of the first to appreciate and to perform the instrumental works of Havergal Brian, born in the Potteries town of Dresden, whose career may be regarded as symbolic of the musical life of the region.

The Victoria Hall, Hanley, designed by a local surveyor, has fine acoustics particularly suited to the performance of large-scale works. The organ, built by Willis after the specification of S.H. Weale, the first city organist, was inaugurated on 4 May 1922.

At the end of the 19th century, when nonconformist reservations about the use of the organ had been overcome, organ builders – notably Steele and Keay, Binns, Kirkland, and Jardine – were extremely active in the district. A basic musical education was available in almost every church and chapel. However, from the second half of the century the general musical interest of the people of the Potteries was reflected in the curriculum of the elementary schools. Stoke-on-Trent was one of the first cities to appoint a superintendent of music to be responsible for musical education in all its branches. A school of music was founded after World War II by John Harvey. The music department of Keele University, near Stoke-on-Trent (the first of the postwar universities), was the first in England to have a centre for the study of American music, developed under the first professor of music, Peter Dickinson.

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R. Nettel: *Music in the Five Towns, 1840–1914* (London, 1944)
G. Thompson: 'Music in the Five Towns: a Postscript', *MT*, c (1959), 383–4

PERCY M. YOUNG

Stoker, Richard (*b* Castleford, Yorks., 8 Nov 1938). English composer. He studied with Winifred Smith and Harold Truscott at the Huddersfield Music School, privately with Eric Fenby and subsequently with Berkeley at the RAM where he won the first Royal Amateur Orchestral Society Award with his overture *Antic Hay* (1961), the first Eric Coates Memorial Prize for the *Petite Suite* (1961), and the Dove Prize. In 1962 he left the RAM as a Mendelssohn scholar and went to study with Nadia Boulanger in Paris. She was a key influence on his musical development and his dramatic cantata *Ecce homo* is dedicated to her. He was professor of composition at the RAM 1963–87 (one of his pupils being Paul Patterson) and editor of *Composer* (1969–80). Stylistically, Stoker's music shows a technical grasp of all classical forms, his music being carefully planned in a modern vein without overt dissonance but with rich melodic invention. He has used his creative imagination to produce works that stimulate the musician without overwhelming him with transient modernism. He is also an author, painter and poet. He has published an autobiography *Open Window – Open Door* (1985), two volumes of poems *Words*

without Music (1970) and *Portrait of a Town* (1974), two novels and *Collected Short Stories* (1997).

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(*selective list*)

STAGE

The Birthday of the Infanta (children's op, 1, S. Vincent, after O. Wilde), op.19, London, St Pancras Town Hall, 12 July 1963
Johnson Preserv'd (3, J. Watt), op.30, 1966–7, London, St Pancras Town Hall, 4 July 1967
Make Me a Willow Cabin (operatic scena, Stoker, after W. Shakespeare), op.44, 1973, London, Purcell Room, 14 Feb 1973
Thérèse Raquin (2, T. Hawkes, after E. Zola), op.50, 1975
Chinese Canticle (3 scenes, Stoker, after S. Chien: *Records of the Historian*), op.68, 1990, London, Purcell Room, 24 Oct 1991

OTHER

Orch: Antic Hay, ov., op.2, 1960; Petite suite, op.1, 1961; Sym. no.1, 1961; Chorale, op.18b, str, 1966; Passacaglia, op.17, 1967; Feast of Fools, ov., op.34, 1968; Little Sym., op.23, 1970; Serenade, op.33, small orch, 1970; Sym. no.2, 1971; Variations, Passacaglia and Fugue, op.10, str, 1974; Pf Conc., op.54, 1978; Sym. no.3, 1981; Sym. no.4, 1991
Choral: Ecce Homo, op.14, spkr, T, Bar, chorus, orch, 1962; Proverbs, op.20, SATB, org/ens, 1966; Benedictus, op.51, SATB, org/orch, 1974; A Landscape of Truth, op.41, SATB, 1978
Vocal: Songs of Love and Loss, high v, pf, op.19, 1958; Music that brings Sweet Sleep, high v, pf, op.25, 1967; Aspects of Flight, low v, pf, op.48, 1974; Kristallnacht Monody, 1v, op.76, 1998
Chbr and solo inst: 8 Nocturnes, pf, op.9, 1956; Trio, op.3, fl, ob, cl, 1960; Festival Suite, tpt, pf, 1961; Str Qt no.1, op.11, 1961; Wind Qnt, op.6, 1962; Pf Trio no.1, op.24, 1963; Sextet, op.16, cl, bn, hn, str, trio, 1963; Sonata, op.15, vn, pf, 1963; Sonatina, op.21, vn, va, 1964; Concertino no.1, op.49, fl, vn, 1965; Str Qt no.2, op.18, 1965; Terzetto, op.32, cl, va, pf, 1966; 3 Epigrams, op.29, eng hn, pf, 1967; Nocturnal, op.37, vn, hn, pf, 1967; Prelude and Toccata, op.22, vn, pf, 1967; Sonata no.1, pf, op.26, 1967; Little Organ Bk, op.27, 1968; Pf Trio no.2, op.35, 1968; Str Qt no.3, op.36, 1968; 3 Improvisations, op.31, org, 1970; Partita, op.28, org, 1970; Polemics, op.40, ob, str trio, 1970; Pf Variations, op.45, 1971; Sonata no.2, op.43, vn, pf, 1971; Monologue, op.13, vn, 1972; Sinfonia for Sax, op.38, 4 sax, 1972; Concertino no.2, op.49b, vn, vc, 1974; Facets, op.38, fl, vn, vc, hpd, 1974; Litany, Sequence and Hymn, op.12, brass qt, 1974; Trio Sonata, op.60, fl, vn, org, 1979; Org Sym., op.58, 1980; Pf Trio no.3, op.59, 1980; 3 pieces, op.31, org, 1980; Sonata no.3, op.61, vn, 1982; Partita, op.73, mandolin, hp, 1993; Sonata no.2, pf, op.71, 1994; A York Suite, op.74, pf, 1994; Ostinata, op.72, gui, vc, 1995; 4 Morceaux, pf 4 hands, 1998
Many other chbr pieces, choral works, music for TV, films, theatre and ballet, and educational music
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C. Norris: 'Richard Stoker', *Music and Musicians*, xxiv/1 (1975), 16–22
B. Schlotel: 'Richard Stoker's Music for Young People', *Music Teacher*, liv/2 (1975), 9–10
M. Stewart: 'Richard Stoker', *Composer*, no.81 (1984), 7–13
M. Dawney: 'Richard Stoker at 50', *MO*, cxii (1988), 376 only
R. Franks: 'Contemporary Composer Richard Stoker', *Coda*, i/4–5 April 1989, 6 only
R. Townend: 'Richard Stoker', *Contemporary Composers*, ed. B. Morton and P. Collins (Chigago, 1992)

RICHARD TOWNEND

Stokowski, Leopold (Anthony) (*b* London, 18 April 1882; *d* Nether Wallop, Hants., 13 Sept 1977). American conductor of British birth, and Polish and Irish parentage. He entered the RCM at 13, studying with Stevenson Hoyte, Walford Davies and Stanford, and gaining the FRCO diploma in 1900. After travelling to Paris and Berlin he returned to London to form a choir at St Mary's, Charing Cross Road, in 1900–01. In 1902 he was appointed organist and choirmaster at St James's, Piccadilly, and the following year he took the BMus at Queen's College, Oxford. After three years as organist and choirmaster at St Bartholomew's, New York (1905–8), he returned to Europe in search of conducting work, making his début in Paris in 1908. With the help of Olga Samaroff (later to be his first wife) and his own guile, he was appointed conductor with the Cincinnati SO (1909–12) despite his lack of experience. Over the next 24 years (1912–36) he made the Philadelphia Orchestra one of the best in the world. He was appointed music director in 1931 but he resigned in 1936, although he carried on as co-conductor with Ormandy for two more years. He finally severed his connection with Philadelphia in 1941. A spate of new orchestras followed as he created and conducted (often for no pay) the All-American Youth Orchestra (1940–41), the New York City Symphony (1944) and the Hollywood Bowl SO (1945). After a season as conductor of the NBC SO (1941–2) Stokowski was joined by Toscanini as co-conductor for two seasons (1942–4). He was principal guest conductor of the New York PO, 1947–9, and co-conductor, with Mitropoulos, in the 1949–50 season. Several years of guest conducting followed, and he appeared in Britain (for the first time since 1912) in the 1951 Festival of Britain. After five seasons (1955–60) as music director of the Houston SO, he went on to conduct *Turandot* at the Metropolitan (1960) and to create the American SO (1962–72), with whom he gave the first complete performance of Ives's Fourth Symphony (1965). He finally returned to London and continued to give concerts until 1975, and to record until shortly before his death.

While Stokowski's roles of pop star and champion of the avant garde seem somewhat contradictory, most of his idiosyncrasies stemmed from his zeal to create a large and sophisticated audience. He had a lifelong interest in music from around the globe and believed (perhaps naively, but consistently) that music was a universal language. It was this belief, espoused in his book *Music for All of Us* (New York, 1943), that gave impetus to his missionary zeal. Recognizing his talents as a showman, he built upon his gifts by abandoning the baton in 1929, conducting from memory, creating an orchestra for the Hollywood Bowl and collaborating with Walt Disney on *Fantasia* (1940). Even when chastising his audience for



Leopold Stokowski

shuffling during modern music, he used his gift for drama, pleading on behalf of the musicians, or stomping off only to return and start from the beginning.

Stokowski's music-making was shaped by the same goals. The interpreter who created the most 'vibrant and thrilling' experience would win the most converts of the composer's music. Hence he created the lush 'Philadelphia Sound' through the use of 'free bowing' in the strings and staggered breathing with doubled winds. His rehearsal technique substituted practical direction for the traditional metaphorical explanations, while his innovation of putting all the violins on one side (with the sound directed towards the audience) is still standard practice. Stokowski's quest to popularize also led from minor reorchestrations to complete transcriptions, including the Bach Toccata and Fugue in D minor. Born when interpretation was an art, he was hardly unusual in occasionally doubling solo passages, adding percussion, emphasizing extreme dynamics and even cutting 'uninteresting' bars. But attitudes changed during his 65 years as a conductor, and critics accused him of tinkering even when all of the notes were exactly as the composer left them.

Those who disagreed with his methods chose to ignore his tremendous contribution to modern music. In addition to an unrivalled tally of several hundred world premières (among them Rachmaninoff's Third Symphony, Fourth Piano Concerto and *Rhapsody on a Theme of Paganini*, and Schoenberg's Violin Concerto), he devoted Wednesday mornings in Philadelphia to reading new pieces, even if they could not be included in concerts. His many American premières included *The Rite of Spring*, Mahler's Eighth Symphony, *Wozzeck* and *Pierrot lunaire*. In 1933 the Philadelphia board tried to stop him by declaring that 'no more debatable music' would be played. He soon left, but when he became music director in Houston in 1955 he insisted on a première at almost every concert.

Seeing their educational potential, Stokowski made acoustic 78s in 1917 and continued to experiment with new media, making the first electrical recordings of a symphony and experimenting with long-playing records, stereo and television. In 1926 he experimented with turning out all the house lights and using only small lights on the music stands and a massive spotlight underneath the conductor.

Stokowski's life off the podium was equally colourful, with three wives (Olga Samaroff, the heiress Evangeline Brewster Johnson and the young Gloria Vanderbilt) and a highly publicized relationship with Greta Garbo.

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JOSÉ BOWEN

Štolcer [Štolcer-Slavenski], **Josip.** *See* SLAVENSKI, JOSIP.

Stoll, Klaus (*b* Rheydt, 24 May 1943). German double bass player. He studied at the Musikhochschule in Cologne with Heinz Detering and in 1959 became a member of the Niederrheinische Sinfoniker. He joined the Berlin PO in 1965, becoming principal bass in 1992. He was appointed professor at the Salzburg Mozarteum in 1990. As a soloist Stoll has given many first performances, including Skalkottas's Double Bass Concerto and double concertos (for cello and bass) by Helmut Eder and Harald Genzmer. In 1981, together with the cellist Jörg Baumann, he formed the Philharmonisches Duo Berlin, which until 1994 (when ill health cut short Baumann's career) gave over 600 performances worldwide; the duo also recorded extensively and commissioned and arranged numerous works, 25 of which were published in a series edited by Stoll, *Repertoire Philharmonisches Duo Berlin* (Berlin, 1981–8). Stoll has also appeared with such artists as Heinz Holliger, Viktoria Mullova, Ruggiero Ricci and András Schiff in duos and other chamber music. He plays a 1610 Maggini bass and, for Baroque repertory, a violone by Giovanni Grancino. His light-handed virtuosity is one of the most striking features of his playing.

RODNEY SLATFORD

Stolle, der junge. German poet. *See* SPERVOGEL, (3).

Stolle, Johann (*b* Calbe an der Saale, *c*1566; *d* Weimar, 25 Oct 1614). German composer, music copyist and poet. It was apparently because of the early loss of his parents that he attended the grammar school at Zwickau, where he was a pupil of Cornelius Freundt. Although he did not complete his university studies he was appointed Kantor at nearby Reichenbach in 1590 and succeeded Freundt at Zwickau in 1591. From 1604 until his death he was Kapellmeister to the Weimar court, in succession to Johannes Herold and as the predecessor of Schein. His output as a composer, which is not extensive, consists most notably of occasional sacred works and also of liturgical music – a Latin mass, Latin motets and German hymns. He had a penchant for full sonorities: several of his more important works are scored for double choir, totalling eight parts, while his motet *Laetare cum uxore*, composed for the marriage of the Elector Johann Georg of Saxony and Magdalena Sibylle of Brandenburg in 1607, is in 18 parts and three independent choral groups and is his most ambitious work. He is most important, however, for three manuscript collections (*D-Z*) that he compiled at Zwickau, mostly in his own hand; they contain a valuable and interesting repertory of liturgical music drawn from the period of Lassus, Jacob Handl and Hans Leo Hassler. Several poetic works by Stolle have also survived.

WORKS

MSS in D-Z unless otherwise stated

Surge propera, wedding song for Christoph Seling, double choir 8vv (Leipzig, 1596)

Von Gott ist mir, wedding song for Elector Johann Georg of Saxony, double choir 8vv (Jena, 1604)
Miserere mei, Domine, 4vv; Herr Jesu Christ, mein Herr und Gott, double choir 8vv; Buss wirk in mir, 4vv: funeral songs for Johann of Saxony in Exequiae saxonicae (Jena, 1606)
Lux mea quaeso veni, wedding song for Jeremias Röller, 6vv (Jena, 1606)
Si mihi quae debes, wedding song for Paul Wolf, double choir 8vv (Jena, 1608)
In aller meiner Angst und Not, funeral song for Countess Johanna of Saxony, 5vv (Jena, 1609)
Egon dormio, wedding song for Eusebius Bohemus, 6vv (Jena, 1614)
Christus ist erstanden von des Todes Banden, hymn (Dresden, 1632)

Missa 'Vespere autem Sabbati', 6vv (on Ruffo's motet)
Laetare cum uxore, wedding song for Elector Johann Georg of Saxony, triple choir 18vv, 1607, *D-Dl*
Cantate Domino, double choir 8vv, *Kl*; Da Christus geboren war, 4vv; Deus meus in adjutorium meum, 6vv; Deus patrum meorum, double choir 8vv; Heut ist unser Heiland, 3vv, ed. in *Handbuch der deutschen evangelischen Kirchenmusik*, i (Göttingen, 1935), 212; Jesus flevit super Jerusalem, 5vv; O regem coeli, 6vv; Scriptum est in lege, 5vv; Von einer Jungfrau auserkorn, 4vv; Zion die werte Gottesstadt, 5vv

For full list, incl. inc. and lost works, see Müsel

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WALTER BLANKENBURG/DOROTHEA SCHRÖDER

Stolle, Philipp (*b* Radeburg, Saxony, 1614; *d* Halle, 4 Oct 1675). German composer. In 1631 he was at the Dresden court as a discant singer and theorbo player; he had studied the theorbo under Caspar Kittel. Ten years later Schütz supported him in these positions and also as a violinist, player of other string instruments and teacher of the choirboys. Meanwhile, in 1634 he was in Denmark in the service of Prince Christian; he had probably accompanied Schütz there, and he certainly did so for a further period of service in 1642. In 1650 he sang in Schütz's ballet *Paris und Helena* and moved to the court chapel in Halle, where four years later he succeeded Scheidt as director. Duke August had made Halle a centre of opera, to which Stolle was immediately drawn. He wrote a number of operas, all but one now lost; in 1660 he gave up his position as Kapellmeister to devote himself entirely to opera but remained, next to the new director David Pohle, the highest-paid musician at court.

Stolle's importance lies in his contributions to early German Singspiel and in his songs. The one surviving Singspiel definitely attributable to him, *Charimunda*, is in the German pastoral tradition with a large cast, and contains strophic songs and choruses. The anonymous Singspiel *Die Hochzeit der Thetis*, which opened the court opera at Halle in 1654, is one of several anonymous operas produced in Halle to 1680 that have been attributed to Stolle because of their similarity to *Charimunda* and because he was the leading composer there at the time. His songs appear in a collection by David Schirmer: that the most important poet in Dresden at the time chose Stolle to set 68 strophic lieder for soprano and basso continuo is a measure of the great esteem in which he held him. The songs are similar to Adam Krieger's rather than to those of the Hamburg school by composers such as Rist in that the music treats the text fairly freely; their popularity is attested in Schoch's *Comoedia vom Studenten-Leben* (Dresden, 1657).

WORKS

David Schirmers Singende Rosen oder Liebes- und Tugendlieder, S, bc (theorbo/viol) (Dresden, 1654)
Neu-anmuthiges Schau-Spiel, genahmt Charimunda oder Beneideter Liebes-Sieg (Spl, 5), ? Halle, 1658 (Halle, 1658)

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JOHN H. BARON

Stoll Theatre. London theatre built in 1911 and known as the London Opera House until 1916. *See* LONDON (i), §VI, 1(i).

Stoloff, Morris (*b* ?1898; *d* Los Angeles, April 1980). American musical director, orchestrator and conductor. He studied the violin with Leopold Auer from the age of 16, and during his early twenties became a first violinist with the Los Angeles PO, under Walter Henry Rothwell. In 1928, the year after the first sound film, he became concertmaster of the Paramount studios orchestra, and in 1936 he moved to Columbia studios as principal music director. He received 18 Academy Award nominations for musical direction. As department head at Columbia he received a nomination for Tiomkin's score for *Lost Horizon* (1937), but he was nominated for his own work on films such as *The Talk of the Town* (1942) and *A Song to Remember* (1945), the latter of which renewed commercial interest in the music of its subject, Chopin. Stoloff was also the principal composer of the scores to *You'll Never Get Rich* (1941) and *Fanny* (1961). He received Academy Awards for *Cover Girl* (1944), *The Jolson Story* (1946) and *Song Without End* (1960). He remarked that *The Jolson Story* provided the greatest challenge of all his scores, because it required detailed research of the musical style of productions from the years of Jolson's career on Broadway. (W. Darby and J. Du Bois: *American Film Music: Major Composers, Techniques, Trends, 1915–1990*, Jefferson, NC, 1991)

KATE DAUBNEY

Stolpe, Antoni (*b* Puławy, nr Lublin, 23 May 1851; *d* Merano, 7 Sept 1872). Polish composer and pianist. He first studied the piano with his father, Edward Stolpe (1812–72), then composition with Freyer and Moniuszko at the Warsaw Music Institute, where he graduated in 1867 with first prize. After three concerts of his own compositions (1868–9) he went to Berlin, where he studied composition with Kiel and the piano with Kullak. He then taught the piano at the Stern Conservatory in Berlin. Ill-health forced him to resign his teaching post, and he lived for a short time in Salzbrunn and Merano. Highly talented, both as a pianist and as a composer, he died at the age of 21, leaving a fair number of compositions in manuscript.

WORKS
(*selective list*)

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Orch: Sym., a, 1867; Sym. Ov., 1868; Concert Ov., 1869; Pf Conc., 1869
Inst: 2 str qts, 1866, 1869; Pf Sextet, 1867; Pf Sonata, a, 1867; Str Qnt, 1868; Caprice-étude de concert, pf, 1869; Pf Trio, 1869; Pf

Sonata, d, 1870; Variations, d, pf, 1870; Sonata, vn, pf, 1872; Variations, str qt, 1872
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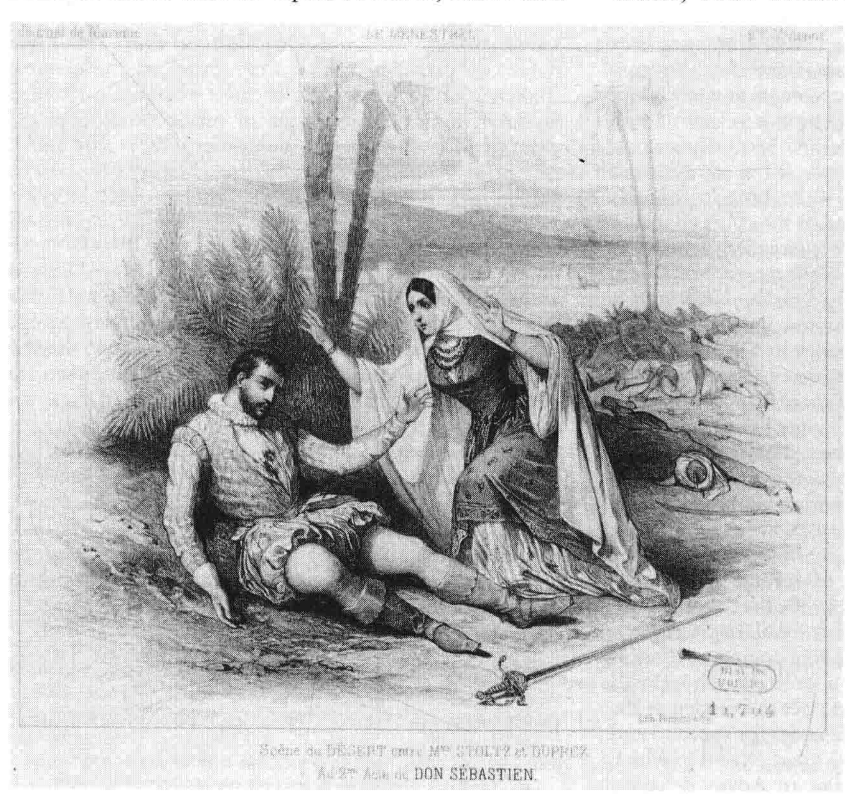
BOGUSŁAW SCHÄFFER

Stoltz, Rosine [Noël, Victoire] (*b* Paris, 13 Jan 1815; *d* Paris, 29 July 1903). French mezzo-soprano. She was discovered at the age of 12 by Alexandre Choron, who took her into his voice class. At 16 she left to perform opera and spoken theatre in Belgium and the Netherlands. In 1836 she appeared as Rachel in Halévy's *La Juive* opposite Adolphe Nourrit at the Théâtre de la Monnaie in Brussels. Nourrit's admiration probably helped her procure a contract at the Paris Opéra, where she made her début, again as Rachel, in 1837. At the Opéra she created the roles of Ascanio in Berlioz's *Benvenuto Cellini* (1838), Marguerite in Auber's *Le lac des fées* (1839), Léonor in Donizetti's *La favorite* (1840), and Zayda in his *Dom Sébastien* (1843), as well as singing in premières of Halévy's *Guido et Ginevra* (1838), *La reine de Chypre* (1841), *Charles VI* (1843) and *Le lazzarone* (1844). Other roles included Donna Anna, Isolier in Rossini's *Le comte Ory*, Desdemona (in his *Otello*), and Valentine in Meyerbeer's *Les Huguenots*.

She was a controversial figure at the Opéra, celebrated for the intensity of her acting, but accused of using unfair techniques against her rivals and of profiting from her romantic liaison with the Opéra's director, Léon Pillet. She left the Opéra in 1847 after a scandal that broke out when she lost her temper during a performance of Louis Niedermeyer's *Robert Bruce*. She continued to perform until 1860, appearing in London, the French provinces and South America, and making an unsuccessful comeback attempt at the Opéra in 1854. During this period she may have captured the affections of Charles Baudelaire, who is said to have composed the poem 'Une martyre' in Stoltz's apartments while awaiting her arrival. After retirement she devoted herself to acquiring husbands and aristocratic titles, often by flamboyant means. In old age she turned to composition, publishing a number of songs set to poetry she had written herself, as well as a pamphlet on spiritualism.

Stoltz is remembered today mostly for the role attributed to her in the onset of Donizetti's madness. According to an oft-retold anecdote, Donizetti's mental illness first manifested itself after a rehearsal of *Dom Sébastien*. Stoltz protested violently at having to stand idle on stage during the baritone's *romance* and insisted on cuts; the distraught Donizetti obliged but, the story goes, was never quite the same again. It is now known that Donizetti's illness was a result of long-dormant syphilis, and the tale is revealed as one of those fictions that collect around divas, perhaps in reaction to the influence they can exert during the compositional process.

Stoltz had a range of about two octaves, roughly from *a* to *a″*, with excellent low notes and a strong but harsh upper register. She lacked agility and technical control, but her vocal colour and broad palette of timbres were universally praised. In an 1842 letter Donizetti imagined casting her as Hélène in *Le duc d'Albe*, a part he described as 'a role of action, of a type perhaps quite new in the theatre, where women are almost always passive'. The



Rosine Stoltz as Zayda and Gilbert Duprez as Dom Sébastien in Act 2 of Donizetti's 'Dom Sébastien, roi de Portugal', Paris Opéra, 1843; lithograph by Jules David from 'Le Ménestrel'

substitute cabaletta he wrote for her in *La favorite* conveys the same forceful image: its jagged contours with sharp shifts between extremes of range, extended passages in the low register and short phrases in a mostly syllabic style create the impression that Donizetti exploited both Stoltz's weaknesses and strengths to maximum dramatic effect.

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MARY ANN SMART

Stöltzel, Gottfried Heinrich. *See* STÖLZEL, GOTTFRIED HEINRICH.

Stoltzenberg [Stolzenberg, Stolzenberger], **Christoph** (*b* Wertheim, 21 Feb 1690; *d* Regensburg, 11 June 1764). German composer. His parents died soon after he was born and he grew up among friends, brothers and sisters. He began his musical training with singing lessons under the Kantors of Wertheim. In 1701–3 he was a pupil at the Heiliggeistschule in Nuremberg, then moved to Worms, and, in 1706–8, lived in Frankfurt, where he attended the Gymnasium. After returning to Nuremberg in 1708 he travelled extensively through Bohemia and Saxony to Hamburg and Harburg, where he spent a year; from there he went through Lüneburg to Lower Lusatia, through Dresden to Bohemia and Moravia, and finally through Bavaria to Salzburg. He was unsuccessful in his attempt to complete his musical studies in Italy. After some time in Regensburg and Altdorf (where he toyed with the idea of studying theology), he returned to Nuremberg. There he received instruction in composition from the Kantor of the Heiliggeistkirche, Nikolaus Deinl, and played in the collegia musica (keyboard, flute, horn and string instruments). In 1711 he became Kantor in Sulzbach, Upper Palatinate, and in 1714 he was appointed Kantor and tutor at the Gymnasium Poeticum in Regensburg. After 50 years in office he was presented with a Festschrift and a cantata in his honour, set to music by his son, Ehrenreich Carl (1721–85).

Stoltzenberg's works (according to his autobiography, published by Mattheson) include a complete cycle of cantatas for the church year, written during his time in Sulzbach; each work in this cycle 'begins with a biblical text (usually in fugue), continues with several arias, and concludes with a chorale'. He later composed many other annual cycles, in which recitatives were used.

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GÜNTER THOMAS

Stoltzer [Stolczer, Scholczer], **Thomas** (*b* Schweidnitz [now Świdnica], Silesia, *c*1480; *d* nr Znaim [now Znojmo], Moravia, early 1526). German composer. After Heinrich Finck and Paul Hofhaimer he was the most important German composer of the early 16th century. He probably belonged to the same family as Clemens Stoltzer, a town clerk of Schweidnitz. He may have been Heinrich Finck's pupil; certainly he studied Finck's works, as his frequent musical quotations show. From 1519 he was a priest in Breslau holding a benefice at St Elisabeth, and was *vicarius discontinuus* at the cathedral. Although his later works show that he supported the Reformation he did not do so openly for fear of his livelihood (contemporary letters show him to have been timid and easily influenced).

On 8 May 1522 Ludwig II appointed him *magister capellae* at the Hungarian royal court in Ofen on the recommendation of his wife Mary, daughter of Philip the Fair. Stoltzer's motet *Beati omnes* had probably been performed at their wedding in January 1522 in Buda. At Mary's request he set Luther's translations of the four great psalms (Psalms xii, xiii, xxxvii and lxxxvi) between 1524 and 1526. With the Hungarian court chapel at his disposal he was able to produce more demanding works; his late compositions show how he exploited these resources. In the only extant personal document of Stoltzer's, a letter (now in *D-Ga*) dated 23 February 1526 to Duke Albrecht of Prussia in Königsberg, he described his recently completed *Erzürne dich nicht über die Bösen* (Psalm xxxvii), which he said he had 'composed in a particular way like a motet'. He also hinted that he would like to enter the service of Duke Albrecht, whom he knew personally from the duke's visits to the Hungarian court. An observation dated March 1526 on the original letter refers to 'the late Thomas'. Earlier speculation that Stoltzer died with Ludwig in the Battle of Mohács (29 August 1526) is incorrect, for an elegy on the death of Casparus Velius by Johannes Lang, Stoltzer's former colleague at the court chapel, states that he was drowned in the Taja.

There are some 150 surviving works by Stoltzer in 30 publications and 60 manuscripts. Since all of them date from after 1530 he presumably did not begin composing before about 1510. His works were most popular in what is now Saxony, at the centre of the Reformation. The Wittenberg music publisher Georg Rhau printed no fewer than 70 of his compositions. His works were known, however, throughout central Europe, at least wherever German was spoken. Many were still being passed on more than 40 years after his death, since his German psalm motets were almost unsurpassable models for German motets based on biblical texts. The circulation of

his manuscripts continued until the end of the 16th century. By that time cantus firmus compositions like Stoltzer's were old-fashioned and the new Italian style was gradually penetrating into Germany.

Stoltzer composed in all the forms of the day: mass, motet, hymn and partsong, although he did not give all genres the same attention, concentrating principally on the motet. In Breslau he composed mainly liturgical works, such as motets for the Proper of the Mass, responsories, antiphons and hymns. Works of his later period at the Hungarian court tend to be more in the form of Latin and German psalm motets or sacred songs. There are also a few secular pieces composed specifically for the court. Most works can be dated only approximately. The *Octo tonorum melodiae*, eight five-part pieces illustrating the eight ecclesiastical modes, probably belong among his late works.

Each of the four masses (without Credos) is composed on a chorale, and some sections are intended for *alternatim* performance, common in Germany at that time. The chorale melody is lightly embellished and often moves from voice to voice, but always fits in smoothly with the flow of the composition. The existence of 14 introits for the Christmas to Easter period suggests that Stoltzer may have intended to write a complete cycle for the ecclesiastical year.

Two distinct styles can be seen in his motet compositions. His earlier pieces show Finck's influence and are old-fashioned in their use of cantus firmus and mensural proportions; *Inter natos mulierum* contains extremely complicated proportion changes which could have been familiar to few 16th-century performers. A Kyrie printed in 1522 by Gregor Faber in his *Musices practicae erotematum* is similarly constructed. In his earlier works Stoltzer invested those numbers that encoded the proportions with theological meaning; later he used rhetorical figures to incorporate 'sacred' numbers pregnant with symbolism into his compositions. Also found in his later works are such characteristics of the late Netherlandish school as imitation and the use of contrasted choirs. The antiphon *Anima mea liquefacta est* obviously belongs to this period, together with *O admirabile commercium*, which was so popular on account of its sensitive treatment of text that it exists in 11 sources.

39 hymns by Stoltzer were printed in Rhau's *Sacrorum hymnorum liber primus* (1542). Two more processional hymns, *Gloria, laus et honor* and *Salve festa dies*, survive in manuscript. Stoltzer's contribution to the genre reveals various techniques and ranges from archaic pieces with a tenor cantus firmus in long notes to flexible imitative motet-like settings. His four sacred songs to German texts, no doubt intended as an expression of his Lutheran sympathies, are through-composed. The ten lieder are cantus firmus pieces predominantly based on love lyrics and court songs. *König, ein Herr ob alle Reich*, containing the acrostic 'König Ludwig' and 'Maria', is dedicated to the Hungarian royal couple.

Stoltzer's greatest compositions were his 14 Latin and four German psalm motets. He liked setting psalms, preferring those written in the first person. Their expression of personal involvement, together with a wealth of imagery and ideas, would have appealed strongly to the Renaissance composer. The cantus firmus plays a subordinate role and the music for the most part depicts and interprets the text. Stoltzer's mastery is most clearly revealed in the four German motets in five to seven parts, based on Luther's translation of the psalter: *Hilf, Herr, die Heiligen haben abgenommen*, *Herr, wie lang*, *Erzürne dich nicht über die Bösen* and *Herr, neige deine Ohren*. They are among the first large-scale religious compositions in the vernacular, and successfully unite traditional German features with the late Netherlandish style of Josquin des Prez.

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Magnificat [2nd or 8th tone], 4vv, *H-BA* 23 (B only); Magnificat [4th tone], 4vv, *BA* 23 (B only); Magnificat [6th tone], 4vv, *BA*23 (B only); Magnificat [6th tone], 5vv, A iii, 72; Magnificat [6th tone], 5vv, *BA* 22 (T only)

INTROITS, SEQUENCES, RESPONSORIES, ETC.

Accessit ad pedes Jesu peccatrix, 4vv, A i, 31; Agnus redemit oves, 5vv, *H-BA* 23 (B only); Benedicamus Patrem, 5vv, A i, 43; Circumdederunt me gemitus mortis, 4vv, A iii, 23; Dies est laetitiae, 4vv, *BA* 23 (B only); Discubuit Jesus, 4vv, *D-Z* 81,2, inc.; Domine ne longe facias auxilium, 4vv, A iii, 53; Ecce advenit dominator, 4vv, 1545[5]; Ecce concipies et paries, 4vv, *Z* 100,4 (T only); Ecclesiam vestris doctrinis, 4vv, *H-BA*22 (T only); Esto mihi in Deum protectorem, 4vv, A iii, 29; Euge Dei porta, 4vv, *D-Z* 81,2, inc.; Exsurge quare abdormis, 4vv, Aiii, 27

Gaude Maria, 4vv, A i, 34; Homo quidam fecit, ?4vv, *Z* 81,2, inc.; Illius nomen omnis haereticus, 4vv, *H-BA* 22 (T only); Ingressus Pilatus, 4vv, A i, 26; Inter natos mulierum, 4vv, A iii, 63; Invocavit me, 4vv, 1545[6], A iii, 36; Jube Domine benedicere, 4vv, *D-Z* 81,2, inc.; Judica me Deus, 4vv, A iii, 50; Laetare Hierusalem et conventum, 4vv, A iii, 48; Laudemus et super exaltemus, 4vv, M 30; Liber Generationis ex contrapuncto, 4vv, Legnica, Bibliotheca Rudolphina 4901–8 (olim 18), lost

Mihi autem nimis, 5vv, *H-BA* 22, inc.; Misereris omnium, Domine, 4vv, A iii, 32; Non est bonum hominem, 4vv, *BA* 23 (B only); Oculi mei semper ad Dominum, 4vv, A iii, 45; Puer natus est nobis, 4vv, 1545[5]; Reminiscere miserationum, A iii, 39; Requiem aeternam, 4vv, A iii, 60; Resurrexi … Domine probasti me, 4vv, A iii, 55; Resurrexi … Domine tu cognovisti, 4vv, 1539[14]; Rorate coeli, 4vv, A iii, 14; Scio cui credidi, 4vv, A iii, 58; Stabat mater dolorosa, 4vv, *BA*22 (T only); Super salutem et omnem pulchritudinem, 5vv, A i, 48; Te Deum laudamus, 4vv, A iii, 85; Te namque profitemur, 4vv, *BA* 22 (T only); Verbum caro factum est, 5vv, A i, 54; Viri Galilei, 4vv, 1539[14]

ANTIPHONS

Angelus autem Domini, 4vv, *D-Z* 81,2, inc.; Anima mea liquefacta est, 4vv, A i, 22; Assumpta est Maria, 4vv, *Z* 81,2, inc.; Christi virgo dilectissima, 5vv, *Z* 73; Dum complerentur dies, 4vv, *Z* 81,2, inc.; Ecce completa sunt omnia, 5vv, *H-BA* 23 (B only); Judea et Hierusalem nolite, 4vv, *D-Z* 81,2, inc.; O admirabile commercium, 5vv, A i, 63; O beata infantia, 4vv, *Z* 81,2, inc.; O beatum virum cuius anima, 5vv, *H-BA* 22, inc.; O praeclara stella

Maria, 4vv, *D-Z* 81,2, inc.; Pater manifestavi, 4vv, A iii, 82; Sacerdos in aeternum Christus Dominus, 4vv, Z 81,2, inc.; Tecum principium in die, 4vv, Z 81,2, inc.; Vespere autem sabbati, 4vv, A iii, 83

HYMNS

Alvus tumescit virgines, 5vv, G 3, Ge no.5; Anna regum progenies, 4vv, G 28, Ge no.86; Ave maris stella, 4vv, G 8, Ge no.25; Beata quoque agmina, 4vv, G 35, Ge no.102; Beata quoque agmina, 5vv, G 37, Ge no.103; Beatus auctor saeculi, 4vv, G 4, Ge no.7; Christe qui lux es, 4vv, G 7, Ge no.17; Clamat anus, 4vv, G 25, Ge no.81; Conditor alme siderum, 4vv, G 1, Ge no.1; Confestim montes adiit, 4vv, G 26, Ge no.82; Conscendit iubilans, 4vv, G 11, Ge no.49; Cui luna sol et omnia, 4vv, G 33, Ge no.93; Foeno iacere pertulit, 4vv, G 5, Ge no.8

Genus superni luminis, 4vv, G 9, Ge no.27; Gloria, laus et honor, 5vv, G 52; Gloria, laus et honor, 4vv, *H-BA* 22 (T only); Haec Deum coeli, 4vv, G 6, Ge no.13; Hoc in templo, 4vv, G 49, Ge no.130; In cuius nunc praeconia, 5vv, G 42, Ge no.108; In supremae nocte caenae, 4vv, G 18, Ge no.64; Janitor coeli, 4vv, G 23, Ge no.80; Jesus Christus nostra salus, 4vv, G 22, Ge no.71; Nobis natus, nobis datus, 4vv, G 16, Ge no.63; Nobis natus, nobis datus, 5vv, G 20, Ge no.69; Non ex virili semine, 4vv, G 2, Ge no.4

Oramus Domine, 4vv, G 12, Ge no.50; Primum virtutes igneae, 4vv, G 39, Ge no.104; Quae virgo peperit, 4vv, G 34, Ge no.97; Quarta et sexta feria, 4vv, G 45, Ge no.112; Quem terra pontus, 4vv, G 32, Ge no.92; Qui pace Christi, G 40, Ge no.106; Qui paracletus diceris, 4vv, G 13, Ge no.53; Qui pius prudens, 4vv, G 47, Ge no.124; Qui vagitus infantiae, 4vv, G 44; Ge no.111; Quo Christus invictus leo, 4vv, G 10, Ge no.44; Quo Christus invictus leo, *H-BA* 23 (B only); Quocunque pergis, 4vv, G 48, Ge no.127

Salve festa dies, 4vv, A iii, 68; Sprevit hic mundi, 4vv, G 29, Ge no.89; Te mane laudum carmine, 4vv, G 15, Ge no.59, M 29; Trinitas sancta, 4vv, G 51, Ge no.134; Tu cum virgineo, 5vv, G 30, Ge no.91; Vos saecli iusti iudices, 4vv, G 46, Ge no.115

PSALMS

Fauxbourdon: Beatus vir qui timet Dominum, 4vv, M 53; Confitemini Domino, 4vv, M 142; Dilexi quoniam exaudies, 4vv, M 89; In exitu Israel, 4vv, M 58; Levavi oculos meos, 4vv, M 98

Psalm motets: Beati omnes, qui timent Dominum, 5vv, A ii, 97, G 119; Beatus vir, qui non abiit, 4vv, A ii, 6, G 64; Benedicam Dominum in omni tempore, 5vv, A ii, 26, G 78; Cum invocarem, 4vv, A ii, 14, G 70; Deus misereatur nostri, 5vv, A ii, 50, G 95; In convertendo Dominus, 5vv, A ii, 82, G 108; In Domino confido, 3vv, A ii, 22, G 75; Laetatus sum, 4vv, A ii, 77, G 104; Laudate Dominum, 4vv, A ii, 57, G 101; Laudate Dominum, 4vv, A ii, 61, G 130; Levavi oculos meos, 5vv, A ii, 68; Nisi tu Domine, 5vv, A ii, 90, G 114; Omnes gentes plaudite, 5vv, A ii, 40, G 88; Saepe expugnaverunt me, 5vv, A ii, 104, G 125

Erzürne dich nicht, 6vv, A ii, 128; Herr, neige deine Ohren, 6vv, A ii, 156; Herr, wie lang willst du mein so gar vergessen, 5vv, A ii, 121, W 110; Hilf, Herr, die Heiligen haben abgenommen, 6vv, A ii, 110

LIEDER

Sacred: In Gottes Namen fahren wir, 4vv, W 140; König, ein Herr ob alle Reich, 4vv, ed. R. Eitner, *Ein hundert fünfzehn weltliche und einige geistliche Lieder*, ii, PÄMw, ii (1875), 178; O Gott, Vater, du hast Gewalt, 4vv, W 152; Unser grosse Sünde und schwere Missetat, 4vv, W 14

Secular: Die Welt, die hat ein tummen Mut, 5vv, N 66; Entlaubet ist der Walde, 4vv, N 67, Gu 85; Erst wird erfreut mein traurigs Herz, 4vv, N 68, Gu 102; Es dringt doher, 4vv, N 68, Gu 9; Es müht viel Leut, 4vv, N 69, Gu 109; Heimlich bin ich in Treuen dein, 4vv, N 70; Ich klag den Tag, 4vv, N 71, Gu 46; Ich stund an einem Morgen, 2vv, N 71; Ich wünsch alln Frauen Ehr, 4vv, N 72; Ihrsgleichen lebt auf Erden nicht, 4vv, N 73, Gu 90

TEXTLESS WORKS

Octo tonorum melodiae, a 5, A i, 67

[Untitled composition], 3vv, in G. Faber: Musices practicae erotematum II (Basle, 1553)

DOUBTFUL WORKS

Beatus vir, qui non abiit, 4vv, A ii, 1, G 60

Deus pacis reduxit a mortuis, 4vv, ed. A. Smijers, *Josquin Desprez: Motetten*, Werken, iii/14, fasc.xxxviii (Amsterdam, 1954), 116 (Josquin), attrib. Stoltzer in *D-Z* 81,2, anon. in *H-BA* Imp.VI

En deitatis Sabulon, 4vv, A i, 65

Nesciens mater, ?7vv, *DK-Kk* Gl.k.saml.1872, no.122

Christ ist erstanden, 4vv, W 26 (Stoltzer), HAM i, 122 (Stoltzer), attrib. Isaac in *A-Wn* Mus.18810, *CH-Bu* F.X.1–4

Heut triumphiret Gottes Sohn, 6vv, attrib. 'T.S.' in Legnica, Bibliotheca Rudolphina 5006–10 (olim 49), lost

Man sicht nu wohl, wie stet du bist, 4vv, N 73 (Stoltzer), Gu 96 (Stoltzer), *Ludwig Senfl: Sämtliche Werke*, v, ed. A. Geering and W. Altwegg (Wolfenbüttel, 1949), 17 (Senfl)

So wünsch ich ihm/ihr ein gute Nacht, 4vv, N 74 (Stoltzer), Gu 183 (M. Wolff)

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LOTHAR HOFFMANN-ERBRECHT

Stoltzman, Richard (Leslie) (*b* Omaha, NE, 12 July 1942). American clarinettist. He studied with Robert Marcellus, Keith Wilson and Kalman Opperman, and made his début in 1973 at the Metropolitan Museum of Art. He won an Avery Fisher Award in 1976 and the Avery Fisher Prize in 1986. From 1966 to 1976 he played at the Marlboro Music Festival, and in 1973 formed the quartet Tashi with the pianist Peter Serkin, the violinist Ida Kavafian

and the cellist Fred Sherry. Many composers have written for Stoltzman, including Bill Douglas, Steve Reich, Lukas Foss, Donald Erb, Einar Einglund, William Thomas McKinley and Takemitsu (*Fantasma/Cantos*). He is known for his freely expressive style and individuality of phrasing and interpretation; he uses a double-lip embouchure and is particularly noted for his *pianissimo* playing. Among his recordings are acclaimed accounts of the Brahms sonatas (with Richard Goode), trios by Mozart, Beethoven and Brahms (with Yo-Yo Ma and Emmanuel Ax) and concertos by Copland and Corigliano.

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PAMELA WESTON

Stolyarsky, Pyotr Solomonovich (*b* Lipovets, 18/30 Nov 1871; *d* Sverdlovsk, 24 April 1944). Ukrainian violinist and teacher. He studied the violin with his father, and later had lessons at the Warsaw Music Institute with Stanislaw Barcewicz and at the Odessa Imperial Musical Society School with Emil Młynarski and Y. Karbulko, from whose class he graduated in 1898. From 1898 to 1914 he played in the orchestra of the Odessa Opera and taught in his own music school. He showed exceptional ability as a teacher, and taught at the Odessa State Conservatory, joining the staff in 1920, and becoming a professor in 1923. In 1933 he founded the first Soviet special music school for gifted children, which is named after him. Stolyarsky was one of the founders of the Russian school of violin playing. His teaching method was based on his belief that a child should be taught from the start about the whole range of professional and artistic skills that he would need as a performer. The child learnt to play not so much 'on' as 'with' the violin. Stolyarsky's immense ability as a teacher and organizer, and his exceptional determination, enabled him to achieve striking results: among his pupils were David Oistrakh, Milstein and Fikhtengol'ts. He was made a People's Artist of the USSR.

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I.M. YAMPOL'SKY

Stolz, Robert (Elisabeth) (*b* Graz, 25 Aug 1880; *d* Berlin, 27 June 1975). Austrian composer and conductor. He received his initial musical training from his parents, Jacob Stolz, a conductor and music teacher, and Ida Bondy, a concert pianist. He gave his first public piano recital at the age of seven with Brahms, a family friend, in the audience. Later he studied under Fuchs at the Vienna Conservatory and with Humperdinck in Berlin. In 1897 he was appointed répétiteur in Graz, in 1898 second conductor at Marburg an der Drau (now Maribor, Slovenia), in 1902 first conductor in Salzburg, and in 1903 conductor at the German Theatre in Brno. In 1904 he married the soprano Grete Holm. A meeting with Johann Strauss in 1899 had turned Stolz's thoughts to the composition of light music, and his first operetta *Studentenulke* (Marburg, 1901) had been followed by further efforts. In 1907 he became conductor at the Theater an der Wien, where he conducted *Die lustige Witwe* from about the 420th performance and the initial runs of other leading Viennese operettas of the time, but his own first lasting success as a composer came with a song, *Servus, du!* (1911), which was followed by several other popular Viennese songs. He first enjoyed international popularity with the song *Hallo, du süsse Klingelfee* (1919), sung at the Casino de Paris, and with the operetta *Der Tanz ins Glück* (1920), produced in England as *Whirled into Happiness* and in the USA as *Sky High*.

In 1924 Stolz took a job in cabaret in Berlin and his period of greatest success began with scores for early German film musicals, with interpolated songs for Benatzky's *Im weissen Rössl* and with the operetta *Wenn die kleinen Veilchen blühen*. In 1940 he went to the USA, where he composed music for Hollywood films and conducted concerts of Viennese music. In 1946 he returned to Vienna, becoming celebrated as the last major survivor of Viennese operetta from before World War I, and from 1952 to 1971 he wrote the music for the ice revues. He also continued to conduct on concert tours and for records. In the 1960s he conducted recordings of classical operettas for Ariola-Eurodisc, which remain important documents, and was also commissioned to provide new operettas, though these often turned out to be revisions of earlier works. Besides his stage and film works he composed several hundred individual songs and dances, and received many honours including Academy Awards, honorary citizenship of Vienna (1970) and a statue in his native city (1972). Stolz's longevity and his extensive promotion of his own music on LPs have led to him being ranked among the leading names of classical Viennese operetta. However, his more ambitious scores are less effective than the lighter songs he wrote for films and song-and-dance musicals, where he was able to display his melodic touch and rhythmic invention to particular effect.

WORKS
(*selective list*)

STAGE WORKS
for fuller list see GroveO

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ANDREW LAMB

Stolz [Stolzová], **Teresa** [Teresina, Terezie] (*b* Elbekosteletz [Kostelec nad Labem], 2 June 1834; *d* Milan, 22 Aug 1902). Bohemian soprano. She was one of a large musical family. Her twin sisters Francesca (Fanny, Františka, 1826–*c*1903) and Ludmila (Lydia, 1826–*c*1910), both sopranos, became the youthful mistresses (and Ludmila later the wife) of the composer Luigi Ricci, who wrote operas for and fathered a child by each of them. Teresa was trained at the Prague Conservatory; in 1856 she joined Ricci and the twins in Trieste, had further lessons from Francesco Lamperti in Milan and in 1857 made her operatic début in Tbilisi. For some six years she sang in Odessa, Constantinople and often Tbilisi. Her earliest Italian appearances to have been traced were in Turin in autumn 1863. Her successes in Nice (*Il trovatore*, December 1863) and then Granada (*Ernani*, April 1864) led to a *Trovatore* in Spoleto (September 1864), and *Ernani* and *Guillaume Tell* in Bologna. The Bologna performances were conducted by Angelo Mariani, to whom she later became engaged. In 1867 she was chosen for the Italian première of *Don Carlos*, in Bologna, and two years later for the revised *La forza del destino*, at La Scala, Milan; Verdi himself supervised the latter production. In 1872, again at La Scala, Stolz was the first Italian Aida (see illustration), and in 1874 (and subsequently, during the tour of the work to Paris, London and Vienna) the first soprano of the Verdi Requiem. Verdi's operas had from the start been prominent in her repertory and, both in Italy and abroad, she became a leading and frequent interpreter of his later heroines, from Amelia in *Un ballo in maschera* to Aida. Her last operatic engagement was in St Petersburg (1876–7) and her last public appearance in a performance of the Requiem at La Scala (1879), conducted by Verdi for the benefit of flood victims.



Teresa Stolz in the title role of Verdi's 'Aida', La Scala, Milan, 1872

After 1872 her only non-Verdian roles were Alice in *Robert le diable* and Rachel in *La Juive*. She was the Verdian dramatic soprano *par excellence*, powerful and, passionate in utterance but dignified and disciplined in manner, with a voice that extended securely from *g* to *c*♯‴. After hearing the Requiem in Paris, Blanche Roosevelt wrote of her thus (*Chicago Times*, June 1875):

> Mme Stolz's voice is a pure soprano, with an immense compass and of the most perfectly beautiful quality one ever listened to, from the lowest note to the highest. Her phrasing is the most superb I ever heard and her intonation something faultless. She takes a tone and sustains it until it seems that her respiration is quite exhausted, and then she has only commenced to hold it. The tones are as fine and clearly cut as diamond, and sweet as a silver bell; but the power she gives a high C is something amazing ... She opens her mouth slightly when she takes a note, without any perceptible effort, and the tone swells out bigger and fuller, always retaining that exquisite purity of intonation, and the air seems actually heavy with great passionate waves of melody.

Much has been written about the troubled personal relationships between Stolz, Mariani, Verdi and his wife. That Stolz became Verdi's mistress has been both asserted and denied, but there is no doubt that the attentions he paid her between 1872 and 1876 caused pain to Giuseppina Verdi.

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ANDREW PORTER

Stolze, Gerhard (*b* Dessau, 1 Oct 1926; *d* Garmisch-Partenkirchen, 11 March 1979). German tenor. He studied in Dresden and Berlin, then in 1949 was engaged by the Dresden Staatsoper, where he made his début as

Augustin Moser (*Die Meistersinger*). From 1953 to 1961 he was a member of the Berlin Staatsoper. At Bayreuth he took minor roles in 1951, sang David in 1956, and from 1957 to 1969 sang Mime, a role he also recorded with success in Solti's *Ring* cycle and in which he made his Covent Garden début in 1960. He created roles in Egk's *Der Revisor* (1957, Schwetzingen), Erbse's *Julietta* (1959, Salzburg), Orff's *Oedipus der Tyrann* (1959, Stuttgart), the stage première of Martin's *Le mystère de la Nativité* (1960, Salzburg) and Klebe's *Jacobowsky und der Oberst* (1965, Hamburg). In 1968 he sang Loge at the Metropolitan. His musical intelligence and dramatic gifts specially suited him to such character roles as Herod, of which he made a notable recording under Solti, the Captain in *Wozzeck*, and Oberon in Britten's *A Midsummer Night's Dream*.

HAROLD ROSENTHAL/ALAN BLYTH

Stölzel [Stöltzel, Stözl], **Gottfried Heinrich** (*b* Grünstädtel, nr Schwarzenberg, Erzgebirge, 13 Jan 1690; *d* Gotha, 27 Nov 1749). German composer and theorist. He received his first music instruction from his father, a pupil of the Halle court organist Moritz Edelmann. In 1707 he went to Leipzig University, but felt himself drawn more towards the opera, recently reopened there, and to the collegium musicum (founded by Telemann and at that time directed by Melchior Hofmann). He proved to be a helpful copyist to Hofmann, who soon recognized his gifts as a composer. Stölzel's first works were performed under his teacher's name (Emanuel Kegel); they appeared only later under his own. In 1710 he went to Breslau, where he taught singing and keyboard in aristocratic circles. He also composed for the collegium musicum and produced his first dramatic work. A teacher of Italian with whom he was friendly recommended that he go to Italy to improve his composition; but he went next to Halle, wrote a pastorale for the court at Gera, and (through the negotiations of Johann Friedrich Fasch and Johann Theile) received a commission from the Zeitz court for which he composed three operas for the fair at Naumburg. Afterwards he received from both Gera and Zeitz offers of the post of court Kapellmeister, which he refused.

At the end of 1713 Stölzel went to Italy, meeting Francesco Gasparini, Alessandro Marcello, C.F. Pollarolo and Vivaldi in Venice, and Antonio Bononcini and Domenico Scarlatti in Rome. In Florence, where he was a guest of the court, he wrote numerous cantatas and a duet as his contribution to a gala concert. He is said to have refused offers to remain there for religious reasons. In 1715 he went to Prague, where he remained for three years; he took a lively part in the musical activities there, and composed dramatic works, oratorios, masses and instrumental music. He declined an offer of a position at the Dresden court, which would have included a study trip to France, and in 1717 he returned to Bayreuth, where he was commissioned to compose church music for the 200th anniversary celebration of the Reformation and other pieces to mark the duke's birthday.

By the beginning of 1718 Stölzel was Kapellmeister at the court at Gera, and on 24 February 1720 he was appointed to the same post at the court at Saxe-Gotha. For 30 years he held this appointment, which obliged him to compose for the church, the opera and other court festivities. He also executed commissions for the courts at Sondershausen and Gera. About this time he allowed some of his works to be copied, notably church cantatas, and his reputation grew. From the evidence of various applications to his patrons, it seems that Stölzel wrote the texts of his own vocal works. He acquired a wide reputation as a teacher and theorist, and in 1739 was elected a member of Lorenz Christoph Mizler's Societät der Musikalischen Wissenschaften.

The extent of Stölzel's reputation is reflected in the fact that Mizler placed him above J.S. Bach in his list of leading German composers. Bach himself valued Stölzel's music, and included his Partia in G minor (with his own trio added to the minuet) in *Das Clavier-Büchlein vor Wilhelm Friedemann Bach*. From the existence of transcriptions in the Leipzig Thomasbibliothek, now lost, it appears that Bach may have performed Stölzel's vocal music. Like that of many of his contemporaries (including Bach), Stölzel's music was increasingly forgotten during the later 18th century and an extensive collection of his manuscripts in Gotha was lost during the time of his successor, Georg Benda. Interest in Stölzel was reawakened in the 20th century with Arnold Schering's edition of the Concerto Grosso in D for quadruple orchestra; further new editions were largely confined to instrumental music. Not until 1965 was it possible to create a chronological catalogue of the cantatas based on morphological, palaeographical and stylistic criteria; it documents, among other things, 12 annual cantata cycles (including some double cycles).

Stölzel's only work printed in his lifetime is a treatise on canon. His other works on music theory are merely compilations, except for his *Abhandlung vom Recitativ*, the first major specialized treatise on recitative, which reflects his unrivalled superiority in this field, acknowledged by his contemporaries. Stölzel had a special preference for recitative with a number of voices which both alternated and combined. His work in general is marked, as is typical of the transitional period to which he belonged, by a contradiction between the traditional architectonic design and the new principles of form evolving within it. The traditional da capo aria, which he favoured, serves to provide development, imagery and contrast. Because Stölzel was so prolific over a short period there are inevitably superficialities in his work; but his best music shows skill in composition and richness of idea.

WORKS

STAGE

music lost; unattributed librettos may be by Stölzel

Narcissus (musikalisches Dramat or Drama, Stölzel), Breslau, 1711 or 1712; ?rev. version, Gotha, 1734–5
Valeria (Stölzel), Naumburg, 1712
Rosen und Dornen der Liebe (Pastorale), Gera, 1713
Artemisia (op or Spl, Stölzel), Naumburg, 1713
Orion (Stölzel), Naumburg, 1713
Venus und Adonis [Adonis] (musikalisches Dramat, Stölzel), Prague, 1715–17; rev. version, Altenburg, 1728–30
Acis und Galathea [Sie triumphirende Liebe] (musikalisches Dramat, Stölzel), Prague, 1715–17, lib *D-Bsb*; ?rev. version, Gotha, 1729
Das durch Liebe besiegte Glück (Stölzel), Prague, 1715–17
Diomedes, Bayreuth, 1718
Der Musenberg (Drama, Stölzel), Gotha, 1723
Die beglückte Tugend (Pastorale), Gotha, 1723
Hercules Prodicius, oder Die triumphirende Tugend (Dramat, Stölzel), Gotha, 1725, lib *Bsb*, *ALa*
Die Ernde der Freuden [Die Freuden-Ernde] (Pastorale), Gotha, 1727, lib *Ju*; ?rev. version, Altenburg, 1727
Thersander und Demonassa, oder Die glückliche Liebe (Pastorale), Gotha, 1733
L'amore vince l'inganno (dramma pastorale), Gotha, 1736, lib *US-Wc*

Endymion (musikalisches Schäfer-Spiel), Gotha, 1740, lib *D-Gs*
Die gekrönte Weisheit (Singe-Spiel), Gotha, 1742
Die mit Leben und Vergnügen belohnte Tugend (musikalisches Singe-Spiel), Gotha, 1744, lib *HAu*

SACRED VOCAL
music lost unless otherwise stated

Jesus patiens (orat), Prague, 1715/16
Caino, overo Il primo figlio mavaggio (orat), Prague, 1715–17
Die büssende und versöhnte Magdalena (orat), Prague, 1716
Die leidende und am Creutze sterbende Liebe Jesu (Passion orat), Gotha, 1720
Sechs Andachten aus der ... Historie des bitteren Leidens und Sterbens unsers allertheuresten Erlösers Jesu Christi (Passion orat), Gotha, 1723
Fall und Trost des menschlichen Geschlechts (orat), Gotha, 1724
Der für die Sünde der Welt gemarterte und sterbende Christus (Passion orat, B.H. Brockes), Gotha, 1725, *D-SHs*
Jesus, als der für das verlorene Schäflein leidend- und sterbende gute Hirte (Passion orat, G.H. Stölzel), Gotha, 1727, *Bsb*
O Welt! sieh hier dein Leben (Passion orat), Gotha, 1729
Ein Lämmlein geht und trägt die Schuld (Passion orat), ?Gotha, 1731, *Bsb*, *SHs*
Die mit Busse und Glauben ihren leidenden Jesus bis zum Grabe begleitende Seele (Passion orat), Gotha, 1737
Numerous masses (mostly Missae breves), incl. Missa canonica, ed. G. Poelchau (Vienna, 1820); Deutsches Te Deum; Mag; 2 Miserere; other works: principal sources *A-Wgm*, *Wn*, *D-Bsb*, *DL*, *GOl*, *LEm*, *Mbs*, *SHs*
442 cants., 10 fragmentary, music extant; 342 cants., text extant, music lost; 39 cants., title only extant, text and music lost; see catalogue in Hennenberg; incl. Liebster Jesu deine Liebe, A, vn, va, bc, ed. J. Bachmair (Leipzig, 1926); Aus der Tiefe rufe ich, Herr, zu dir, B, str, bc, ed. A. Adrio (Berlin, 1948, 2/1957); Kündlich gross ist das gottselige Geheimnis, chorus, SA, ob, str, bc, ed. in Organum, i/28 (Lippstadt, 1953); Lob und Danck chorus, T, ob d'amore, str, bc, ed. in Organum, i/29 (Lippstadt, 1954)

SECULAR VOCAL

82 cants., incl. 65 dramatic cants. for soloists, chorus, orch, written for courts at Gotha and Sondershausen, music for only 12 extant, *D-Bsb*, *SHs*: incl. Das durch himmlisches Schicksahl über allen Unbestand triumphirende Fürsten-Wohl, 1732, parodied as Glücklicher Zustand anmuthiges Leben; Fontinalia Schwarzburgica, 1732; Irene und Apollo, 1733 [?rev. of Die beschütze Irene, Altenburg, 1722, lost], parodied twice, 2nd as Sonne spiel in reinsten Lichte; Die Liebe als die Quelle aller fürstliche Ruhmwürdigkeiten 1734; Alles was sonst lieblich heisset [?rev. of Die Harmonie der Tugende, Gotha, 1725, lost]; Alles in einem, 1737; Was herrlich fürtrefflich und prächtig erscheinet, 1737; Aussnehmender Vortheil vortreffliche Krafft, 1737; Das mir angenehmster Sorge erfüllte Fürsten-Hertz, 1738
17 solo cants., all in *D-SHs*: 1 for B, str, bc; 16 for S, bc, incl. Die Rose bleibt der Blumen Königen, ed. R. Eitner, *MMg*, xvi (1884); see catalogue in Hennenberg

INSTRUMENTAL

Orch: Conc. grosso a 4 chori, *D-GOl*, ed. in DDT, xxix–xxx (1907/*R*); Conc. grosso, e, *Dl*; Conc. grosso, b, *S-Uu*; Conc. grosso, F, *D-Bsb*, *Dl*, ed. H. Winschermann (Wolfenbüttel and Zürich, 1963); Conc., g, ob, *D-SWl*; Conc., D, ob, *Dl*, ed. H. Töttcher (Hamburg, 1954); Conc., e, fl, *RH*, *S-Uu*; Conc., G, fl, *D-RH*; Conc., D, 2 ob d'amore, *RH*
Chbr: 3 qt, *D-Bsb*; *c*23 trio sonatas in *Bsb*, *Dl*, *S-Uu*, incl. e, ed. in Collegium musicum, lxxii (Leipzig, 1943); C, ed. G. Frotscher (Cologne, 1937); D, ed. G. Frotscher (Hamburg, 1957); G, ed. G. Frotscher (Hamburg, 1958); F, ob, hn, vn, bc, ed. in Collegium musicum, lxxix (Leipzig, 1952); G, ed. G. Hausswald (Heidelberg, 1955); c, ob, vn, bc, ed. in Collegium musicum, lxxvi (Leipzig, 1950); B♭, ed. in Collegium musicum, lxxxii (Leipzig, 1956); D, ed. in Collegium musicum, lxxxi (Leipzig, 1955); f, ed. in NM, cxxxiii (1937, 2/1959)
Enharmonische Sonata, F, hpd, in *Musikalisches Allerley von verschiedenen Tonkünstlern*, ii (Berlin, 1761–3), ed. E.W. Böhme (Kassel, 1936)
Partia, g, hpd, ed. in *J.S. Bach: Klavierbüchlein für Wilhelm Friedemann Bach*, Neue Ausgabe sämtlicher Werke, v/5 (Kassel, 1962)

WRITINGS

Practischer Beweis, wie aus einem ... Canone perpetui in hypodiapente quatuor vocum, viel und mancherley ... Canones perpetui à 4 zu machen seyn (1725)
Abhandlung vom Recitativ (MS, *A-Wgm*), ed. in Steger
Other theoretical writings in *D-Bsb*, *A-Wgm*, some lost

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FRITZ HENNENBERG

Stölzel [Stoelzel], **Heinrich David** (*b* Schneeberg, Saxony, 7 Sept 1777; *d* Berlin,16 Feb 1844). German musician and inventor. The only son of the municipal musician Christian Heinrich Stölzel, he learned to play the harp, cello, horn and trumpet equally well. He was a member of the Prince of Pless's private band and from early 1818 of the Royal Opera orchestra in Berlin, from which post he retired with a pension in 1829. At his death he left in poverty a widow and four children, including Moritz Carl Stölzel (*b* 1 Oct 1809), who became a painter.

By July 1814 Stölzel had demonstrated a horn with two tubular valves (then referred to as 'Röhrenschiebeventil' or 'Stopferventil', today called 'Schubventil' in German and 'piston Stoelzel' in French) fingered with the right hand, intending that this invention be applied to other brass instruments as well. His primacy was contested by Friedrich Blühmel (with the box valve), and the two men eventually joined forces, obtaining a ten-year Prussian patent for both the tubular valve and the box valve on 12 April 1818. Stölzel bought out Blühmel's rights for 400 thalers. In 1827 Stölzel also devised another type of valve, the Berlin piston (then called 'Röhrenventil', today 'Berliner Pumpventil' in German). Formerly attributed to Wilhelm Wieprecht, who only developed a variant in 1833, this type was later frequently used by Adolphe Sax in Paris, who called them 'cylindres'. In 1828 Stölzel's and Blühmel's separate applications for a patent of a rotary valve were refused, since it was only the general

principle of the valve as applied to brass instruments which was patentable but not the type of valve.

At first Stölzel built his valves himself. The Berlin firms Griesling & Schlott and, later, C.W. Moritz built his instruments. (Stölzel is also mentioned as a maker – 'Mechanikus' – in a price list published by A. Sunderlin in 1828, but no such instruments survive.) Very soon the model with two tubular valves was copied in Russia (by J.F. Anderst in 1825), England (by Metzler), and France (by Antoine (HALARY (ii)) and Labbaye in 1826 and 1827). Inexpensive cornets with tubular valves were made in France well into the 20th century.

For illustration *see* VALVE (i), fig.9.

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EDWARD H. TARR

Stolzenberg [Stolzenberger], **Christoph.** *See* STOLTZENBERG, CHRISTOPH.

Stolzer, Josip. *See* SLAVENSKI, JOSIP.

Stolzová, Teresa. *See* STOLZ, TERESA.

Stomius [Mulinus, Muling], **Johannes** (*b* Perlesreut, 1502; *d* Salzburg, 14 Jan 1562). German music theorist and composer. He had music lessons from an early age and was friendly with Hofhaimer. In 1530 he founded a private school in Salzburg, attended mainly by children of the aristocracy; in spite of his Protestant sympathies he remained its director for 32 years. His music treatise, *Prima ad musicen instructio* (Augsburg, 1537), intended for use in schools, takes as its chief subjects solmization, modes and mensural theory. He used in it a number of striking erudite terms: for example, he described the fugue as 'mimesis', a term which was not used again until the 17th century. A short final chapter sums up advice for the singer: as well as the usual rules of vocal performance, Stomius recommended that the singer determine the range of a piece in order to start at the right pitch, sing a few melodic phrases to establish the mode, and occasionally make a diminution for artistic effect on longer note values. As an example of the combination of different mensurations he printed a textless four-part piece by Isaac and as an example of a fugue Senfl's four-voice canon *Manet alta mente repositum*. Eight motets by Stomius survive (in *D-Rp*). Like most of the examples in the treatise they are limited to three-part settings and were clearly intended for the school choir. Some of them are reworkings of Lutheran hymn tunes.

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MARTIN RUHNKE

Stonard [Stoner, Stonerd, Stonnard], **William** (*b* ?Oxon., ?*c*1575; *d* Oxford, 1631 or later). English organist and composer. According to Anthony Wood he was probably descended from the Storey or Strover family of Watlington, Oxfordshire. In December 1608 he took the degree of BMus at Oxford, for which he wrote an eight-part hymn. At the end of the month he became organist and Master of the Choristers at Christ Church, Oxford; he held the post until his death. A layclerk of the same name was mentioned in accounts at Ely Cathedral from 1584 to 1630. The two were probably close relatives (unpublished information from Ian Payne).

WORKS

SERVICES

Evening Service (Mag, Nunc), full, *GB-Lbl* (wrongly dated 1558)
Evening Service (Mag, Nunc), full, *Och* (inc.)

ANTHEMS

Almighty and merciful God, music lost, text in J. Clifford, The Divine Services and Anthems (London, 1663, 2/1664)
Behold how good and joyful, verse, *GB-Lbl*
Be merciful unto me, O God, verse, *Ob* (inc.)
Hearken all ye people, verse, *Lbl*, ed. J. Morehen (St Louis, MO, 1966)
Hear, O my people, verse, *Cp* (inc.), *DRc* (inc.), *Lbl* (inc.)
Lord of all power and might, music lost, text in J. Clifford, The Divine Services and Anthems (London, 1663, 2/1664)
My God, my God, look upon me, verse, *DRc* (inc.), *Lbl* (inc.), *Y* (inc.)
Rejoice in the Lord, O ye righteous, music lost, text in J. Clifford, The Divine Services and Anthems (London, 1663, 2/1664)
Sing unto God, all ye kingdoms, verse, *Cp* (inc.), *Lcm* (inc.), *Ob* (inc.)
When the sorrows of hell, verse, *Cp*, *DRc* (inc.), *Ob* (inc.), text in J. Clifford, The Divine Services and Anthems (London, 1663, 2/1664)

OTHER WORKS

Hymn, 8vv, lost
2 catches, 1652[10]: Cuckoo, 3vv, Ding dong bell, 4vv
In Nomine, *GB-Ob*, doubtful, attrib. William Stannar

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NORMAN JOSEPHS/JOHN MILSOM

Stone [Stane, Stoue] (*fl c*1440–70). Composer, presumably English. He is known from two antiphon settings and a fragmentary motet (a 'Deo gratias' substitute). The presence of this last piece in the Archivio di Stato, Lucca, strongly suggests that its composer was the 'Stane' mentioned by John Hothby in a list of excellent composers, 'many of whom are still alive' (*Dialogus in arte musica*, written in Lucca in the late 1470s; ed. in CSM, x, 1964). Stone's music is all in duple metre, and its edgy rhythms and often awkward gait suggest that he was a younger contemporary of Walter Frye; other stylistic traits recall the music of Plummer. He might conceivably have been John Stone, the well-known chronicler of Christchurch, Canterbury (*d* 1480), whose writings show some interest in music. A more likely identification, though, is with the John Stone who joined the Chapel Royal of Edward IV in 1465 or 1466 and was still there in 1468. The tenor of *Ibo mihi* has its chant almost unornamented, yet in fast-moving rhythms indistinguishable from the freely composed voices – a unique experiment.

WORKS

Deo gratias agamus, ?4vv, *I-La* 238 (frag.)
Ibo mihi ad montem myrrhe, 3vv, *MOe* α.X.1,11 (Sarum ant chant in iii)
Tota pulchra es, 3vv, *MOe* α.X.1,11 (ant chant not used)

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BRIAN TROWELL

Stone, Carl (Joseph) (*b* Los Angeles, CA, 10 Feb 1953). American composer and radio producer. He studied composition with Tenney and Subotnick at the California Institue of the Arts (BFA 1975), where he became involved with experimental and electro-acoustic music. From 1974 he resided in Los Angeles, working for the Independent Composers Association and as director of KPFA radio, for which he produced numerous concerts of experimental and contemporary music. He has also served as president of the AMC.

In the 1980s he developed a reputation as an innovative and avant-garde performer of live electronic and computer music. Most of his compositions are performed in real time and involve processing devices. He has travelled and performed widely, especially in Japan where his work is particularly esteemed; a grant from the Asian Cultural Council took him to Japan for six months in 1989 for research purposes, and while there he also performed and lectured in several cities. Many of his works describe a gradually unfolding process, but often in reverse of the expected. The opening passage of *Shing kee* (1986), for example, initially sounds like a highly processed *musique concrète* study but very gradually (over 15 minutes) reveals itself as a fragment of a Schubert lied sung by a Japanese pop singer. A careful and thorough scrutiny of an isolated musical artefact (usually not revealed until the end) is of central importance to his compositional thought. His work has found favour with choreographers such as Ping Chong and Bill T. Jones. Many of his compositions are named after favourite oriental restaurants or dishes.

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(*selective list*)

all electro-acoustic

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Principal publisher: Electro-Acoustic Music

Principal recording companies: EMI, New Albion, Sony

INGRAM D. MARSHALL

Stone, John. English chronicler, who may be identifiable with the composer STONE.

Stone, Joseph (*b* Worcester, MA, 20 March 1758; *d* Ward [now Auburn], MA, 2 Feb 1837). American composer and tunebook compiler. He was briefly a private in the Continental Army, and then worked as a surveyor and a bookbinder. He served his town in many capacities including selectman, town clerk (for 24 years), justice of the peace, representative to the Constitutional Convention in Boston (1787) and representative to the Massachusetts General Court (1806–7). After a conversion experience in 1810 he joined the Baptist Church, and in 1816 the Congregational Church, and he built an extensive collection of books on religious and moral topics that would form the nucleus of Ward's first public library.

Between 1785 and 1836 Stone wrote hundreds of poems and hymns, mostly devotional in character and precisely dated, and he set many of these to music. His 14 extant manuscript collections of original poetry and music establish him as the most prolific American composer of his generation. His one published tunebook, *The Columbian Harmony* (n.p., [1793]), which he co-compiled with Abraham Wood of nearby Northboro, Massachusetts, contains 43 of Stone's compositions, including several large, vigorous fuging tunes that are typical of his earlier style. A dozen pieces by Stone found their first printings in other tunebooks of the 1780s and 90s, and a *Memoir of Joseph Stone* published in 1838 brought eleven more tunes into print, these written in the plain, homophonic style that characterizes his later music. Most of Stone's manuscript music and poetry is held in *US-LAur*; his portrait (by Zedekiah Belknep) is at the Auburn (MA) Public Library.

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NYM COOKE

Stone, Kurt (*b* Hamburg, 14 Nov 1911; *d* Wilmington, NC, 15 June 1989). American music editor and musicologist of German birth. He studied at Hamburg University and at the Royal Danish Conservatory in Copenhagen, where he graduated in 1937. He taught in Hamburg and Copenhagen and, after moving to New York in 1938, he was a teacher at the Dalcroze School of Music. From 1942 he worked in music publishing with various firms, notably Associated Music Publishers, G. Schirmer, Alexander Broude and Joseph Boonin, and produced 50 editions of his own. He was particularly concerned with American music, but also prepared a number of editions of Renaissance and Baroque music. In 1971 he established the Index of New Musical Notation at New York Public Library which led to his writing *Music Notation in the Twentieth Century: a Practical Guidebook* (New York, 1980). His writings include articles on publishing and on contemporary music; with his wife, Else, he also edited *The Writings of Elliott Carter* (Bloomington, IN, 1977).

PAULA MORGAN

Stone, Lew [Louis] (*b* London, 28 May 1898; *d* London, 12 Feb 1969). English bandleader, arranger and pianist. He wrote scores for Bert Ralton's band and rapidly became known as one of the most inventive arrangers of his time, blending elements of jazz, symphonic and commercial music within single arrangements. From 1927

he provided several outstanding arrangements for Ambrose's band, introducing a rhythm string section. He joined Roy Fox in 1931. He first led a band in 1932, at the Monseigneur Restaurant, and later formed his own band there with exceptionally good players and the singer Al Bowlly. The band recorded and broadcast regularly. Stone was musical director for British and Dominion Films (1931–5) and the British National Film Company (1936–9), appearing with his band in several films including *Bitter Sweet* and *The Little Damozel*. He also played in clubs, theatres, restaurants etc., made recordings and broadcast, latterly with a sextet (1959–67). His best recordings include a darkly textured arrangement of Reginald Foresythe's *Garden of Weed* (1934) and numerous settings for the singing of Bowlly such as *Just let me look at you* and *Isle of Capri*. He was musical director in London for such musicals as *On your Toes* (Rodgers and Hart, 1937) and *Annie Get your Gun* (Irving Berlin, 1947–9). During his last years he ran an agency. He wrote *Harmony and Orchestration for the Modern Dance Band* (1935, 2/1944).

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ALYN SHIPTON

Stone, Robert (*b* Alphington, Devon, 1516; *d* London, 2 July 1613). English composer. His will mentions both his birthplace and his boyhood at Exeter Cathedral. He was probably the man sworn as probationary vicar choral at Wells on 16 August 1542. A list endorsed on 3 April 1546 records him as a member of the Chapel Royal, apparently as yeoman, a position he later held at the coronation of Edward VI. He was promoted to Gentleman before Edward VI's death. He was still an active member of the chapel at the turn of the century. He was fourth in order of seniority (senior to Byrd) at the coronation of James I, and he regularly attended business meetings of the chapel choir at this time. The Cheque Book of the Chapel Royal records his death at the age of 97; in his will he left a house in Alphington. His popular setting of the Lord's Prayer dates from about 1550, and was published by John Day in his *Certaine Notes* (1565). It is notable for its freely rhythmic structure, suggestive of the late 16th-century French technique of *vers mesuré*.

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PETER LE HURAY/ANDREW ASHBEE

Stone, William Henry (*b* London, 8 July 1830; *d* London, 8 July 1891). English physician and amateur musician. The son of a rector of Spitalfields, he read classics at Oxford, then medicine in London and Paris. After a brief period of work in Trinidad he returned to London, where he had a distinguished medical career. He was a brilliant scholar, and his interests extended to physics and music; he was also an enthusiastic amateur performer on instruments of the clarinet and bassoon families. He lectured on acoustics at Trinity College of Music in London, and his publications ranged from papers on medical subjects (including the Harveian Oration of 1887) and electricity to textbooks on acoustics and contributions to *Grove1*. These articles on wind instruments are over conservative in tone (e.g. that on Boehm) and have since been shown to contain factual errors. He wrongly identified the oboe da caccia as a small bassoon or tenoroon, examples of which he had in his collection and on which he performed Bach parts written for the former instrument. He also claimed credit for the development of the wide bore version of the double bassoon first invented in 1847 by Haseneier of Koblenz as the 'contrabassophon'. He introduced one into England, playing it at the Handel Festival of 1871; subsequently Morton based his version of the instrument on it. Stone's collection of instruments is in the Bate Collection at Oxford.

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Elementary Lessons on Sound (London, 1879)

WILLIAM WATERHOUSE

Stoner [Stonerd], **William.** *See* STONARD, WILLIAM.

Stone Roses, the. English rock group. Formed in Manchester in 1985, its most consistent line-up was Ian Brown (*b* Manchester, 20 Feb 1963; vocals), John Squire (*b* Manchester, 24 Nov 1962; electric guitar), Reni (Alan Wren; *b* Manchester, 10 April 1964; drums) and Gary 'Mani' Mounfield (*b* Manchester, 16 Nov 1962; bass guitar). In the second half of the 1980s and early 90s Manchester was the focus for many important musical developments within British popular music, and The Stone Roses helped to revitalize the guitar-based indie scene after the demise of The Smiths in 1987. They played a distinctive brand of 1960s-influenced psychedelic guitar-based pop that also incorporated the newer dance styles such as hip hop. Like their contemporaries The Happy Mondays, The Stone Roses were at the centre of Manchester's rave or 'baggy' (so-called because of fans' predilection for flared trousers) culture, and helped revolutionize the sound of British indie music, making it danceable and melodic. Their eponymous début album (Silvertone, 1989), which contained the single *She Bangs the Drums*, is regarded as a classic of its time. The single *Fool's Gold* (1988) was their apogee, with its shuffling rhythm, James Brown-influenced drum pattern (*see* BREAKBEAT) and trademark deadpan vocals from Ian Brown. After years of legal problems The Stone Roses released a second album, *Second Coming* (Geffen, 1994), by which time their brand of music was firmly in the mainstream. Squire left in 1996 to form The Seahorses, while The Stone Roses finally disbanded later that year, with Reni joining Primal Scream.

DAVID BUCKLEY

Stoning [Stoninge, Stonynge, Stoninges], **Henry** (*fl c*1600). English composer. He was described by Anthony Wood as 'a noted musician living in [the] reign of Queen Elizabeth [and] king James I'. Three five-part works for consort are in *GB-Lbl* Add.31390 – a *Miserere*, a *Browning* and an In Nomine (which is also in *GB-Ob* Mus.Sch.D.212–16, as is a simpler, four-part In Nomine; all ed. in MB, xliv, 1979). The *alternatim* Latin *Magnificat* attributed to Stonings/Stenings in *Lbl* Add.17802–5 may be by Oliver Stoning (*d c*1563), a cleric with Lichfield and Windsor connections who was possibly Henry's father.

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NORMAN JOSEPHS/DAVID MATEER

Stonnard, William. *See* STONARD, WILLIAM.

Stop. A term indicating 'blocking/unblocking'.

(1) In usage from about 1500, to block (or close) tone-hole(s) on a woodwind instrument with finger(s) or key(s) to alter the pitch produced. Also (now obsolete) the hole itself or the metal key used to close it.

(2) To block off a portion of a string or strings of a bowed or plucked string instrument: a 'full stop' (from 1530) meant the fingering of all strings to produce a chord; 'double (triple, etc.) stopping' is the simultaneous playing of two or more strings; *see* MULTIPLE STOPPING.

(3) A specific rank, or multiple ('compound') ranks of organ pipes (from *c*1500). *See* ORGAN STOP and REGISTRATION, §I; *see also* ACCESSORY STOP; COMPOUND STOP; MACHINE STOP; MIXTURE STOP; MUTATION STOP; SOLO STOP; SPEAKING STOP; and TOY STOP.

(4) [drawstop, draw-stop, stop-lever] (Fr. *tirant*, *tirant de registre*; Ger. *Registerknopf*, *Registerzug*; It. *tiro*). The mechanism in an organ that moves a SLIDER to put on and off a rank of organ pipes. The use of the word 'stop' in this sense in English (as opposed to a cognate of 'register' or 'tirant' in other languages) suggests that it might have its origin either in the resemblance of the slider's many holes to the tone-holes of a woodwind instrument, or in the origin of the slider itself in its present form (from the late 14th century onwards) as a means by which the organist might selectively prevent some ranks of a multi-rank organ from sounding. Some Flemish and other organs exist where stop-knobs have to be pulled out to silence ranks of pipes, so perhaps English stop-knobs were once similarly arranged. The present, practically universal convention of using draw-stops (i.e. stops that are pulled to open sliders) leaves the English word linguistically stranded, like 'downs' (for hills) or 'dikes' (for ditches).

The use of the same term for ranks of pipes and the mechanism which might control them has led to difficulties of interpretation, as in the much-debated phrase in the 1519 contract at All Hallows Barking by the Tower, City of London, whose organ was to have 'as fewe stops as may be convenient'. However, if it is understood that 'fewe' and 'convenient' are legal-clerkly terms for 'a small number' and 'congruent/accordant' respectively, then the meaning of the phrase becomes clear: 'as many/few stops as there are ranks'. This phrase emphasises an aspect of the typical late 16th-century English organ: that it did not contain compound ranks, and was therefore musically more sophisticated, if smaller, than the *Blockwerk*-based organ.

The posthumous inventory of Henry VIII's instruments, made 14 September 1547, refers to 'Stoppes', 'halfe Stoppes' (i.e. bass or treble parts of ranks separately controlled) and 'one hole Stoppe' in the modern way.

COUPLER and other mechanisms (e.g. tremulants, accessories, toy stops) are also often controlled by draw-stops in organs.

(5) The hand-lever or knob that takes off (or puts on) a set of harpsichord jacks or other accessory mechanism on a string keyboard instrument (1780). On later harpsichords and early pianos, these stops might also be operated by knee-levers or pedals (*see* PEDALLING). COUPLER mechanisms on harpsichords are also often controlled by such stop-knobs. *See* REGISTRATION, §II; *see also* ARPICHORDUM STOP; BASSOON STOP; BUFF STOP; JANISSARY STOP LUTE STOP; LUTHÉAL; MACHINE STOP, (1); MODERATOR; and PANTALON STOP.

MARTIN RENSHAW

Stop-list. *See* SPECIFICATION.

Stopped Diapason. *See under* ORGAN STOP.

Stopped flute ensemble. A term used to designate an ensemble based on sets of end-blown flutes closed (i.e. stopped) at their distal ends by natural nodes or by movable tuning plugs. They are mostly single-note flutes, each blown by one man while dancing, accompanied by drumming and singing. Scholars of African music have frequently used the terms 'reed-pipe' or 'reed-flute' for such instruments, but the flutes can be made of material other than reeds (e.g. bamboo, olyra latifolia, papya stalks or clay), and the term 'reed-pipe' is best restricted to pipes fitted with a vibrating reed or reeds at one end. Ensembles of panpipes such as those played in the Solomon Islands, parts of Africa (e.g. the *nyanga* ensembles of Mozambique) and South America could also be included in this term since each panpipe is essentially a raft or bundle of stopped flutes. Cone-flute ensembles, such as those used in the court music of several of the former kingdoms of the inter-lacustrine area of east-central Africa, though obviously related to stopped flutes in musical style as well as organologically, often include instruments with one or more finger-holes and a small vent (also fingered) at the bottom end.

The music of the true stopped flute ensemble has fascinated observers in Africa since Vasco da Gama reported them during his exploratory voyage around the tip of southern Africa in 1497. Kirby (1933) documented this and other accounts and mapped the distribution of such ensembles in southern Africa (see also Cooke). Further north, in eastern parts of Zaïre, the occasional use of these ensembles by Mbuti pygmies (see Demolin) and Tetela children has been reported. They are also found in Mozambique, Zambia (if panpipe ensembles are included), along the line of the western rift valley into Uganda and the Sudan, and as far north as Ethiopia (where they are played in the central highlands and by Cushitic-speaking peoples in the south). The western limit appears to be Chad (where Brandily reported finding ensembles of fana flutes made from unbaked clay) and the nearby areas of both Nigeria and Cameroon (Nikiprowetzky). However, stopped flute ensembles are not as widespread in Africa as the trumpet ensembles that are played in a similar manner and whose music serves similar purposes. Outside Africa stopped flute ensembles have been reported in Lithuania and some of the Pacific Islands, including the Philippines.

The ensembles of Africa and elsewhere have many common aspects. Since each flute usually can play only one pitch, the ensembles generally perform in hocket style, like many African trumpet ensembles. This performing technique results in pieces that can hardly be considered simply as representations of single melodies. The use of 'harmonic equivalents' (see Blacking) and a considerable amount of apparent improvisation within

the constraints of a basic pattern produce descending series of chord progressions (the Ethiopian ensembles appear to be exceptions in this last respect). Only men and boys may play; where women participate in the dancing they usually make their own circle around that of the males. The dances are central to the musical and social life of the peoples who perform them: for example, the *tshikona* flute dance of the Venda of the Transvaal is considered their 'national' dance (*see* SOUTH AFRICA, §I, 3), the *eluma* dance of the Amba of western Uganda brings together all the men and youths of an extended family and serves to strengthen kinship bonds; and the *embilta* (notched flute) dances of Ethiopia are focal points of weddings, funerals and other family gatherings.

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PETER COOKE

Stopped notes (i). On string instruments, notes sounded with the string pressed hard to the fingerboard – or, in the case of fretted instruments, against a fret – as opposed to those produced by the full length of the string (*see* OPEN STRING). The terms double, triple or MULTIPLE STOPPING are used to describe bowing on several strings at once, even when open strings are involved.

PHILIP BATE/MURRAY CAMPBELL

Stopped notes (ii). On the HORN, notes which are obtained by closing the bell to a greater or lesser degree with the hand. In normal horn playing, the right hand is partially inserted into the bell, leaving a gap about 40 mm wide; in this position the hand not only supports the instrument, but significantly influences its tuning and timbre. Pushing the wrist forward, so that the palm partly closes the gap, lowers the pitch of each natural note to an extent which decreases as the harmonic number of the natural note concerned increases. On a horn in F, almost complete closure of the bell lowers each natural note in the middle range of the instrument by about a semitone; if the corresponding motion of the hand is accompanied by a slight increase in lip tension there is an upward transition to the next harmonic, and thus a net rise in pitch of one semitone (*see also* HORN, §2(iii)). Despite an inevitable change in tone quality between stopped and unstopped notes, this technique allows a skilled player of the valveless natural horn to sound a fairly even chromatic scale over about an octave and a half, from the 4th harmonic upwards. On the valved horn, stopped notes are sometimes demanded because of their special timbre. Stopping should be clearly distinguished from muting (*see* MUTE, §2(ii)); although a transposing horn mute is available which raises the effective sounding pitch in the same manner as hand stopping, the normal horn mute alters the timbre without changing the pitch. Hand stopping may also have been used on coiled natural trumpets in the 17th and 18th centuries.

PHILIP BATE/MURRAY CAMPBELL

Stopped pipe. In the terminology of organ building, a flue pipe in which the end remote from the mouth is closed by a movable stopper or airtight cap. This provides a means of tuning.

In general, a stopped pipe is any tube that communicates freely with the ambient air at one end and is completely closed at the other. The AIR COLUMN in such a tube will vibrate with an antinode at the open end and a node at the closure. The fundamental is approximately an octave lower than that given by a pipe of equal dimensions open at both ends, and its wavelength is four times that of the tube itself. The harmonic series of a stopped pipe lacks the even-numbered partials; OVERBLOWING begins a 12th above the fundamental. Because it shows this characteristic the clarinet is sometimes loosely termed a stopped pipe. Among folk instruments the stopped pipe is represented by many end-blown flutes of varying degrees of sophistication.

PHILIP BATE

Stopping (i). A technique used in playing the HORN. *See also* STOPPED NOTES (ii).

Stopping (ii). *See* MULTIPLE STOPPING.

Stop-time. A technique used to focus attention on a singer or an instrumental soloist. An ensemble or pianist repeats in rhythmic unison a simple one- or two-bar pattern consisting of sharp accents and rests, while the soloist takes command. Metre and tempo remain intact; only the texture of the accompaniment changes. An unusual instance in ragtime may be found in Scott Joplin's *Ragtime Dance* (1906). The technique is common in jazz; famous examples occur during Johnny Dodds's clarinet solos on King Oliver's two recorded versions of *Dipper Mouth Blues* (1923, Gen.; OK) and Louis Armstrong's trumpet solo on *Potato Head Blues* (1927, OK). A more recent type of stop-time occurs in urban blues and related popular genres where, in the four opening tonic bars of the 12-bar blues progression, the group places a heavy accent on the downbeat of each bar and then gives way to the singer.

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BARRY KERNFELD

Stoquerus, Gaspar (*fl c*1570). German theorist, active in Spain. Originally his name was probably Caspar Stocker. He resided in Italy (chiefly, it would seem, in Venice) before going to Spain. There he attended lectures by Francisco de Salinas at the University of Salamanca (Salinas first lectured there in 1567) and referred to him as his teacher. His two treatises (both ed. in GLMT, v, 1988) seem to have been written about 1570 and survive in a single manuscript copy. The more substantial of the two, *De musica verbali libri duo*, is unique in music theory in being, so far as is known, the only work devoted exclusively to text underlay; appended to it is a much

briefer treatment of solmization. In discussing text underlay Stoquerus drew and expanded on the ten rules laid down by Zarlino (*Le istitutioni harmoniche*, 1558, book 4, chap.33); to these he added the concept of obligatory rules (so indispensable as to demand attention by all) and optional ones (to be followed by those intent on a more meticulous coordination of pitches and syllables), and he distinguished between the practices of 'ancients' (the Josquin generation) and 'moderns' (Willaert and his school). He established 15 rules, five obligatory, five optional for earlier composers and five optional for moderns; some were additions, others exceptions, to the Zarlino canon. He provided a rational explanation of them as conforming to nature and the dictates of logic and as applicable to all forms of music, sacred and secular. They exist before the act of composition; hence the *a priori* necessity of complying with them. Stoquerus detected a gradually increasing readiness to observe them from one generation to the next, so that by Willaert's time the exceptions to the rules seemed to have disappeared and the practice had become standardized to meet the demands of the 'natural judgment' of the ear. Stoquerus's treatise also provides valuable information about the origins of Willaert's *Musica nova*.

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DON HARRÁN

Storace, Bernardo (*fl* mid-17th century). Italian composer. All that is known of Storace's life derives from the title-page of his sole collection of music: in 1664 he was *vicemaestro di cappella* to the senate of Messina, Sicily. Since the music was published in Venice and seems more akin to that of northern Italy than to that of the Neapolitan-Roman school, it may be inferred that he originated in the north. It is not known whether he was an antecedent of the Storace family active in England at the end of the 18th century.

Storace's surviving music is all contained in his *Selva di varie compositioni d'intavolatura per cimbalo ed organo* (Venice, 1664/Rin *Archivum musicum: collana di testi rari*, xiii (Florence, 1979); ed. in CEKM, vii, 1965). It is an important link between that of Frescobaldi and Pasquini. He concentrated on larger structures in the form of variations on bass patterns. One group of nine, including variations on passamezzo, romanesca, *spagnoletta*, *monica* and Ruggiero patterns, features longer patterns of up to 24 bars, while the other group, comprising four passacaglias and a ciaccona, involves brief four-bar patterns repeated many times. In the former some variations (*parti*) are marked 'gagliarda' and 'corrente'. The passacaglias are divided into *partite*, each consisting of a number of statements of the bass distinguished in metre or mood or, most notably, by tonality, with sequences of keys such as D–A–E–B minor and F minor–B♭ minor–E♭. These sequences are connected by brief modulating passages marked 'passa ad altro tono' pointing up Storace's grasp of tonality. Significantly the pieces are the first to be designated as being on *Alamire*, *Csolfaut* etc., rather than on the traditional ecclesiastical tones still used by Frescobaldi. Altogether Storace wrote some 320 four-bar phrases on some form of descending tetrachord.

Storace's two toccatas, each followed by a canzona, are less dynamic and passionate than those of his Neapolitan and Roman predecessors. They are much briefer, smoother and more consonant and dwell only on tonic, dominant and subdominant harmonies. The two ricercares are more striking, especially the first, which has three sections, each on a separate theme, followed by a fourth section in which the three themes are combined; the first is that used by Frescobaldi as the opening theme of his *Ricercare con l'obbligo di cantare la quinta parte senza tocarla* in his *Fiori musicali* (Venice, 1635). The volume also includes four dances, and the final piece is a very long Pastorale with the most ingeniously contrived repeated patterns and variations in texture and mood, all over a D pedal.

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BARTON HUDSON

Storace, Nancy [Ann Selina; Anna] (*b* London, 27 Oct 1765; *d* Dulwich, 24 Aug 1817). English soprano, the daughter of Stefano Storace, an Italian double bass player, translator of Italian opera into English and adapter, and sister of STEPHEN STORACE. A vocal prodigy, she appeared in Southampton in 1773 as 'a Child not eight Years old'; her first London concert was at the Haymarket Theatre in April the following year. About this time she began lessons with Venanzio Rauzzini, in whose opera *L'ali d'amore*, on 29 February 1776, she created the role of Cupido. She also studied with Antonio Sacchini. In 1778 she followed her brother to Italy. She began her operatic career in 1779 in Florence where she took small roles in *opera seria*. This was followed by appearances in revivals of comic opera (1780–81) in which she took both *prima seria* and *prima buffa* roles. In 1782 she sang in Milan, Turin, Parma, Rome and Venice. The first opera composed for her specifically was one of the most acclaimed of its time, Sarti's *Fra i due litiganti il terzo gode* (1782, Milan).

Her growing celebrity, which Kelly witnessed in Venice where he sang with her, caused the Viennese ambassador to Venice, Count Giacomo Durazzo, to engage her for the newly organized Italian opera in Vienna in 1783. The company's first opera was Salieri's *La scuola de' gelosi*. Storace sang the Countess, a role she had sung in Venice a few weeks earlier. During her first season at the Burgtheater, Storace sang in half of the 14 productions; that year she received the highest salary in the company. On 21 March 1784 she married the composer J.A. Fisher, but he apparently treated her cruelly and they soon parted; she gave birth to a child in early 1785, but it died after only a few months. Her years in Vienna (1783–7)

are important for the roles that major composers (Paisiello, Martín y Soler, Salieri, Mozart) created for her. Her early vocal training and her experience in serious opera in Italy had helped her acquire vocal and dramatic resources that she could integrate into her comic performances; composers responded with roles of stylistic richness and variety. Her vocal qualities can be inferred from her music in the greatest operas written for her, Mozart's *Le nozze di Figaro* and Martín y Soler's *Una cosa rara* (this latter the greatest popular triumph of Viennese music theatre). Both Susanna and Lilla exploit her dramatic talents and display her preference for melodies within a limited vocal range (with occasional and modest bravura flourishes) and in *nota e parola* style. Similar vocal writing is found in Mozart's other compositions for Storace, which include a single aria from the aborted *Lo sposo deluso* and the concert aria 'Chi'io mi scordi di te . . . Non temer amato bene' (for her farewell concert). In Vienna Storace also met Haydn, in whose oratorio *Il ritorno di Tobia* she sang in 1784.

In February 1787 Storace, her mother, the composer Thomas Attwood and Michael Kelly left for London where on 24 April she appeared in Paisiello's *Gli schiavi per amore* at the King's Theatre, Haymarket, for which she was provided additional arias by her brother, Corri and Mazzinghi. Stephen wrote that his sister 'has had great opposition from the Italians – who consider it as an infringement on their rights – that any person should be able to sing that was not born in Italy'. After the King's Theatre burnt in 1789 she moved to Drury Lane to join her brother for the 1789–90 season. She launched an extensive career in English opera on 24 November 1789 with her appearance as Adela in her brother's *The Haunted Tower*, for which she received top billing (unusual for a woman on London playbills); its great success was in large measure due to its prima donna and her large-scale italianate piece, 'Be mine tender passion'. Other leading roles in operas by her brother included Margaretta in *No Song, no Supper*, Lilla in *The Siege of Belgrade* and Fabulina in *The Pirates*. There is reason to think she had a close relationship with the Prince of Wales in the early 1790s, when he, the Duke of Bedford and the Marquis of Salisbury attempted to hire her for their secret court theatre at the Pantheon concert hall in Oxford Street (see Price, 1989, pp.66ff). She sang at the King's Theatre for a season in 1793.

Storace also took part in the Handel Festival at Westminster Abbey in 1787. Mount Edgcumbe, who heard her at this and subsequent performances at the Abbey, commented that 'in that space, the harsh part of her voice is lost, while its power and clearness filled the whole of it'. In addition to her many appearances in oratorios in London, she also sang in Salisbury in 1787 in a benefit concert for her early teacher Joseph Corfe, and in 1790 she sang in Bath with Rauzzini, the first of several concerts that continued over seven years. She contributed arias to a number of concerts organized by Salomon for Haydn in 1791 and again in 1795. Other oratorio and concert appearances included Salisbury (in 1792 and 1796, the latter another benefit for Corfe), Hereford (1792), Bristol (1793), Manchester (1794) and Liverpool (1794).

After her brother's death in 1796 she left Drury Lane and returned briefly to the King's Theatre before she and her lover, the tenor JOHN BRAHAM, left for a tour of the Continent in 1797. She was present at a rehearsal of Haydn's *The Seasons* in Vienna in 1801. A son, Spencer, was born in London in 1802. Her farewell performance, and that of her friend Kelly, was at Drury Lane in *No Song, no Supper* in 1808. She and Braham parted on acrimonious terms in 1816 and she died a year later.

After her death in 1817 Storace was underpraised by English writers. Burney called her 'a lively and intelligent actress' but said her voice had 'a certain crack and roughness' and 'a deficiency of natural sweetness'. Mount Edgcumbe wrote that she was unfitted for serious opera and was undoubtedly most successful in comic parts: 'In her own particular line . . . she was unrivalled, being an excellent actress, as well as a masterly singer'. These evaluations suggest that it could not have been her virtuosity or purity of tone that made her voice so compelling to composers but rather that her intelligence, vivacity and charm inspired some of the most vocally and dramatically incisive music of its time.

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PATRICIA LEWY GIDWITZ, BETTY MATTHEWS

Storace, Stephen (John Seymour) (*b* London, 4 April 1762; *d* London, 15 or 16 March 1796). English composer. His father, Stefano (later Stephen) Storace was an Italian double bass player, who was working in Dublin in 1750, and in London by 1758. His mother (née Elizabeth Trusler) was a daughter of the owner of Marylebone Gardens. After learning the violin and harpsichord as a youth, he was sent to the S Onofrio Conservatory in Naples to study composition. Thomas Jones, a painter who took him on sketching expeditions around Naples in the late 1770s, indicated that Storace treated his studies lightheartedly. His parents and his younger sister, NANCY

STORACE, visited him in late 1778, before the whole family travelled in Italy. By autumn 1779 he and his sister were performing in Florence, she singing, he playing second harpsichord at the opera house. In Livorno they met the Irish tenor Michael Kelly, who became their friend and colleague and whose memoirs include many anecdotes about the Storace family. Storace's earliest known composition, *Orfeo negli elisi*, a cantata for two voices (now lost), was from this time.

In the early 1780s Storace returned to England, where he tried to settle in both London and Bath. His earliest published works were songs and chamber music from this period, but his later output was to be mainly operatic. He made several trips to Vienna, where his sister was employed as a singer. His two *opere buffe*, *Gli sposi malcontenti* (1785, Vienna) and *Gli equivoci* (1786, Vienna), were probably commissioned through Nancy's influence on Emperor Joseph II. Storace was in Vienna for the premières of these two operas, in both of which his sister and Michael Kelly sang. The Storaces became friends of Mozart and invited him to London, but this plan never came to fruition. Although Storace was clearly influenced by Mozart, there is no evidence that he was Mozart's pupil, as is sometimes claimed. On 20 February 1787, a few days before he was due to return permanently to London, Storace was briefly jailed for disorderly behaviour. He described the incident in a letter from prison to J. Serres, a friend in London.

Back in London, both Stephen and Nancy Storace joined the Italian opera company at the King's Theatre. In 1787 they made their London operatic débuts in Paisiello's *Gli schiavi per amore*, he as director. Storace's Italian opera for London, *La cameriera astuta*, lasted for only a few performances. In the same year he sued the publishers Longman & Broderip for printing his substitute aria 'Care donne che bramate' without permission, and eventually won his case. In the summer of 1788 Storace joined the Society of Musicians, sponsored by Samuel Arnold. On 23 August he married Mary Hall, daughter of John Hall, historical engraver to the king. Their only surviving child, Brinsley John, died in 1807.

By the beginning of the 1788–9 season, Storace had moved to Drury Lane, where Thomas Linley (i), the house composer and a family friend, seems to have happily delegated his responsibilities. (Storace never officially became composer to the theatre because Linley, a part-owner, retained his title until his death only shortly before Storace's.) For his first project, Storace worked with James Cobb, Linley's librettist, in using Dittersdorf's *Doktor und Apotheker* as the basis for an afterpiece. In the following season they followed that success with a full-length opera, *The Haunted Tower*.

For the rest of his career Storace composed almost entirely for the Drury Lane company, usually collaborating with Cobb for mainpieces and with Prince Hoare for afterpieces. Storace and Hoare first worked together on *No Song, No Supper* (1790). All of their afterpieces were first staged as benefits for Storace's principal singers – Nancy Storace and Michael Kelly, and their less distinguished partners, John Bannister and Anna Maria Crouch – and subsequently adopted into the repertory of the theatre. Storace derived his own income from sharing benefit nights with his librettists and by selling the copyright of his music to publishers – normally his operas were published in vocal score as soon as they were established as successes on stage.

Several of Storace's works were composed for specific occasions. *Poor Old Drury*, a prelude with songs by Storace, was produced when the Drury Lane company moved to the King's Theatre in 1791. (They were without their own theatre for almost three years while it was rebuilt.) In the 1792–3 and 1793–4 seasons Storace again directed Italian operas at the King's Theatre, along with Michael Kelly. He wrote his own serious English opera *Dido, Queen of Carthage* (1792) for performance by the Drury Lane company there, but it was a failure. Another occasional work was the afterpiece *The Glorious First of June*, staged in July 1794 to raise money for the dependents of sailors killed in Lord Howe's victorious battle against the French on 1 June.

Storace's two early Viennese operas are typical *opere buffe*, and he thought well enough of them to incorporate sections into his English works. In his earliest works for the Drury Lane company, he quite blatantly set out to please the English audience, modelling his operas on those of Thomas Linley (i), Shield and Arnold. He then gradually modified the model – a series of dramatically inessential musical numbers alternating with spoken dialogue – towards a greater integration of drama and music, especially in ensembles. This trend reached its height in *The Pirates* (1792) and *The Cherokee* (1794), his last two completed mainpiece operas. With these he became the sole proponent of action finales on the English stage. His operatic songs run the gamut from simple folklike strophic songs to bravura numbers in complex forms. In most of his operas he followed the English tradition of using borrowed numbers side by side with those he had composed himself. Most of his overtures are in one movement, following the continental European model rather than the old three-movement overture retained by other English composers.

Storace was taken ill in March 1796 during rehearsals for *The Iron Chest* and died a few days after its première; his death has been attributed to gout. He was buried in St Marylebone parish church on 21 March, an event recorded in John Philip Kemble's diary (*GB-Lbl*). Nancy Storace and possibly Michael Kelly made his unfinished opera *Mahmoud* stageworthy by adding music from other sources. Prince Hoare wrote a prologue in Storace's memory for its première on 30 April, and on 11 May it was performed as part of a benefit night for Storace's widow and child. In 1797 Joseph Dale, who had been Storace's main publisher, brought out the *The Iron Chest* and *Mahmoud* together for their benefit.

When Storace died at the age of almost 34, his career in the English theatre had lasted less than eight years. His innovations had little influence on his contemporaries and successors, who continued to segregate drama and music. Although some of his operas remained popular for several decades, his contribution to the history of English opera was small: while audiences accepted his tactfully introduced innovations, other English composers rejected them in favour of the status quo.

WORKS

STAGE WORKS

afterpieces and mainpieces are dialogue operas unless otherwise stated; librettos published unless otherwise stated

LDL – *London, Theatre Royal, Drury Lane*
LKH – *London, King's Theatre in the Haymarket*
LLH – *London, Little Theatre in the Haymarket*

aft – *afterpiece*
a-s – *all-sung*

Gli sposi malcontenti (ob, a-s, 2, G. Brunati), Vienna, Burg, 1 June 1785, *A-Wn*, *D-Dl* (2 copies), ov. pubd pf 4 hands
Gli equivoci (ob, a-s, 2, L. da Ponte, after W. Shakespeare: *The Comedy of Errors*), Vienna, Burg, 27 Dec 1786, *A-Wn*, *D-Dl* (2 copies), *US-Wc*; ed. R. Platt as The Comedy of Errors, MB (forthcoming)
La cameriera astuta (ob, a-s, 2), LKH, 4 March 1788, ov. pubd in kbd arr., 2 arias and qt pubd in full score (all London, 1788)
The Doctor and the Apothecary (aft, 2, J. Cobb, after G. Stephanie the younger), LDL, 25 Oct 1788, vs (London, 1788); incl. music from Dittersdorf: Doktor und Apotheker
The Haunted Tower (mainpiece, 3, Cobb), LDL, 24 Nov 1789, vs (London, 1789)
No Song, No Supper (aft, 2, P. Hoare), LDL, 16 April 1790, *GB-Lcm*, vs (London, 1790); ed. R. Fiske, MB, xvi (1959)
The Siege of Belgrade (mainpiece, 3, Cobb, partly after Da Ponte: *Una cosa rara*), LDL, 1 Jan 1791, vs (London, 1791); incl. music from Martín y Soler: Una cosa rara
The Cave of Trophonius (aft, 2, Hoare), LDL, 3 May 1791, lib unpubd
Poor Old Drury (prelude with music, 1, Cobb), LKH, 22 Sept 1791, text unpubd
Dido, Queen of Carthage (mainpiece, a-s, 3, Hoare, after P. Metastasio: *Didone abbandonata*), LKH, 23 May 1792
The Pirates (mainpiece, 3, Cobb), LKH, 21 Nov 1792, vs (London, 1792), lib unpubd; rev. with new text, as Isidore de Merida, London, LDL, 29 Nov 1827
The Prize (aft, 2, Hoare), LLH, 11 March 1793, vs (London, 1793)
My Grandmother (aft, 2, Hoare), LLH, 16 Dec 1793, vs (London, 1794)
Lodoiska (aft, 3, J.P. Kemble, after J.E.B. Dejaure), LDL, 9 June 1794, vs (London, 1794); incl. music from R. Kreutzer: Lodoiska and L. Cherubini: Lodoïska
The Glorious First of June (aft, 1, Cobb and others), LDL, 2 July 1794, vs (London, 1794), lib unpubd
The Cherokee (mainpiece, 3, Cobb), LDL, 20 Dec 1794, vs (London, 1795)
The Three and the Deuce (aft, 3, Hoare), LLH, 2 Sept 1795, vs (London, 1795)
The Iron Chest (mainpiece play with music, 3, G. Colman (ii), after W. Godwin: *Caleb Williams*), LDL, 12 March 1796, vs (London, 1797)
Mahmoud (mainpiece, 3, Hoare), LDL, 30 April 1796, vs (London, 1797), lib unpubd; music probably completed by N. Storace and M. Kelly

OTHER VOCAL WORKS

Orfeo negli elisi (cant.), Lucca, 1781
8 Canzonetts, 1v, pf/harp acc. (*c*1782)
Ah se poro, recitative and rondo (?1782)
Ah! Delia, see the fatal hour (after Metastasio), ariette (*c*1785)
Care donne che bramate (Badini), aria for Paisiello's Il re Teodoro in Venezia, KT, 8 Dec 1787; full score pubd, *US-Wc**
The favorite air in the Heiress … with variations and an introduction (*c*1790)
Io non era, aria for Sarti's Le nozze di Dorina, KT, 26 Feb 1793; full score (1793)
Captivity, a Ballad supposed to be sung by the unfortunate Marie Antoinette during her Imprisonment in the Temple (J. Dibden), 1v, ?str (1793)
Lamentation of Marie Antoinette … on the Morning of her Execution, 1v, str, bn (1793)

INSTRUMENTAL WORKS

2 quintets, str, pf/hpd and sextet, fl, str, pf/hpd, op.2 (1784)
3 trios, D, C, E♭, vn, vc, pf, in Storace's Collection of Original Harpischord Music (1787–9); also pub separately
Six Easy and Progressive Sonatinas (1791)
Venus and Adonis (ballet, Noverre), KT, 26 Feb 1793; pf arr. (1793)

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JANE GIRDHAM

Storaket. A sign marking a secondary pause in Armenian EKPHONETIC NOTATION.

Storchio, Rosina [Rosa] (*b* Venice, 19 May 1872; *d* Milan, 24 July 1945). Italian soprano. A pupil at the Milan Conservatory, she made her début there in 1892 at the Teatro Dal Verme as Micaëla in *Carmen*. After further study with Alberto Giovannini she appeared at La Scala in 1895 as Sophie in *Werther*; at Venice in 1897 she took part in the first performance of Leoncavallo's *La bohème*. The best years of her career began when she sang the title role in the première of *Zazà*, also by Leoncavallo (1900, Milan, Teatro Lirico), and continued with the successes she obtained at La Scala as Donizetti's Linda (1902), Stefana in the first performance of Giordano's *Siberia* (1903), Norina (1904; for illustration *see* DE LUCA, GIUSEPPE) and Violetta (1906). She also created the title role of *Madama Butterfly* (1904) at La Scala (see illustration), and returned there occasionally until 1918. She was very popular in Spain, singing frequently at Barcelona and Madrid between 1898 and 1923, and in Buenos Aires (1904–14). In 1921 she appeared at the Manhattan Opera House, New York, and in Chicago. Among her notable parts were Mimì, Massenet's Manon, and the title role in Mascagni's *Lodoletta*, which she sang at the first performance (1917, Rome). Her voice was not large, but flexible, pure and sweet; at the height of the popularity for *verismo* opera she personified the lyrical, refined, gentle school of singing. Her plaintive and fragile Cio-Cio-San was typical of this approach, in contrast to the more lively and dramatic style of Krusceniski and Destinn. But in other roles, such as Violetta or Manon, her acute sensitivity led her to depict the characters with passionate and touching impulsiveness. After her retirement in 1922 she taught singing and devoted herself to charitable works.



Rosina Storchio as Cio-Cio-San and Giovanni Zenatello as Pinkerton in Puccini's 'Madama Butterfly', La Scala, Milan, 1904

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RODOLFO CELLETTI/R

Storck, Karl G(ustav) L(udwig) [Murbach, Hans] (*b* Dürmenach, Alsace, 23 April 1873; *d* Olsberg, Westphalia, 9 May 1920). German writer on music. He studied musicology, literature and art history at the universities of Strasbourg and Berlin and his dissertation on Brentano's fairy tales received the Grimm prize in 1895. For many years he was the chairman of the Deutscher Schriftstellerverband and fine arts editor of the magazine *Der Türmer*. He occasionally wrote under the pseudonym Hans Murbach.

An influential popularizer of the fine arts, especially music, Storck wrote widely read histories of music and German literature (*Deutsche Literaturgeschichte*, Stuttgart, 1898, 10/1926), and his guide to opera, *Das Opernbuch*, was reprinted until 1949. He advocated a broad range of practical reforms in German musical life, including open-air concerts, systematic singing instruction in schools, state examination and certification of music teachers, and municipal and state financing of public concerts. Storck's activities as a popularizer were inspired by his conviction that the arts were vehicles of political and moral education, and he hoped that a revival of German musical life would help overcome political and social fragmentation in Imperial Germany. He therefore presented his proposed reforms under the rubric 'Musikpolitik' (musical politics), a term based on similar calls for a 'Kunstpolitik' (artistic politics) in pre-World War I Germany. Storck's cultural politics were strongly nationalist, and his writings on art and music during World War I became increasingly marked by a chauvinism and an anti-Semitism that have significant affinities with later Nazi cultural attitudes.

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ROBERT KUNATH

Storioni, Lorenzo (*b* Cremona, 10 Nov 1744; *d* Cremona, 10 Jan 1816). Italian violin maker. Although Cremona's greatest years, which ended with the deaths of Stradivari, Guarneri 'del Gesù' and Carlo Bergonzi, were over before he was born, Storioni had among his contemporaries G.B. Guadagnini (Turin), Balestrieri (Mantua), and the comparatively inactive Nicola Bergonzi (Cremona). Storioni complemented each of these; he was a productive maker who drew something from the traditions of his predecessors and added to them his own strongly individual character, thus keeping Cremonese violin making alive and healthy.

Storioni's first instruments date from the early 1770s. His work is rough by contemporary standards, though well proportioned. The roughness, together with a rather ordinary choice of locally grown wood, is a feature common to many lesser late 18th-century Italian makers, whose instruments sometimes now bear false Storioni labels in place of the originals. This sometimes obscures Storioni's real merit: genuine instruments are rarely less than very good on all important counts. Curiously, Storioni was more influenced by Guarneri 'del Gesù' than either Stradivari or Amati. The outline of his instruments is characterized by a feeling of extra width in the lower part of the centre bouts, a certain straightness coming towards the corner block that is matched by the stiff, slanting soundholes. The scrolls are often heavy and not at all deeply cut, in contrast to a rather shallow pegbox. The varnish varies, the best being of a pleasing orange-red colour, though usually brittle in consistency.

Storioni was the central protagonist in the revival of Cremonese violin making during the last quarter of the 18th century. From *c*1787 to 1792 Giovanni Rota was his apprentice, while Storioni lived and worked next door

to Nicola Bergonzi. It is also believed that Storioni's successor was G.B. Ceruti. However, the assumption that G.F. Pressenda and Luigi Marconcini were apprenticed to Storioni is now regarded as erroneous. Among musicians, Storioni has proven to be the most highly regarded northern Italian violin maker of the late 18th century.

Under somewhat mysterious circumstances, Storioni left Cremona in about 1802. His itinerary in subsequent years is not certain but he may have gone to the cities of Trieste, Fiume and Venice. By 1810–11 Storioni had returned to Cremona and though he is documented as a violin or instrument maker during his final years, none of his known work dates from after 1804.

In addition to many violins, Storioni made some cellos and a number of small violas, a little over 39·5 cm in body length; larger violas are very rare. His instruments are highly regarded by players for their breadth of tone; their bright, open, powerful sound is well suited to solo playing.

Storioni's son Giuseppe (*b* Cremona, 30 Aug 1772; *d* Milan, 27 July 1823) was a cellist, pedagogue and composer of occasional music. In the 1790s he studied the cello with Giuseppe Rovelli in Parma, and while there made the acquaintance of Alessandro Rolla. He then worked in Vicenza and Verona before settling in Milan, where he was employed as solo cellist at La Scala, where Rolla had become director of music in 1803, and chamber musician to the Viceroy Eugène Beauharnais, Napoleon's stepson. He was highly regarded by Paganini, and taught the cello at the Milan Conservatory (now the Conservatorio di Musica G. Verdi) when it was first founded. His pupils included Vincenzo Merighi.

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CHARLES BEARE/DUANE ROSENGARD

Störl, Johann Georg Christian (*b* Kirchberg an der Jagst, 14 Aug 1675; *d* Stuttgart, 26 July 1719). German composer. He grew up in Gaildorf, near Backnang, and, according to Mattheson, was a chorister at the Stuttgart court at the age of 12; but he is recorded there only after 16 April 1690 (he remained a chorister until 22 January 1695). He received his basic training in music at the hands of the Hofkapellmeister Theodor Schwartzkopff, who later boasted that he had taught Störl many good things for seven years and had 'brought him so far in the field in instrumental achievement, especially on the keyboard' that even as a junior member of the Kapelle Störl was capable of 'playing the organ for ordinary occasions at court'. At the beginning of 1697 Duke Eberhard Ludwig sent him to Pachelbel in Nuremberg, where Störl received instruction in composition and keyboard. He returned to Stuttgart and in 1699 became court organist. In 1701 the duke granted him permission to spend time studying under F.T. Richter in Vienna; while there he played before the emperor. In February 1702 he travelled to Maastricht, by sea to Venice, and then on to Ferrara, Bologna and Rome, where he arrived on 8 March and remained until 11 January 1703. While in Rome he came into contact with Francesco Grassi, Bernardo Pasquini and Arcangelo Corelli. The return journey took him through Florence, Bologna, Ferrara and Venice, where he stayed from 23 January until 24 March (here he met C.F. Pollarolo), and on through Maastricht, Augsburg and Ulm. He reached Stuttgart again on 5 May, having been appointed Hofkapellmeister there on St George's Day (23 April). He worked in this post alongside his former teacher, Schwartzkopff, under the senior Kapellmeister; until 1704 that position was held by J.S. Kusser, and from 1706 by J.C. Pez. Disagreements with Pez and the poor remuneration in this post were the reasons behind Störl's application for the post of organist at the Stiftskirche at the beginning of 1707; he was appointed on 19 February and took up office on St George's Day, but apparently continued in the post of Hochfürstlich Württembergischer Kapellmeister. In his new capacity he did much to reorganize the music of the chapter. His hymnbook for the organ (its melodies are typical of the taste of the period) contains many original settings, some of which continued in use until the 20th century. Schubart, writing of Störl's ecclesiastical cantatas, considered the 'tuttis and the final choruses to be particularly masterly'. Störl's dignified, two-movement sonatas for cornett and three trombones were presumably intended as tower music for the Stiftskirche.

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4 cants., 16 arias in F.C. Hiller, Denck-Mahl der Erkentniss, Liebe und Lob Gottes, S, bc (Stuttgart, 1711)

6 sonatas, cornett, 3 trbn, ed. in EDM, 1st ser., xiv (1941)

Complete yearly cycle of cants. and other liturgical pieces, according to Mattheson; TeD, 1713, according to Schubart; pieces for kbd, according to Eitner; several works cited in music catalogue of Rudolstadt Hofkapelle; March, 2 ob, 2 hn, bn, 1711, *D-ROu* [according to Stiefel]

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GÜNTER THOMAS

Storto (It.). *See* CRUMHORN.

Stossmechanik (Ger.). A piano action first developed in Germany in the mid-18th century. *See* PIANOFORTE, §1, 2.

Stothart, Herbert (Pope) (*b* Milwaukee, 11 Sept 1885; *d* Los Angeles, 1 Feb 1949). American composer and conductor. He was educated in Milwaukee and then became involved in conducting and composing for theatrical productions at the University of Wisconsin. He began working as a conductor on Broadway in 1920, writing songs with the lyricists Oscar Hammerstein II and Otto Harbach, and collaborating with the composers Rudolf Friml, George Gershwin and Vincent Youmans. In 1929 he moved to Hollywood to work for MGM, where he remained until his death, conducting and composing for more than 100 films. As a music director he was associated mainly with film musicals, notably *The Wizard of Oz*, for which he won an Academy Award, and those starring Jeanette MacDonald and Nelson Eddy. As a composer he worked on almost all of MGM's prestige productions of the 1930s and 40s. His idiom incorporates thematic quotation from other composers, including Chopin (*A Tale of Two Cities*, 1935, *The Picture of Dorian Gray* 1945), Delius (*The Yearling*, 1947), and Tchaikovsky (*Conquest* and *Romeo and Juliet*, both 1937). This was partly a response to an emphasis at MGM on broadening the experience of its audience through the inclusion of 'classical music' in film. His scoring technique also reflects his interest in Wagner's operas and the leitmotif: this traditional conception of film music also reflects his experience as a song-writer for music theatre, and his career on Broadway gave him an understanding of how music might be integrated with dramatic action. His scoring was versatile and he wrote music for films from a range of genres, including *Mutiny on the Bounty* (1935), *David Copperfield* (1935), *The Good Earth* (1937) and *Mrs Miniver* (1942). He was nominated for 12 Academy Awards, for scoring both dramatic and musical pictures, and his songs, including *I wanna be loved by you*, appeared in over 50 films.

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(*selective list*)

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all are musicals and, unless otherwise stated, have librettos and lyrics by O. Hammerstein II and O. Harbach; dates are those of first New York performance

Wildflower, collab. V. Youmans, 7 Feb 1923; Rose-Marie, collab. R. Friml, 2 Sept 1924; Song of the Flame, collab. G. Gershwin, 30 Dec 1925; Golden Dawn, collab. E. Kálmán, 30 Nov 1927; Good Boy (libretto by Hammerstein and Harbach; lyrics by B. Kalmar), collab. H. Ruby, 5 Sept 1928

FILM SCORES
director in parentheses

The Squaw Man (C.B. DeMille), 1931; Night Flight (C. Brown), 1933; Treasure Island (V. Fleming), 1934; Anna Karenina (Brown), 1935; David Copperfield (G. Cukor), 1935; Mutiny on the Bounty (F. Lloyd), 1935; A Tale of Two Cities (J. Conway), 1935; Camille (Cukor), 1937; Conquest (Brown), 1937; The Good Earth (S. Franklin), 1937; Romeo and Juliet (Cukor), 1937; Marie Antoinette (W.S. Van Dyke), 1938; Northwest Passage (K. Vidor), 1940; Waterloo Bridge (M. LeRoy), 1940; Mrs. Miniver (W. Wyler), 1942; The Human Comedy (Brown), 1943; Random Harvest (LeRoy), 1943; Madame Curie (LeRoy), 1944; Dragon Seed (H.S. Bucquet and Conway), 1944; The White Cliffs of Dover (Brown), 1944; National Velvet (Brown), 1945; The Picture of Dorian Gray (A. Lewin), 1945; The Yearling, 1947

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KATE DAUBNEY (with WILLIAM H. ROSAR)

Stotijn, (Jacob) Haakon (*b* The Hague, 11 Feb 1915; *d* Amsterdam, 3 Nov 1964). Dutch oboist, son of JAAP STOTIJN. He studied with his father. For some time he worked at Berne, and in 1940 was appointed first oboe with the Concertgebouw Orchestra. As a soloist he made tours through the Netherlands and abroad and was regarded as one of the best oboists in Europe, with a notably lyrical, expressive style of playing. Besides the usual works his repertory included modern compositions, such as those of Ibert, Dresden, Van Hemel and Voormolen. He also enjoyed a reputation as a chamber musician, and took part in the instrumental sextet Alma Musica, and other groups. With his father he gave countless performances of Voormolen's Concerto for two oboes, composed for them. He taught at the Amsterdam Muziekyceum and at the Amsterdam Conservatory (Edo de Waart and Han de Vries were among his pupils).

TRUUS DE LEUR

Stotijn, Jaap (*b* The Hague, 22 Sept 1891; *d* The Hague, 5 April 1970). Dutch oboist and pianist, father of HAAKON STOTIJN. He studied at The Hague Conservatory winning the Fock Medal. Having played in various orchestras he became first oboe with the Residentie-Orkest (1919–46) and taught at The Hague Conservatory (1919–56). He enjoyed a great reputation as a soloist admired for his powerful but refined tone, as a chamber musician, and as a teacher, and is widely regarded as the founder of the modern Dutch school of wind playing. Dresden, Cor de Groot and Voormolen composed concertos for him.

Toscanini invited him to be first oboist in the Israel PO on its foundation in 1936. For a long time he played in a trio with the flautist Johannes Feltkamp and the pianist and composer Piet Ketting, and he also conducted various amateur orchestras. As a pianist he frequently accompanied other instrumentalists. Among his pupils were his son, Haakon, and Han de Vries. He devised a new style of reed scrape, a subject on which he published articles. His autobiography, *Even uitblazen*, was published posthumously in The Hague in 1975.

TRUUS DE LEUR

Stott, Kathryn (*b* Nelson, 10 Dec 1958). English pianist. She studied first at the Yehudi Menuhin School with Marcel Ciampi and Barbara Kerslake, and later with

Kendall Taylor at the RCM and Vlado Perlemuter. She was a finalist in the 1978 Leeds International Piano Competition and the same year made her London début at the Purcell Room. Shortly afterwards she commenced a distinguished series of recordings reflecting her special love of British music, notably by George Lloyd, Ireland, Walton and, above all, Bridge. Stott has also made a speciality of the music of Fauré, and directed a Fauré Festival in her native Lancashire and recorded his complete piano works to critical acclaim. She has appeared widely in Britain, Europe and America, where she formed a musical partnership with the cellist Yo-Yo Ma. Her playing is marked by a vivid sense of immediacy and personal communication.

BRYCE MORRISON

Stott, Wally [Walter]. *See* MORLEY, ANGELA.

Stoudios [Stoudion, Stoudiou, Studios]. Greek Orthodox monastery founded in 463 between the Golden Gates in Constantinople. It was an influential centre of Byzantine hymnography and liturgical activity between the 9th century and the 12th and probably the most important such centre in Constantinople. The monastery (dedicated to St John the Baptist) was founded by Studius (or Stoudios), a former consul. It may originally have been populated by *akoimētēs*, 'sleepless' monks who in turn incessantly chanted the 'praise of the Lord'. Fleeing before the Arabs, monks of this type from the monastery of Sakkoudion in Bithynia, near Brussa, settled in Stoudios in 798 under Theodore (759–826), who was an important defender of the veneration of icons in the iconoclastic controversy and was repeatedly exiled. Theodore reputedly drew up a monastic rule which included provision for manuscript copying (rather unusual in Eastern monasteries); the Stoudios scriptorium still existed in 1350. The Studite rule (typikon) was, in the 10th century, adopted on Mount Athos; during the patriarchate of Alexios the Studite (1025–43) it was transmitted to Russia and survived there even after the introduction of the Jerusalem typikon in the 14th century. (The Stoudios typikon provided for simpler services; that of Jerusalem provided for more festive services.) The monastery was ravaged by the crusaders in 1204; the last period of its significance started with its renovation in 1294 and ended with the Turkish conquest of Constantinople in 1453. Part of the monastery served as a mosque until the earthquake in 1894 and the fire of 1920 left it in ruins.

Between the 9th century and the 12th many monks there composed hymns and wrote treatises. Theodore the Studite and his brother Joseph (the metropolitan of Thessaloniki) are believed to have brought the triōdion into its present form; both contributed hymns to it.

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MILOŠ VELIMIROVIĆ

Stoue. *See* STONE.

Stourton. *See* STURTON.

Stout, Alan B(urrage) (*b* Baltimore, 26 Nov 1932). American composer. He studied concurrently at Johns Hopkins University (BS 1954) and the Peabody Conservatory. After a year at the University of Copenhagen, he completed his formal musical training at the University of Washington, Seattle (MA 1959). His teachers included Cowell, Riegger, Holmboe and Verrall. In 1962 he joined the music department at Northwestern University. His diverse musical interests are reflected in the various societies to which he belongs. He is a founding member of the International Gong Society and the International Double Reed Society, a patron of the Schoenberg Institute, and a member of the board of directors of the International Percy Grainger Society. In addition, he has completed numerous performance editions and realizations of unfinished works of composers such as Ives, Webern and Grainger. He is also an advocate of Scandinavian music.

A prolific composer, Stout has written over 100 works. His style exhibits a blend of American experimentalism and more traditional writing. Often based on a relaxed application of the 12-note system, his music makes use of tone clusters, transcriptions of natural phenomena, and rhythmic notations that allow performers a certain degree of rhythmic flexibility. A consistent concern for timbre is also characteristic of his music. Many of his works revise and re-use material from earlier compositions. The Music for Oboe and Piano (1966) and the Music for Flute and Harpsichord (1967), for example, rework sections of the Second Symphony (1951–66). That work, as well as the *George Lieder* (1962), the Fourth Symphony (1970) and *Passion* (1975) were given premières by the Chicago SO.

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(*selective list*)

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KATHRYN GLEASMAN PISARO

Stöwe, Charlotte Wilhelmine Caroline. *See* BACHMANN, CHARLOTTE CAROLINE WILHELMINE.

Stoyanov, Pencho (Tsvetanov) (*b* Sofia, 9 Feb 1931). Bulgarian composer and musicologist, son of VESELIN STOYANOV. He studied the violin with Simeonova (from 1947) and composition with Khadzhiyev and Vladigerov at the Sofia State Academy (1951–6); thereafter he attended the Moscow Conservatory, where his teachers included Protopopov. In his composition, Stoyanov has developed a style that gives priority to text-setting and to using vocal lines as part of an orchestral texture; examples of this are found in the cantata *Letopis na Nachaloto* ('The Origin Chronicle'), the Fourth Symphony and the symphonic poem *Na proshtavane* ('Farewell'). In his purely instrumental works, complex sound-mosaics form part of the musical discourse, particularly in works such as the Concerto for String Orchestra (1976) and the Third Sonata for violin and piano. In the songs and other chamber pieces, free form and continuity are the overriding concern. As a teacher, Stoyanov has introduced musical analysis to all areas of specialized study by drawing on his experience as a composer and theorist. His most important writings are *Kontrastno-sastavni formi v muzikata* ('Contrasting-compound forms in music'), *Vzaimodeystviye mezhdu muzikalnite formi* ('Interaction of musical forms') and *Muzikalen analiz*.

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T. Kurklisiiski: *Pencho Stoyanov* (Sofia, 1987)

TOMI KURKLISIJSKY

Stoyanov(-Ivanov), Stoyan (*b* Sofia, 3 Sept 1912; *d* Sofia, 3 March 1983). Bulgarian musicologist. He learnt the violin as a child and in 1921 had lessons with Nikola Abadzhiev, with whom he continued his studies while a student in the theory department of the State Academy of Music in Sofia. There he studied music history, education and aesthetics with Stoyan Brashovanov. He graduated in 1935 and earned his living as a violinist and, from 1948 to 1952, as conductor for Sofia Radio. He was editor-in-chief of the periodical *Balgarska muzika* (1956–64), director of the Sofia State Philharmonic (1958–61) and a secretary of the Bulgarian Composers' Union (1962–5). In 1964 he became senior research fellow at the department of theory and aesthetics in the Music Institute of the Bulgarian Academy of Sciences. In addition to his other writings he was active as a music critic.

WRITINGS

ed., with S. Petrov: *15 godini balgarska muzikalna kultura* [15 years of Bulgarian musical culture] (Sofia, 1959) [incl. 'Nyakoi otlichitelni cherti na novata balgarska sinfonichna muzika' [Some distinctive features of new Bulgarian symphonic music], 58–76]
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LADA BRASHOVANOVA

Stoyanov, Veselin (*b* Shumen, 20 April 1902; *d* Sofia, 29 June 1969). Bulgarian composer. One of the most

important representatives of the so-called contemporary classicism in Bulgaria during the 1930s. From 1926 to 1930 he studied composition with Franz Schmidt at the Vienna Hochschule für Musik. After returning to Bulgaria he first worked as a concert pianist then as a conductor and professor of composition and theory at the Sofia Conservatory. He was director of the conservatory during the years 1943–5 and 1956–62, and director of the Sofia National Opera from 1953 to 1954.

In its tending towards exoticism, large-scale forces and through-composed forms sustained by leitmotif technique, his work bears the hallmarks of late Romanticism as represented by Strauss. A national stamp to this style is provided by modal colouring, peculiarly Bulgarian irregular rhythms, complicated rhythmic figures and melismas, as well as the use of Balkan modes containing the interval of the augmented 2nd. These are all present in his most important work, the opera *Salammbo* based on Flaubert's novel. The dramatic charge of elevated emotions and fateful passions, presented against the broad canvas of the bizarre and exotic world of ancient Carthage, made the splendour and superabundance of the late Romantic orchestra the composer's natural choice. As in Strauss's *Salome*, the dramaturgy of *Salammbo* is driven by a sequence of confrontational dialogues, each increasing the tension but embedded within a Romantic choral tableau. Stoyanov's preference for instrumental genres such as the symphonic poem and the suite, and the underlying programmaticism of most of his works, also prove his allegiance to the Romantic tradition. The Bulgarian cultural tradition, on the other hand, is the source for the grotesque, caricature-like musical characterization of works such as *Zhensko tsarstvo* [The Kingdom of Women] and *Bay Ganyu*. Stoyanov simplified his musical language after the revolution of 1944 in order to accommodate the call for new, socialist art. Diatonic tonal organization, a song-like melodic style and symmetrical rhythmic phrases became the principal features of his new language, while dramatic conflict and powerful emotions gave way to lighthearted, life-affirming subject matter, as in the opera *Khitar Petar* [Cunning Peter] and the *Prasnichna uvertyura* ('Festival Overture').

WORKS
(*selective list*)

DRAMATIC
operas first performed at the National Opera, Sofia

Zhensko tsarstvo [The Kingdom of Women] (comic op, S. Kostov, after Kostov), 1935, 5 April 1935
Salammbo (musical drama, B. Borozonov, after G. Flaubert), 1940, 22 May 1940
Khitar Petar [Cunning Peter] (comic op, Stoyanov and M. Moskov), 1952, 23 March 1958
Papessa Ioanna, ballet, perf. 1969
Film scores

OTHER WORKS

Orch: Bay Ganyu, suite, 1941; Pf Conc. no.1, 1942; Karvava pesen [Bloody Song], sym. poem, 1947; Vn Conc., 1948; Pf Conc. no.2, 1953; Rhapsodie, 1956; Prasnichna uvertyura [Festival Ov.], 1959; Vc Conc., 1960; Sym. no.1, 1962; Pf Conc. no.3, 1966; Sym. no.2 'Velikiy Preslav' [The Great Preslaw], 1969
Other inst: Sonata, pf, 1930; Suite, pf, 1931; Sonata, vn, pf, 1934; 3 str qts, 1933–5; Concertino, vn, pf, 1955
Vocal-orch: Da bade den [The Day is Dawning], Bar, chorus, orch, 1952; songs, choruses

Principal publishers: Muzgiz, Nauka i iskustvo (Sofia), Peters, Universal

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B. Sturshenov: *Bulgarska muzika* [Bulgarian Music] (Sofia, 1966), 117–31

MARYA KOSTAKEVA

Stoyanova, Ivanka. *See* STOIANOVA, IVANKA.

Stözl, Gottfried Heinrich. *See* STÖLZEL, GOTTFRIED HEINRICH.

Stracciari, Riccardo (*b* Casalecchio di Reno, nr Bologna, 26 June 1875; *d* Rome, 10 Oct 1955). Italian baritone. After studying briefly at the Bologna Conservatory he sang in the chorus in operetta (1894), then continued his studies with Umberto Masetti at Bologna. He made his début in Firenze in 1898 in Lorenzo Perosi's oratorio *La resurrezione di Lazzaro*; his solo operatic début followed a few days later in *La bohème* at the Teatro Duse in Bologna. In the 1900–01 and 1902–3 seasons he appeared at Lisbon, then at La Scala (1904–6, 1908–9), Covent Garden (1905), the Metropolitan (1906–8), the Paris Opéra (1909), the Real, Madrid (1909–11), and other leading theatres. He then sang mostly in Italy (especially Rome), Spain and Argentina, though from 1917 to 1919 he was a member of the Chicago Opera Association. His vocal decline can be dated from 1928, but though he devoted himself to teaching, first in Naples (1926), then later in Milan and Rome (Christoff and Silveri were among his pupils), he did not leave the stage until 1942, and in 1944 appeared again in *La traviata* at the Teatro Lirico, Milan. Stracciari's mellow, velvety voice, coloured and resonant over its whole range, with an extended and penetrating upper register, made him, between 1905 and 1915, the rival of Titta Ruffo and Pasquale Amato. His repertory included all the great baritone roles and among the dramatic parts he preferred those in *Il trovatore*, *Rigoletto* and *Aida*. But, thanks to a technique characteristic of the best traditions of the 19th century, he excelled in works which allowed him to display his courtly enunciation, smooth singing, elegant phrasing and musical delicacy: *La favorite*, *Ernani* and above all *La traviata*, in which he played the heavy father with exceptional, gripping effect. He was also a noted Figaro in *Il barbiere di Siviglia*, a role that well displayed his brilliant high notes and which, like Rigoletto, he recorded in 1929. But his voice is heard at its freest and finest in the recordings he made for Fonotipia (1904–15) and Columbia (1917–25).

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RODOLFO CELLETTI/R

Strada, Giovanni Battista. *See* STRATA, GIOVANNI BATTISTA.

Strada del Pò, Anna Maria (*b* Bergamo; *fl* 1719–41). Italian soprano. She sang in four operas in Venice in 1720–21, the first of them Vivaldi's *La verità in cimento*, then in

Milan in 1721, Livorno in 1722 and Lucca in 1724. She appeared at the S Bartolomeo, Naples (1724–6), in Vinci's *Eraclea* and *Astianatte*, Porpora's *Semiramide*, Leo's *Zenobia in Palmira* and two operas by Porta. While in Naples she married Aurelio del Pò, who for a time managed the theatre and signed the dedication of a number of librettos in 1721–5. He is said to have married Strada because he owed her 2000 ducats and could find no other means of satisfying her.

In 1729 Handel engaged Strada for London, where she made her début as Adelaida in *Lotario* and was the leading soprano in all his operas and oratorios until 1737. She sang more major Handel parts than any other singer, appearing in at least 24 operas, the opera-ballet *Terpsicore* and many other works, and was the only member of his company who did not go over to the Opera of the Nobility in 1733. Handel composed many roles for her: Adelaida in *Lotario* (1729), Partenope (1730), Cleofide in *Poro* (1731), Fulvia in *Ezio* and Elmira in *Sosarme* (1732), Angelica in *Orlando* (1733), Arianna and Erato in *Terpsicore* (1734), Ginevra in *Ariodante* and Alcina (1735), Atalanta (1736) and Thusnelda in *Arminio*, Ariadne in *Giustino* and Berenice (1737). She sang in 11 Handel revivals, taking eight roles composed for Cuzzoni and one for Faustina; nearly all were modified or included new or adapted arias. She also appeared in a number of pasticcios under Handel and in his revival of Ariosti's *Coriolano* (1732). She refused to sing for Bononcini in 1732. In 1738 she left London for Breda; she sang in Naples in 1739–41 and in Turin and Vicenza in 1741 before retiring to Bergamo.

Burney attributed Strada's success largely to Handel, calling her:

> a singer formed by himself, and modelled on his own melodies. She came hither a coarse and aukward singer with improvable talents, and he at last polished her into reputation and favour ... Strada's personal charms did not assist her much in conciliating parties, or disposing the eye to augment the pleasures of the ear; for she had so little of a Venus in her appearance, that she was usually called the *Pig*. However, by degrees she subdued all their prejudices, and sung herself into favour.

These prejudices are attested by Rolli and Mrs Pendarves ('her person *very bad* and she makes *frightful mouths*'), though she was clearly no negligible artist. Rolli called her 'a copy of Faustina with a better voice and better intonation, but without her charm and brio', and quoted Handel as saying that

> she sings better than the two who have left us, because one of them [Faustina] never pleased him at all and he would like to forget the other [Cuzzoni]. The truth is that she has a penetrating thread of a soprano voice which delights the ear, but oh how far removed from Cuzzona!

She was famous for her shake, and seems to have combined something of Faustina's dramatic flair with the seductive warbling for which Cuzzoni was renowned. Her parts point to a wide range in emotional and expressive power as well as in compass (*c′* to *c‴*, later (1737) *d′* to *b♭″*).

WINTON DEAN

Stradella, Alessandro (*b* Nepi, nr Viterbo, 3 April 1639; *d* Genoa, 25 Feb 1682). Italian composer. He was a leading composer in Italy in his day, and one of the most versatile.

1. LIFE. Stradella came from a noble family originally of Fivizzano in Tuscany; when his great-uncle Alessio became Bishop of Sutri and Nepi, the family moved south. Alessandro's father Marc'Antonio was a member of the Cavalieri di S Stefano, a prestigious military order founded in Pisa by the Medici. During the War of Castro he became vice-Marquis of Vignola, and it is possible that in 1642–4 Alessandro lived there with his family. From 1653 to 1660, after the death of Marc'Antonio, Alessandro lived with his mother and brother Stefano in the Lante palace in Rome, where he served as page. The first notice of Stradella as a composer is from 11 March 1667 when a Latin oratorio by him was performed for the Arciconfraternita del SS Crocifisso. He soon began to receive commissions from the Venetian Polo Michiel, and by the beginning of 1668 had composed the prologue 'O di Cocito oscure deità' (text by G.F. Apolloni) for Jacopo Melani's comic opera *Il Girello*, one of the most frequently performed operas of the century. The next collaboration between Stradella and Apolloni was the serenata *Se desio curioso* (*La Circe*), presented on 16 May 1668 at Olimpia Aldobrandini Pamphili's palace in Frascati to celebrate Leopoldo de' Medici's investiture as cardinal. Stradella's family connections gained him access to noble patrons but, although he received commissions from Rome and Venice, payment was not prompt, and he found himself in financial difficulty. On 27 November 1670 he asked his patron Cardinal Flavio Chigi for a large loan. The outcome is not known, but Stradella began to collaborate with the new Teatro Tordinona, composing prologues, intermezzos and substitute arias for the 1671–2 seasons.

During his Roman years Stradella continued to compose oratorios, now in Italian, such as *S Editta, vergine e monaca* and *Ester, liberatrice del popolo ebreo*, both to librettos by Lelio Orsini. In Autumn 1671 he wrote the cantata *L'avviso al Tebro giunto* to celebrate the marriage of Anna Teresa Pamphili Aldobrandini and Prince Giovanni Andrea Doria of Genoa. August 1674 saw the performance of the serenata *Vola, vola in altri petti*, commissioned by Prince Gaspare Altieri to be performed before Christina of Sweden; it is the earliest datable composition known to employ concerto grosso instrumentation. On 28 January 1675 Stradella's motet *Pugna, certamen* was heard in the church of SS Domenico e Sisto for the investiture of Angelica Lante as a nun; it too was scored for a concerto grosso ensemble. Another work with the same instrumentation was heard on 31 March: the oratorio *San Giovanni Battista*, commissioned by the Venerabile Compagnia della Pietà. Also in 1675 Stradella's abilities were recognized by Pope Clemente X, who made him an honorary 'servant'. It was about this time that Queen Christina wrote a detailed scenario which Baldini elaborated into verse and Stradella set to music as the serenata *Il Damone*; it also employed concerto grosso instrumentation.

Although not precisely datable, several cantatas are shown by their texts to have been written during Stradella's years in Rome. The cantata *Ecco Amore ch'altero risplende* celebrated the wedding of Anna Altieri to Egidio Colonna on 14 June 1676. The first mention of Stradella's instrumental music was made shortly after, in a letter of July 1676, when a sonata (perhaps for concerto grosso) was commissioned by Polo Michiel. In the autumn Stradella corresponded with the Venetian on the question of whether it was advisable for him to leave Rome. Together with the castrato Giovanni Battista Vulpio, he had contrived to get 10,000 scudi from an 'ugly and old' woman to arrange her marriage to a relative of Cardinal Cibo, the papal secretary of state. The culprits were



Opening of Stradella's cantata 'Ah! troppo è ver' (I-MOe Mus.F.1145)

threatened with imprisonment, and Stradella left for Venice at the beginning of February 1677. There both Polo Michiel and his brother Girolamo requested his music. There was mention of Stradella composing an opera for the Teatro di SS Giovanni e Paolo to a text by Gianfrancesco Saliti, possibly for Carnival 1678, but nothing seems to have come of it. We do know, however, that Alvise Contarini asked him to teach his mistress Agnese Van Uffele, and that she and Stradella left Venice together in June 1677 and went to Turin, from where Stradella was brash enough to ask Polo Michiel for letters of recommendation. When, less than a month later, Contarini arrived in Turin, Agnese entered the convent of S Maria Maddalena and Stradella that of S Domenico. Contarini departed, but instructed the archbishop that the girl should marry Stradella or take the veil. Succumbing to pressure, Stradella agreed to marry Agnese, and on 10 October 1677 he signed the marriage contract. While walking away from the convent, however, he was attacked from behind and left for dead. The two henchmen found asylum in the palace of the French ambassador. (Through all this, Stradella succeeded in promoting his music: the cantatas *Se del pianeta ardente* and *Sciogliete in dolci nodi* refer to the regent, Maria Giovanna of Nemours.)

There followed an international 'Stradella affair'. Maria Giovanna put Agnese's father in prison, objected to 'foreign' powers entering her territory and wrote to Louis XIV complaining about his ambassador's behaviour. It was affirmed by various court representatives that the henchmen had been hired by Contarini, and in the end France and Savoy used the affair to settle another diplomatic problem. By November Stradella had recovered and resolved his differences with Contarini, and at the beginning of 1678 he arrived, alone, in Genoa. Nothing more is heard of Agnese Van Uffele. In Genoa he was immediately put in charge of the orchestra at the Teatro del Falcone and asked to prepare some of the female singers. A group of nobles agreed to pay him 100 Spanish doubloons a year and to provide him with a house, food, and a servant; in return, he had only to stay in Genoa. In quick succession he composed *La forza dell'amor paterno* (performed 15 times during the 1678–9 season), *Le gare dell'amor eroico* and the comic opera *Il Trespolo tutore*. At the same time he was teaching and composing other music, both sacred and secular. In 1680 he wrote the *cantata morale Alle selve, agli studi, all'armi*, to words by Benedetto Pamphili, and the sacred cantata *Esule dalle sfere* and some works were published in miscellaneous collections in England (1679) and Italy (1680). In 1681 Duke Francesco II d'Este in Modena requested an oratorio of him: *La Susanna* (to a libretto by the duke's secretary, Giovanni Battista Giardini) was heard in the oratory of S Carlo in April. Another commission, this time for an opera, arrived from Duke Flavio Orsini in Rome, who asked Stradella to set his own libretto, *Moro per amore*. On 24 May the composer sent him the finished score, saying that he was composing a 'cloak-and-dagger operetta' for six characters to be done at a summer villa. He was also finishing a serenata to celebrate the wedding of Carlo Spinola and Paola Brignole: *Il barcheggio*, 'a mixture of harmonious voices, poetry and instrumental music', was performed in the bay of Genoa on 19 June.

Stradella's life ended tragically at the age of 42 when an unknown assassin stabbed him to death for reasons which are still unclear. In a city of public puritanism and private crime, free access to the nobility, especially women, had already been complained of in anonymous letters, and it was said that the murder had been organized by a certain Giovanni Battista Lomellino, who became jealous when he realized that an actress who had been made pregnant and abandoned (supposedly by Abate Granvella), and whom he had aided, preferred Stradella to him. Whatever the reason, Stradella's burial in S Maria delle Vigne, one of Genoa's most aristocratic churches, and the careful attention paid to his mutilated body and to his soul (involving payment for 24 masses) are signs of respect accorded a gentleman. It should be noted that none of Stradella's personal scandals had ever affected the demand for his music.

Stradella left no will, and his belongings were divided between his relatives. As early as 19 August 1682 his half-brother Francesco offered music to Francesco II d'Este; it is likely that the Stradella manuscripts catalogued Mus.F in the Biblioteca Estense, Modena (see illustration), came both from the composer himself (who, after *La Susanna*,

continued to send music to the duke) and through his half-brother's offer. In 1688 a Genoese nobleman, Giuseppe Maria Garibaldi, offered copies of Stradella's music in exchange for copies of music already in the duke's library; the manuscripts catalogued Mus.G in the Biblioteca Estense presumably came about in this manner. The dukes of Modena were probably responsible also for the Stradella pieces in the Österreichische Nationalbibliothek, Vienna, since Francesco V d'Este took to Vienna what he considered his family's private collections. Stradella manuscripts owned by the Venetian bibliophile Jacopo Soranzo (1686–1761) eventually found their way to the Bodleian Library in Oxford and the Biblioteca Nazionale in Turin. The important Stradella autographs and other manuscripts in the Biblioteca Marciana, Venice, were probably left in the city by the composer or sent by him to Polo and Girolamo Michiel. Both Handel and Burney acquired Stradella manuscripts which are now in the British Library, London, and Christ Church, Oxford; other music acquired by Viscount Fitzwilliam is now in Cambridge. Many works in the Bibliothèque Nationale, Paris, were taken there from Italy by Napoleon as spoils of war. In short, although Stradella's music is now to be found in 55 European and American libraries, the most important collections were formed in the 17th and 18th centuries.

These same centuries witnessed the continued performance of Stradella's music, especially in Italy and England, but also the rise of the 'Stradella legend'. The *Histoire de la musique et de ses effets* of Pierre Bourdelot and his nephew Pierre Bonnet-Bourdelot, published posthumously in 1715, included a seven-page biography of Stradella, the falsities of which were frequently repeated (by Burney and Hawkins among others) and further elaborated; it became the source for opera librettos set by Niedermeyer (1837), Flotow (1844), Franz Doppler, Adolph Schimon (1846), Giuseppe Sinico (1863) and Virgilio Marchi (1866), as well as for novels, songs, poems and plays. Remo Giazotto's two volume *Vita di Alessandro Stradella* (Milan, 1962), although purporting to be based on actual documents, is yet another blatant fabrication of events. Even the aira 'Pietà, Signore' (also known as *Aria di chiesa* and *Agnus Dei*) is not by Stradella, although it bears his name on hundreds of copies and arrangements; it was possibly composed as a spoof by F.-J. Fétis, although it has also been attributed to Louis Niedermeyer..

2. WORKS. The prominent stylistic characteristics of Stradella's music are its contrapuntal texture, continually varied rhythms and occasional striking chord progression in a tonal context. His extant compositions, numbering 309 in all, include works in all major categories, both instrumental and vocal. His surviving instrumental music comprises 27 works. With the exception of a set of 25 variations over a bass all are *sonate da chiesa* in three to six sections. The largest of the sectional works is 333 bars in length. The commonest key is D; 17 of the 26 string pieces have all movements in the same key. About a fifth of the movements are in binary form, though the style is based more on motivic play than on the grouping of phrases. Imitation is a dominant technique; coupled with a strong rhythmic drive it gives insistence and unity to the music. None of Stradella's movements bears a dance title, but several have the characteristic rhythms of typical Baroque dances. The music is clearly tonal; in many works the main keys are tonic, dominant and subdominant. Major and minor 5-3 chords are the most frequent, and secondary dominants are plentiful.

Stradella's string writing makes idiomatic use of scales, arpeggios and characteristic figuration but does not exploit the technical possibilities of the instruments. Two of the instrumental compositions reflect his experience with sacred vocal music. One four-part sonata is written for two 'cori' (the first consisting of two violins and continuo, the second of two cornetts and continuo) which are handled as independent groups in the manner of vocal *cori spezzati*; the two timbres are never mixed. The four-movement *Sonata a otto viole con una tromba*, in which two groups of four strings alternate, shows a similar treatment, but with the addition of an obbligato trumpet part.

Stradella's greatest contribution to the development of instrumental music is his use of concerto grosso instrumentation, employed first as an accompaniment to vocal music, then in opening sinfonias to vocal works and finally for an independent instrumental composition. The cantata *Vola, vola in altri petti* is the earliest datable composition with such instrumentation. In the *Sonata di viole* a concertino of two violins and lute alternates with a 'concerto gross di viole'. Although the concertino parts are not markedly more difficult than those of the concerto grosso, a distinction in volume is maintained, since the groups rarely join together (they do so only in the third movement). There is some imitation within each group. This earliest known concerto grosso would seem to have been the model for Corelli's op.6, the first published concerti grossi – a plausible supposition, since the two composers were apparently acquainted.

Notwithstanding these noteworthy contributions to instrumental music, most of Stradella's works are vocal. Following the dictates of 17th-century poetic-musical structure, he set *versi sciolti* as recitative and more structured poetry as aria. Since in this period poets attempted no overall design in alternating the two types of verse, Stradella's vocal music shows no preference in the number of sections. Notes of quaver and semiquaver value are employed in free fashion in the recitatives to simulate the rhythms of speech. Formal melody is not attempted there, but the lines have clear contours and proceed largely in conjunct movement. The full cadence is used only at major points of verbal punctuation; otherwise the flow is maintained by a denial of cadence. Occasionally the bass is static for long phrases, encouraging the creation of a dramatic mood. Cadences with the last syllable placed on the penultimate note, widely used in the earlier 17th century, are still common in Stradella's music. He used arioso to heighten the emotional content of recitative without disturbing the flow of the drama, to relieve the monotony of an extended recitative and to organize recitative by its repetition as a refrain. In some works, such as *Il Corispero*, the arioso also serves as a formal bridge between recitative and aria, appearing consistently at the end of recitative sections which precede arias.

Stradella used several aria forms without any marked preference, usually following the structure of the text as far as sections or strophes are concerned. Common types include the popular *ABB′* and *AB* forms, as well as the *ABA* aria with or without clear sectional contrasts of key and metre; dimensions vary considerably. A number of

arias are built on ostinatos, which usually migrate to other pitch levels in the course of a piece and may be varied as well. A feature related to the ostinato principle is Stradella's employment of a single rhythmic motif throughout a section, imparting insistence and drive to the music. In all his vocal music the preferred texture is a contrapuntal one: instruments and voices generally proceed in imitation, creating a full concertato texture. Where an orchestra is used it may play only ritornellos, alternate phrases with the voice or serve as a continuous accompaniment. The vocal music is clearly tonal in its chord progressions, modulation and preference for opening motifs that outline the tonic chord.

Stradella's largest contribution was to the cantata, of which 174 examples are extant. Reflecting the period's passion for *recitar cantando*, the cantata was a poetic genre alternating *versi sciolti* (for recitative) and closed poetic forms (for arias). It was not a drama, although it could have dramatic elements; it dealt usually in description, explanation and discussion. Stradella's cantatas were either secular (usually amorous and either serious, comic or historical), sacred (e.g. *Si apra al riso ogni labro*, for Christmas) or moral (didactic in intent, such as *Spuntava il dì*). As was usual in the period, most of the secular cantatas are for solo voice and continuo: of the 123 such works, 107 are for soprano, seven for bass, five for alto, two for tenor and one each for mezzo-soprano and baritone; ten other secular cantatas are for two or three voices with continuo, and a further 22 use larger instrumental forces. Such works are often called serenatas and were usually composed for specific occasions. The forces range from one or two voices with two violins and continuo to several voices with concerto grosso accompaniment (e.g. *Lo schiavo liberato* (*Non ti riveggio ancora*) for four voices and *Il Damone* (*Hor che il mondo ristaura*) for seven). The sacred and moral cantatas exhibit the same variety of scoring.

Stradella's settings follow the text closely in both structure and meaning. They are predominantly syllabic, with mostly stepwise movement or small leaps, and in ever-changing rhythmic patterns that follow the stresses of the text. When Stradella altered this approach, it was perhaps because he felt that another style would interpret the text better, or because he had a particular singer in mind (such as Andrea Adami, for whom he wrote particularly florid cantatas). Even so, he ensured that the words would be understood by beginning with a syllabic setting and reserving more complex treatment for repetitions of the text. Another aspect of the cantatas is that their basses usually call for virtuoso instrumentalists. The bass line might be organized as an ostinato (normally a rather free one), but Stradella's intent was always to create as contrapuntal a texture as the forces would allow.

The texts of Stradella's oratorios show considerable variety. *S Editta*, with its arguments between the abstract characters Nobility, Beauty, Humility, Greatness and the Senses (each of whom tries to claim the saint as his own), recalls Cavalieri's moral opera *La rappresentatione di Anima et di Corpo*. Also in the realm of allegory is *S Pelagia* with characters such as Religion and the World. *La Susanna*, on the other hand, has a *testo* who relates an Old Testament tale with the aid of a chorus of commentators in addition to the principal characters, very much in the manner of Carissimi's oratorios. *S Giovanni Crisostomo* and *Ester* are of the same type. The latter even uses two voices as *testo* (bass in the first part, soprano in the second), a treatment typical of Carissimi. Although *Ester* and *Susanna* both present historical figures in a most human manner, the oratorio which best achieves this is *S Giovanni Battista*, which has no allegorical figures and no *testo* and is a drama of real passions straightforwardly presented.

The oratorios are musically diverse as well. Accompaniments range from continuo alone (*S Giovanni Crisostomo*), through two violins and continuo (*Susanna* and probably *S Editta* and *Ester*, which lack the indicated orchestral parts) and two violins, viola and continuo (*S Pelagia*) to a concertino of two violins and continuo with a concerto grosso of violin, two violas and continuo (*S Giovanni Battista*). The polyphonic ensembles of *S Editta* reveal Stradella's training in *stile antico* counterpoint. *S Pelagia* resembles a cantata in its able lyrical writing. *Susanna* exhibits an interest in rhythm, instrumental motifs and the free use of ostinatos characteristic of Stradella's mature years. A concerto grosso ensemble is used in *S Giovanni Battista* with variety and skill: six of the 14 arias are accompanied by continuo only and seven by the orchestra. Of the latter, one aria is accompanied by the concertino alone, two by the concerto grosso alone; one has a first section with concerto grosso and a second section with concertino; one is accompanied by the combined groups; and in two other arias Stradella regrouped the instruments to create two further ensembles. Ostinatos appear only in the arias with continuo accompaniment and are used in a free manner. The da capo form is rare. Recitatives make frequent use of arioso.

All Stradella's operas have serious main plots, with the exception of *Il Trespolo tutore*, an early *opera buffa* and one of the first to have a comic bass in the leading role. The rapid recitative is of the patter type, filled with repeated notes. Trespolo's arias are in a light, quick vein and make use of running quavers or square, folklike melodies. Occasional use of falsetto also heightens his *buffo* aspect. More serious scenes, such as those in which the eight arias with orchestral accompaniment appear, serve as a relief to the comedy; however, the melodic style is entirely devoid of coloratura.

Stradella's opera orchestra consists of two violin parts and continuo; it plays the sinfonias which introduce the acts, the ritornellos of continuo arias and accompaniments to some of the other arias. The later operas (*La forza dell'amor paterno, Moro per amore*) use the orchestra for more continuous accompaniment of the voice, as well as for exchanges with the voice, but arias with only continuo accompaniment are also plentiful. Although *Le gare dell'amor eroico* was performed in 1679, its emphasis on the ensemble, its related interest in *stile antico* writing and its lack of organization of musical means towards a dramatic end suggest that it is an earlier work. *Il Corispero* reveals Stradella's awakening interest in rhythm through a melodic style which is more motivic and instrumental. Occasionally a rhythmic figure is used so frequently in all parts that it becomes the single characteristic motif of the aria.

La forza dell'amor paterno contains a strong element of vocal virtuosity. Coloratura passages abound in all but the comic roles; the voice is consistently exploited in concertato fashion, either sustained over several bars of instrumental activity or in rapid exchanges of short phrases with the instruments. The same contrapuntal

texture predominates in *Moro per amore*. In both these works, Stradella's most mature operas, da capo arias are in the majority, but arias in all forms are numerous and often extended. Also extant are 11 prologues and nine intermezzos for other composers' operas, all comic.

Four of Stradella's sacred vocal compositions are liturgical, 14 are non-liturgical motets. Some exemplify traditional polyphonic techniques (e.g. *Ave regina coelorum*); some alternate solo sections with others in more parts (*Sinite lacrimari*); and most are in what might be called 'cantata style', alternating sections of recitative and closed musical forms.

36 arias, 13 duets, a trio and eight madrigals, with or without continuo, complete Stradella's extant vocal music; part of a treatise also exists.

WORKS

STAGE

O di Cocito oscure deità (prol., G.F. Apolloni), Rome, Palazzo Colonna, 4 Feb 1668, perf. as prol. to J. Melani: Il Girello, *GB-Lbl, I-MOe, Nc, Rvat, Tn**

Che nuove? Oh, ragionevoli (prol.), probably Rome, May–June 1668, *MOe, Tn**

Con meste luci (prol., F.M. Sereni), probably Rome, May–June 1668, *MOe, Tn**

Reggetemi, non posso più (prol., F. Orsini), ?Rome, 4 Dec 1668, *MOe, Tn**

Soccorso, aita, ohimè (int, ?Apolloni), ?Rome, May–June 1668, *MOe, Tn**

Il Biante (prose comedy with music), Rome, Palazzo of F. Colonna, *c*1670–71, *MOe, Tn*

Fermate, omai, fermate (prol., Apolloni), Rome, Tordinona, 8 Jan 1671, with F. Cavalli: Scipione Affricano, *MOe, Rvat, Tn**

Amanti, che credete? (int, ?Apolloni), Rome, Tordinona, 8 Jan 1671, between Acts 2 and 3 of Cavalli: Scipione Affricano, *MOe, Tn**

Su, su, si stampino (int, ?Apolloni), Rome, Tordinona, 8 Jan 1671, between Acts 1 and 2 of Cavalli: Scipione Affricano, *MOe, Rvat* (partly another version), *Tn**

Questo è il giorno prefisso (prol., Apolloni), Rome, Tordinona, 24 Jan 1671, with Cavalli: Il novello Giasone, *MOe, Tn* (partial autograph)

Dormi, Titone, addio (prol., ?Apolloni), Rome, Tordinona, 31 Dec 1671, with A. Cesti: La Dori, *B-Bc, I-MOe, Tn**

Che fai, Dorilla mia? (int), ?Rome, Tordinona, 1671, with Cesti: La Dori, *MOe* (inc.), *Tn** (inc.)

Chi mi conoscerà (int, ?Apolloni), ?Rome, 1671, intended for Cavalli: Scipione Affricano but not used, *MOe, Tn**

Aita, numi, aita (prol., F. Acciaiuoli), Rome, Tordinona, 12 Feb 1672, with Cesti: Il Tito, *MOe, Tn**

Oh, ve' che figuracce! (int, Acciaiuoli), Rome, Tordinona, 12 Feb 1672, between Acts 2 and 3 of Cesti: Il Tito, *MOe, Tn**

La forza dell'amor paterno (op, 3, after N. Minato: *Seleuco*), Genoa, Falcone, 10 Nov 1678, *Tn**

Le gare dell'amor eroico (op, 3, after Minato: *Mutio Scevola*), Genoa, Falcone, 1 Jan 1679, *GB-Lbl* (inc., entitled Porsenna), *I-MOe*(entitled L'Oratio)

Il Trespolo tutore (op, 3, G.C. Villifranchi, after G.B. Ricciardi: *Amore è veleno e medicina degl'intelletti, o vero Trespolo tutore*), Genoa, Falcone, 30/31 Jan 1679, *MOe*

E dovrò dunque in solitaria stanza (prol.), ?intended for Rome, 1679, *MOe, Tn* (2 autograph copies)

La ruina del mondo (int), ?Genoa, Falcone, 1678 or 1679, *Tn** (inc.)

Moro per amore, 1681 (op, 3, Orsini), unperf., *A-Wn*, 2 copies (1 inc.) (facs. in IOB, x, 1979), *D-Mbs* (inc.), *F-Pn* (entitled Il Rodrigo), *I-MOe*(entitled Il Floridoro), *Tn* (partial autograph)

Chi me l'avesse detto (int), *Tn**

Dal luminoso impero (prol.), *MOe, Tn**

Il Corispero (op), *MOe* (inc.)

?La Doriclea (op), lost

Lasciai di Cipro il soglio (prol.), *Tn**

Su, miei fiati canori (int), *Tn* (text inc.)

Arias in Il novello Giasone [rev. of F. Cavalli, Giasone], Rome, Tordinona, 24 Jan 1671

ORATORIOS

Lat. Orat [title unknown] (G. Lotti), Rome, S Marcello, 4 March 1667, lost

S Giovanni Battista (A. Ansaldi), S, S, A, T, B, insts (concerto grosso) Rome, S Giovanni dei Fiorentini, 31 March 1675, *D-Bsb, F-Pc, GB-Cfm, Ckc, Lbl, Ob, I-Bc, Fc, MOe*; ed. in Daniels (1963)

La Susanna (G.B. Giardini), S, S, A, T, B, 2 vn, bc, Modena, Oratorio di S Carlo, 16 April 1681, *MOe* (facs. in BMB, section 4, xix, 1982)

Ester, liberatrice del popolo ebreo (L. Orsini), Rome, S, S, A, Bar, B, bc, *MOe* (inc.); ed. L. Bianchi (Rome, 1969)

S Giovanni Chrisostomo S, S, A, T, B, bc, *MOe*

S Editta, vergine e monaca, regina d'Inghilterra (L. Orsini), S, S, A, T, B, bc, ? Rome, *MOe* (inc.)

S Pelagia, S, A, T, B, 2 vn, va, bc, *MOe*

SACRED LATIN

liturgical

Ave regina coelorum, S, A, bc, *I-MOe*; Benedictus Dominus Deus, S, A, bc, *GB-Cfm, Lbl, Ob, Och, US-*; Et egressus est a filia Sion, A, bc, *I-MOe*; Tantum ergo sacramentum, S, A, bc, *MOe*

non-liturgical; all in I-MOe

Care Jesu suavissime, S, A, 2 vn, bc; Convocamini, congregamini, S, S, ripieno S, A, T, B, 2 vn, bc; Dixit angelis suis iratus Deus, S, bc; Exultate in Deo, fideles, B, 2 vn, bc; In tribulationibus, in angustiis, S, S, A, T, B, 2 vn, bc; Locutus est Dominus de nube ignis, S, 2 vn, bc; Nascere virgo potens, S, S, B, bc; Oh maiestas aeterna, S, S, bc; O vos omnes, qui transitis, A, 2 vn, bc; Plaudite vocibus, S, bc; Pugna, certamen, militia est vita, S, A, T, B, insts (concerto grosso), 28 Jan 1675; Sinite lacrimari, sinite lamentari, S, S, B, 2 vn, bc; Sistite sidera, coeli motus otiamini, S, 2 vn, bc, also *D-Bsb*; Surge cor meum, S, bc

MADRIGALS

Clori, son fido amante, S, S, A, T, B, bc ad lib, *D-Mbs, GB-Cfm, DRc, Lbl, Lcm, Ob, I-IBborromeo, MOe, US-SFsc*

Colpo de'bei vostr'occhi, S, A, B, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

È pur giunta, mia vita, S, A, T, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Feritevi, ferite, viperette mordaci (G.B. Marino), S, S, B, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Piangete, occhi dolenti, S, S, A, T, B, bc, *F-Pn, GB-Cfm, DRc, Lbl, Lcm, I-IBborromeo, MOe*

Pupillette amorose, S, S, Mez, A, T, *B-Bc, D-Bsb, F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Sperai nella partita, S, S, B, bc, *F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe*

Tirsi un giorno piangea, S, S, Mez, A, T, bc ad lib, *D-Bsb, F-Pn, GB-Cfm, Lbl, I-IBborromeo, MOe, Rli*

SECULAR SACRED AND MORAL CANTATAS

for S and continuo unless otherwise stated

principal sources: A-Wn; B-Bc; D-Mbs, MÜs: DK-Kk; F-Pn; GB-Cfm, Lbl, Ob, I-Bc, MOe, Nc, Tn, Vnm

Editions: *Alessandro Stradella: XII cantate a voce sola*, ed. P. Mioli, Archivum musicum: la cantata barocca, xv (Florence, 1983) [facs.] [M]

Cantatas by Alessandro Stradella (c1639–1682), with introduction by C. Gianturco, ICSC, ix (1986) [facs.] [G]

Alessandro Stradella: Tre Cantate per voci e strumenti, ed. H. Bernstein and others (Laaber, 1997) [B]

secular cantatas

A che vale il sospirar, A difender le mura dell'antica Sionne (Il Solimano); A dispetto della sorte, S. Bar, bc; Agl'applaus: pin Festivi (Il bancheggio), S, A, B, tpt/cornetto, 2 vn, bc, 1681, ed. in Bernstein (1979) and Concentus musicus, x (1997) Agli assalti del cieco volante, A, bc; Amanti, olà! (L'accademia d'Amore) (G. Monesio), 5vv, insts Amor, io son contento, né vuo' gusto maggior; Amorose mie catene, non vi chiedo libertà; A pie' d'annoso pino, M; A quel candido foglio; Arrest'il pie' fugace; Arsi già d'una fiamma (G.F. Apolloni), S, S, S, 2 vn, bc; Aure, voi che spirate; Baldanzosa una bellezza, S, A, bc; Bei ruscelli cristallini (La Circe) (Apolloni), S, S, B, 2 vn, bc; Bella bocca, taci, taci; Ben è vile quel core, ed. in Chaikin (1975), M; Che più speri, mio cor; Che speranza aver si può, S, S, B, bc; Che vuoi più da me, Fortuna?, ed. in Chaikin (1975), M; Chi dà fede alla speranza, ed.

in Chaikin (1975); Chi dirà che nel veleno, S, B, bc; Chi non sa che la bellezza, ed. in Chaikin (1975); Chi non sa che la costanza (Apolloni), ed. in Chaikin (1975); Ch'io nasconda il mio foco, ed. in Chaikin (1975), M; Ch'io non ami, o questo no!, ed. in Chaikin (1975); Chi resiste al dio bendato, S, S, B, insts (concerto grosso)

Congiurati a fiera guerra, A, bc; Con mesto ciglio e dolorosi accenti, S, S, bc; Con un cor tutto pianti, ed. in Chaikin (1975); Costanza, mio core, resisti se puoi; Crudi ferri, empi marmi; Dai legami amorosi (La pena), ed. F. Halévy (Paris, 1861); Dal guardo lusinghiero: Dalle sponde del Tebro, B, bc, M; Da mille pene e mille; Da una beltà superba (Beltà superba); Deggio penar così; Difendetemi, pensieri, dagl'influssi; Disperata rimembranza, lascia omai, ed. in Gingery (1965), G; Di tal tempra è la ferita (F. Balducci), A, T, B, bc; Dopo aver soggiogato tutti i regni (Il Xerse), T, bc; Dopo incessante corso di lagrimoso umore; Dove aggiri mia vita; Dove Fugisti et in che loco; Dove gite, o pensier?, ed. in Chaikin (1975), M; Dove il Tebro famoso fa degli argentei flutti; Dove l'ali spiegate, ove indirizzate il volo; Ecco Amore ch'altero risplende, S, A, B, 2 vn, bc, 1676; Ecco chi già nell'Asia; Eccomi accinto, o bella (Amorosa partita), Bar, bc; Empio Amor, tiranno arciero, ed. in Chaikin (1975); Eppur sempre a' miei desiri

Ferma, ferma il corso (L'Arianna), ed. in Chaikin (1975), M; Fermatevi, o bei lumi; Figli, amici, Agrippina (Il Germanico); Figli del mio cordoglio (Il messaggio); Forsennato pensier, che far poss'io, ed. in Gingery (1965), *Alessandro Stradella 1982* G; Fra quest'ombre io cerco il mio sole, S, A, bc; Fuor della Stigia sponda; Furie del nero Tartaro, B, 2 vn, bc; Genuflesso a tue piante (Pentimento), ed. F. Halévy (Paris, 1861); Già languiva la notte (La Medea), G; Già le spade nemiche del trionfante Augusto (Il Marc'Antonio), B, bc; Giunto vivo alla tomba; Il destin vuol ch'io pianga (Non vo' piangere), ed. F. Halévy (Paris, 1861); Il mar gira ne' fiumi; Il penare per te, bella, m'è caro (Siciliana); Il più misero amante ch'in amorosa fiamma (Agonia), ed. in Gingery (1965), G; Il più tenero affetto che mai destasse Amore (Apolloni), ed. in Gingery (1965), G

Infinite son le pene, S, T, B, 2 vn, bc; In grembo all'oblio sommerger l'ardore, S, S, bc; In quel sol che in grembo al Tago (Sole dell'anima; Paragone della bellezza); In sì lontano lido a che dunque m'aggiro, ed. in Chaikin (1975); Io che lasciato fui più che dagl'occhi altrui (Apolloni); Io non vuo' più star così, ed. in Chaikin (1975), M; Io rimango stordito solo in veder, S, B, bc; Io vi miro, luci belle; L'anima incenerita ai rai del mio bel sole; Lasciate ch'io respiri, S, B, 2 vn, bc; La speranza del mio core sol voi siete; L'avete fatta a me!, ed. in Gingery (1965), G; L'avviso al Tebro giunto (Lamento del Tebro e due ninfe), S, S, B, bc, 1671; Lilla mia, su queste sponde, S, S, B, bc; Lontananza e gelosia son tormenti, ed. in Chaikin (1975), M; Lo schiavo liberato, see Non ti riveggio ancora

Mentre d'auree facelle adornavan le stelle; M'è venuto a fastidio lo sperare (Apolloni), S, ?lute, bc; Misero amante, a che mi vale, S, S, 2 vn, bc; Noiosi pensieri, fuggite dal seno, ed. in Ginergy (1965), G; Non avea il sole ancora dall'algosa magion; Non disserrate ancora avea le porte d'oro; Non me ne fate tante, B, bc; Non mi curo di fedeltà, B, bc; Non più piaghe al mio cor; Non sei contento ancora, o dispietato arciero; Non si creda alla fortuna; Non sperar beltà lusinghiera; Non ti riveggio ancora (Lo schiavo liberato) (Baldini), S, A, T, B, insts, bc, G; Ombre, voi che celate dell'Etra i rai (Pianto d'amore), ed. K. Jeppesen, *La flora, arie &c. antiche italiane*, i (Copenhagen, 1949), 40–47 F. Halévy (Paris, 1861); O mio cor, quanto t'inganni, ed. in Gingery (1965), G; Or ch'alla dea notturna, S, T/S, 2 vn, bc; Or che il mondo ristaura (Il Damone) (F. Baldini), 7vv, insts, bc; Or che l'alma ristaura (Il Damone) (Baldini), 5vv, insts, bc; Or che siam soli, Amore, A, bc

Per molti anni è stato occulto; Per pietà, qualche pietà; Per tua vaga beltade, S, S, 2 vn, bc; Piangete, occhi dolenti, piangete, S, Bar, bc; Piangete, occhi, piangete lungi da me (L'abbandonata), ed. in Chaikin (1975); Pietà di Belisario, cieco, ramingo, T, bc; Presso un rivo ch'avea d'argentato cristal, Mez, bc, ed. in Gingery (1965), G; Pria di punir, crudele, chi mai sempre t'amò; Privo delle sue luci (Il Belisario); Qual di cieca passione; Qual prodigio è ch'io miri?, S, S, B, insts (concerto grosso), ed. F. Chrysander, *Georg Friedrich Händels Werke*, suppl.iii (Leipzig, 1888); Quando mai vi stancherete (Desiderio); Quando stanco dal corso, ed. in Gingery (1965), G; Quel tuo petto di diamante, S, B, bc; Qui dove fa soggiorno, S, B, 2 vn, bc, 1677; Sciogliete in dolci nodi (B. Bianchi), S, S, vn, 2 va, bc; Sciogliete pur, sciogliete i vostri accenti; Scorrea lassù negli stellati campi (Cinzia); Se del pianeta ardente (Bianchi), S, vn, 2 va, bc 1677; Se desio curioso il cor v'ingombra (La Circe) (Apolloni), S, S, B, 2 vn, bc, 16 May 1668

Se Nerone lo vuole, se lo soffron gli dei (Il Seneca; Seneca svenato), ed. in Gingery (1965), G; Se Neron pur mi vuol morto (La morte di Seneca; Lamento di Seneca moribondo; Lamento di Seneca Fatto morir da Nerone), B, bc; Se non parti, o gelosia; Se t'ama Filli, o cor; Si ch'io temo e non disamo, ed. in Chaikin (1975); Si salvi chi può, vacillan le sfere, ed. in Chaikin (1975), M; Soccorso, olà, Cupido; Soffro, misero e taccio (Soffrire e tacere); Solca il mar da rie tempeste; Solcava incauto legno (Apolloni), ed. in Chaikin (1975); Solitudine amata della pace (Apolloni), Mez, T, 2 vn, bc; Son gradito, e pur m'affanno; Sono in dubbio d'amar, ed. in Chaikin (1975); Son principe, son re (Il Tiberio) (Apolloni); Son pur dolci le ferite, S, S, bc; Sopra candido foglio, nuncio delle mie pene; Sopra tutte l'altre belle; Sopra un'eccelsa torre cui le nubi del cielo (Il Nerone; Incendio di Nerone; La crudeltà di Nerone; L'incendio di Roma; L'incendio di Roma per Nerone; Nerone, o l'incendio di Roma; Nerone Sopra l'incendio di Roma) (Apolloni), B, bc, G

Sotto l'aura d'una speme; Sotto vedovo cielo, privo de' rai; Sprezzata mi credei, ma non tradita (Apolloni), ed. in Chaikin (1975); Stanco dalla speranza di sognante pensier; Stelle, non mi tradite; Stelle sorde al mio pianto; Tante perle non versa l'Aurora (Lagrime), S, ?lute, bc; Tiranno di mia fe' d'affetto ignudo; Tradito mio core, non pianger, A, bc; Troppo oppressa dal sonno nel suo letto (La fortuna), B, bc; Tu partisti, crudel, e mi lasciasti, A, bc; Udite, amanti, un prodigio novello, M; Un editto l'altro dì in Parnaso; Un Mongibello ardente di mille fiamme, ed. in Chaikin (1975); Vaganti pensieri, il volo arrestate; Vaghe calme, io non vi credo; Vincesti, vincesti o ciel; Voi siete sventurate, amorose mie pene, ed. in Chaikin (1975); Voi volete il mio cor; Vola, vola in altri petti (Baldini), S, S, A, B, insts (concerto grosso), 1674, ed. in Jander (1962)

SACRED CANTATAS

Ah! troppo è ver, 6vv, insts (concerto grosso), *MOe*, *Tn*, B, ed. R. Giazotto (Milan, 1962); Crudo mar di fiamme orribili (P. Figari), B, 2 vn, bc, *MOe* (facs. in G), *Tn*; Da cuspide ferrate, A, 2 vn, bc, *GB-Cfm* (facs. G); Esule dalle sfere (Figari), S, B, SATB, 2 vn, bc, *I-MOe*, *Tn*, ed. E.F. McCrickard (Chapel Hill, NC, 1983); Si apra al riso ogni labro, S, A, B, 2 vn, bc, *MOe*

moral cantatas

Alle selve, agli studi (B. Pamphilj), S, S, A, A, bc; Apre l'uomo infelice (La vita dell'uomo) (G.B. Marino), ed. in Chaikin (1975), M; Dalla Tessala sponda scese d'Argo la prora, A, bc; Mortali, che sarà (La cometa; La saetta), B, bc; Quando sembra che nuoti (Guerra, guerra) (Apolloni); Spuntava il dì quando la rosa (Balducci), S, S, B, bc; Voi ch'avaro desio nel sen nudrite (Il Mida)

ARIAS, DUETS, TRIOS

for S and continuo unless otherwise stated

principal sources: A-Wn; B-Bc; D-Mbs, MÜs; F-Pn; GB-Cfm, Lcm, MOe, Vnm; US-SFsc

Adorata libertà, dal mio core non partir; Ahi, che posar non puote, S, Bar, bc; Al rigor di due tiranni; Ardo, sospiro e piango, S, Bar, bc; Aure fresche, aure volanti, Mez, Bar, vn, bc; Avete torto, occhi miei cari; Avrò pur d'aspettar più?; Begl'occhi, il vostro piangere; Bel tempo, addio, son fatto amante; Care labbra che d'amore, S, B, bc; Che mi giovan le vittorie, Bar, 2 vn, bc; Chi avesse visto un core; Chi mi disse che amor dà tormento, Mez, bc; Chi non porta amor nel petto; Chi vuol libero il suo pie'; Da Filinda aver chi può; Deh, frenate i furori, B, bc; Deh, vola, o desio; Dell'ardore ch'il core distempra; Dietro l'orme del desio, S, A, bc; È pazzia innamorarsi; Fedeltà sinché spirto in petto avrò; Fulmini quanto sa quel sembiante severo/lusinghiero, S, B, bc

Il mio cor ch'è infelicissimo; Il mio cor per voi, luci belle; La bellissima/dolcissima speranza che nutrisce, S, B, bc; Le luci vezzose volgetemi, o Clori; Me ne farete tanto che più non soffrirò, S, B, bc; Mio cor, che si fa?; Non fia mai, ah no, ch'io speri; Non se muove onda in fiume, S, B, bc; Occhi belli, e che sarà, S, S, bc; Ogni sguardo che tu scocchi; Parti, fuggi dal mio seno; Pazienza, finirà l'influenza, T, B, bc; Pensier ostinato; Pria di scior quel dolce nodo, A, bc; Quanto è bella la mia stella; S'Amor m'annoda il piede; Sarà ver ch'io mai disciolga, S, B, bc; Se di gioie m'alletta il sereno; Si/No, quella tu sei che il mio cor sempre adora, S, B, bc; Speranze smarrite, A, 2 vn, bc; Ti lascierò e a poco a poco; Torna, Amor, dammi il mio bene; Trionfate, invitti colli, S, S, B, 2 vn, bc

INSTRUMENTAL
principal sources I-MOe, Tn

12 sinfonie, vn, bc; 2 sinfonie, vn, lute/?vc, bc; 9 sinfonie, 2 vn, bc
Sonata (D), 2 cori: 2 vn, 2 cornettos, bc; Sonata di viole (D), concerto-concerto grosso: 3 vn, 2 va, bc; Sonata a otto viole con una tromba (D), 2 chori: tpt, 2 vn, 4 va, 2 bc
Toccata (a), kbd

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CAROLYN GIANTURCO

Stradivari. Italian family of violin makers.

(1) **Antonio Stradivari** (*b* ? Cremona, 1644–9; *d* Cremona, 18 Dec 1737). Maker of violins and other instruments. Since the end of the 18th century he has been universally regarded as the greatest of all violin makers. In point of tonal excellence, design, beauty to the eye and accuracy of workmanship his instruments have never been surpassed. Stradivari inherited more than 100 years of Cremonese violin-making tradition, and upon this firmest of foundations he built his own unique career. At the peak of a working life spanning almost 70 years he brought his art to a perfection which has not been equalled. Later, at least two of his sons worked with him, but both died within a few years of their father, and thus almost the entire production of the family workshop is attributed to Antonio. In all, some 650 of his instruments survive, many of them used by the world's leading string players.

Although the surname Stradivari was common to the area around Cremona during the 16th century, nothing concrete is known of Antonio's origins or his family background, except that his father was named Alessandro. Of his education and professional formation, various hypotheses have been advanced: it is possible that he was first apprenticed to a wood carver before turning to instrument building, or he may have been a pupil of Nicolò Amati. The nature of Stradivari's rapport with Amati is unclear, although on his first known violin label (dated 1666) Stradivari claimed to be Amati's pupil. The violin that bears this label shows a hand already adept in the use of woodcarving tools, though inexperienced in certain of the finer points of violin construction. In July 1667 Stradivari married Francesca Feraboschi, a young widow who bore him six children, including (2) Francesco and (3) Omobono.

The rarity of surviving violins by Antonio from 1666 to 1680 is surprising, unless only a part of his time was devoted to their manufacture. Possibly he was working for other makers, such as Amati or Rugeri. Of violins from this early period there are fewer than 20, and one viola; all are thoroughly Cremonese in character, and beautifully made, though perhaps not stamped with the mark of genius: these are the instruments to which the term 'Amatisé' is correctly applied, to indicate their close stylistic adherence to the work of Amati. Two works deserve special mention for their originality, each a landmark of its kind. One is the contralto (i.e. smaller-sized) viola of 1672, of original design and a fairly rare



1. Violin by Antonio Stradivari, Cremona, 1688 (private collection)

size for the period, its body measuring just over 41 cm (now in the collection of Rolf Habisreutinger, St Gallen, Switzerland). The other is the first of ten known 'inlaid' instruments, the 'Lever du soleil' violin of 1677 (sold in 1971–2 to a private collector). In this the traditional purfling is replaced by a strip of dark paste, flanked by purfling at each side, into which are set alternate ivory or bone diamonds and circles. The sides and scroll are also ornamented, with painted or inlaid designs. Such embellishment was not entirely new to violins, and was perfectly normal for fine guitars; Stradivari, however, carried it out with a delicacy and charm unequalled by others (*see* VIOLIN, fig.12).

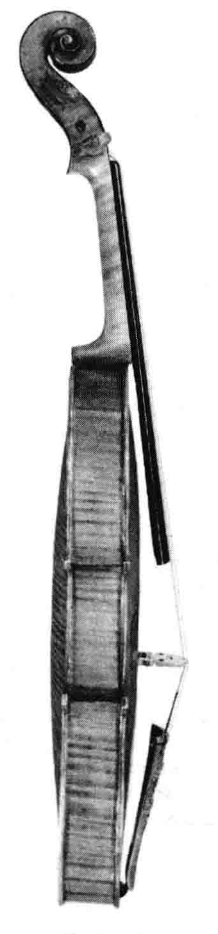
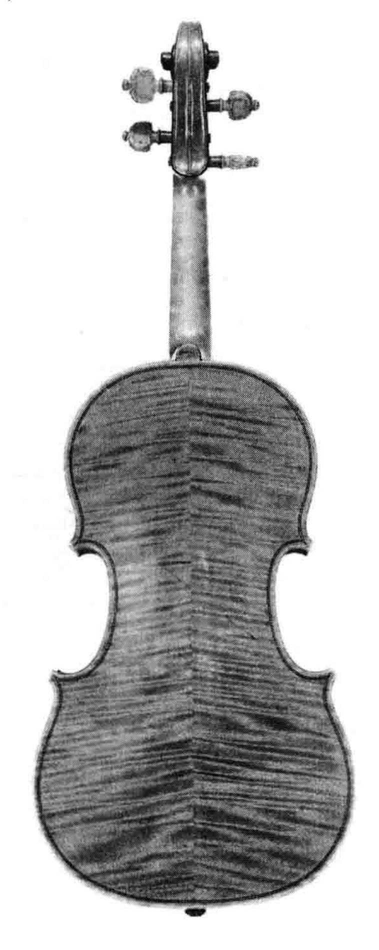
In 1680 Stradivari moved with his family to the Piazza S Domenico, where he lived and worked for the rest of his life. With the move came a change of emphasis in Stradivari's work, and from 1680 he made many more violins and quite a number of cellos. With the death of Amati in 1684, Stradivari was recognizably superior to all his competitors, and his fame began to spread beyond Cremona. From 1680 to 1690 his work moved away from Amati's and his instruments became more robust in certain features, particularly the corners. The varnish, however, is still often the soft, honey-coloured Amati covering, with an occasional warm orange tint. Tonally these violins are more powerful than those of the Amati family.

After 1690 there was a surge of individuality, the beginning of a new era of violin making. The heavy corners of the previous decade were now matched by wider purfling, bolder soundholes, stronger arching in the tables, varnish of deeper colour which often crumbled readily away from the wood, forming spontaneously the splendid patterns of wear which so excite the eye. Stradivari was also active with a change in design, the introduction of the 'Long Strad', whose outlines preoccupied him all through the 1690s. With this increased length he doubtless sought to introduce some of the tonal qualities of the old Brescian makers, whose violins offered a darker sound than those of the Cremonese, combined with extra strength of response. These elegant violins, representing a huge improvement on everything that had gone before, are not always as well appreciated for their tone as perhaps they should be.

In 1698 Stradivari's first wife died, and in the following year he married Antonia Zambelli Costa, who bore him five more children, including Paolo (*b* 26 Jan 1708; *d* 14 Oct 1775). By this time Francesco was fully occupied in the workshop; Omobono was often attending to business affairs unconnected to violin making. It is rare at any period but the very last to find an instrument made by either brother without their father's participation. Both sons were completely dominated by Antonio: they most likely carried out the rough work and were only occasionally allowed to complete a cheaper order, using an inferior grade of maple or beechwood. Many of these types of instrument were given a 'sotto la disciplina' label, indicating that they were made under the auspices of Antonio but not by him.

The period from about 1700 to 1720 (the 'golden' period to most writers) shows the ultimate development of Stradivari's powers, with the highest pinnacle being reached in about 1715. The gradual adoption of a broader, squarer-looking centre bout saw out the last noticeable sign of Amati's influence, and the varnish took on the ultimate, now well-known orange brown colour. These developments were complemented by magnificently flamed maple backs, in one and two pieces, so that the appearance of the whole leaves nothing to be desired. So it is too with the tone, for in these instruments there is incredible richness and ease of response, with an ample reserve of power. Outstanding examples are far too numerous to list comprehensively, though no account of Stradivari could fail to note the 'Betts' (1704), the 'Alard' (1715) and the 'Messiah' (1716), and that most of the world's finest artists have preferred these violins for two centuries. The 'Betts', one of Stradivari's greatest achievements, was bought by John Betts for only £1; in excellent condition, it is now in the Library of Congress, Washington DC. The 'Alard' is regarded by Hill and others as marginally the finest Stradivari in existence. The 'Messiah' remained in Antonio's family for a long time after his death, and was passed in perfect condition to the collector-dealer LUIGI TARISIO by Count IGNAZIO ALESSANDRO COZIO DI SALABUE, who had bought it and several other of Antonio's violins in 1775–6 from Paolo, Antonio's last surviving son. The 'Messiah''s next purchaser, JEAN BAPTISTE VUILLAUME, unfortunately modernized the violin, replacing the original bass-bar and fingerboard and lengthening the neck. It is still the most perfectly preserved Stradivari, looking almost new (although some scholars continue to question its authenticity; see Pollens, 1999). It is now in the Ashmolean Museum in Oxford (fig.2).

At the turn of the century Stradivari began to direct his inventive mind towards the problems of the cellist. Previously his cellos had been exclusively large: all but one out of 35 or so have now had their dimensions reduced. Maggini had made some smaller cellos, and the last quarter of the 17th century saw Cremonese and other

2. Violin (the 'Messiah') by Antonio Stradivari, Cremona, 1716 (Ashmolean Museum, Oxford)

Italian makers doing likewise, facilitating the emergence of a new breed of virtuoso cellist. Stradivari's first concessions to this trend came in 1699–1700, but between about 1707 and 1710 he designed and made a smaller model of cello, known as the 'forma B', which has served as a model for almost every maker since the beginning of the 19th century. His achievement with this numerically small series of instruments (only about 20 survive) is no less than that with the violins. They have an extraordinary quality of sound that carries through a hall even when played *pianissimo*, and have an immediate response and swelling power. The sound projects forward from the instrument in such a way that the player is at first not aware how much volume he can produce. In the last ten years of his life Stradivari narrowed his outline to produce a cello with similar proportions to those of the 'Long Strad' violins. Another model retained the width but shortened the length. Though excellent instruments, these last creations are not really as satisfactory as the 'Duport' (owned by Rostropovich) and its sisters.

Stradivari's achievement with violas is rather less significant, since fewer than a dozen complete examples are now known. It is curious that he should have made so few, for no-one doubts the greatness of those that are still heard. Most of these are alto violas built on the model Stradivari created about 1690 for the Medici court, slightly over 40 cm in length. Only one tenor viola survives, the stunning specimen now in Florence, also made in 1690 for the Medici: its body length is 47.6 cm.

Stradivari also made a large variety of other stringed instruments, principally plucked ones, however only one harp, a mandolin and a few guitars survive (for illustration, *see* GUITAR, fig.9). Stradivari's original designs for viols, lutes, mandolins, guitars and other instruments are now in the Museo Stradivariano in Cremona, together with patterns and moulds for instruments of the violin family and many of his tools. All of the workshop materials were bought *en bloc*, along with the violins mentioned above, by Cozio di Salabue. Later, the majority of these relics passed to the Marquis Della Valle who sold them in 1920 to the violin maker Giuseppe Fiorini, who in turn donated them to the city of Cremona. Six of the wooden moulds which had been part of Cozio's collection are today in the Musée de la Musique, Paris.

After 1720 Stradivari seems to have been less easily able to obtain the most handsome maple. Wood of local origin predominates from this date to 1730. There can have been no slowing down in production, and players are at least as well served by these later violins. There are few signs of Stradivari's old age until after 1730, though almost to the end his craftsmanship was superb. In the last year of his long life he was still supervising the activity of the workshop. After his death, control of the business passed to his son Francesco.

Stradivari's work was copied from the first, but not until the end of the 18th century did it begin to achieve the extraordinary ascendancy that it enjoys today over that of Amati and Stainer. To follow his pattern was one thing, but in the 19th century the art of imitation was developed, particularly in France and England, and many forgeries were constructed, sometimes of a very high quality. Today hundreds of thousands of inferior factory-made instruments bear copies of Stradivari's label. Most of them were made at the end of the 19th century for sale through music shops, with no apparent intent to deceive. These turn up in attics all over the world, providing for their owners a brief period of ecstatic anticipation, but their similarity to the real thing is minimal to a trained eye.

Much has been written of Stradivari's varnish and the loss of its recipe. The influence of varnish on the quality and carrying power of violin tone is considerable. A varnish which, when completely dry, has a hard consistency generally causes an instrument to produce a hard, glassy sound with a limited range of tone-colour. A thick, heavy, oily coating inhibits the wood's vibrations in a different way and is equally unsatisfactory. Somewhere between the two is a varnish that dries to the point of forming a light, delicate, elastic skin but no further. This is the characteristic of most old Italian varnish, and that used by Stradivari and certain of his contemporaries seems to represent the ideal.

The varnish, which has defied so many attempts at analysis and rediscovery, is only a part of the 'secret' of Stradivari. He succeeded in all branches of the violin maker's art, given the best initial training, as fine a hand and eye as it is possible to have, a comprehending and inventive mind, and a long working life in a superior artistic environment. His understanding of design and structure was probably unique, at least until the emergence of Guarneri 'del Gesù', and the remarkable appearance and effect of his best varnish is but one more triumph of his genius.

(2) **Francesco Stradivari** (*b* Cremona, 1 Feb 1671; *d* Cremona, 11 May 1743). Violin maker, eldest son of (1) Antonio Stradivari. Although only a handful of his instruments still bear their original labels, he was nevertheless a highly important maker, though perhaps less spontaneous and confident than his father. He was his father's right-hand man for over 50 years, during which time he assisted in the building and occasionally the design of a wide variety of bowed and plucked instruments. He was perhaps responsible for the modification of the 'forma B' cello, about 1730, and was the author of the drawing used for a further modification of the same model, called the 'forma B piccola'. Antonio's models for mandolins were also slightly modified by Francesco. His most distinguished violin is the 'Ex-Salabue' of 1742.

(3) **Omobono Stradivari** (*b* Cremona, 14 Nov 1679; *d* Cremona, 9 June 1742). Violin maker, son of (1) Antonio Stradivari. While still a young man he travelled to Naples, perhaps in pursuit of a career outside violin making. He made violins intermittently after 1700, and a great deal of his time was taken up with social acitivities unrelated to the family workshop. The most well travelled of the Stradivari family, as a young man he spent a long period in Naples. Later in life he was on familiar terms with Tomaso Vitali, the leading violinist at Modena. Nevertheless, Omobono did build a recognizable number of violins which though not up to high artistic standards of his father and brother, are highly appreciated for their acoustic qualities.

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CHARLES BEARE/CARLO CHIESA, DUANE ROSENGARD

Stradling, Rod (*b* London, 25 June 1942). English traditional-style singer, melodeon player and record producer. He became involved in skiffle music in the mid-1950s and in the early 1960s discovered 'folk music' when he attended the Singers Club run by Ewan MacColl and Peggy Seeger in London. In 1964 he and his wife, Danny Stradling, founded and ran the Fighting Cocks, a traditional folk club in Kingston, and in 1968 the King's Head traditional folk club in Islington. In 1973 he moved to the West Country.

Stradling was a member of the trail-blazing group Oak, whose seminal album *Welcome to Our Fair* is seen as having instigated the renewed interest in traditional English music and dance during the 1970s. He joined Bampton Morris Dancers, went on to form the Old Swan Band, which spearheaded the English country dance revival, and has subsequently been involved with bands as diverse as the English Country Blues Band, Tiger Moth, Edward II, Feckless and, currently, the English Country Dance Band.

In 1996 Stradling published the moribund *Musical Traditions* magazine on the Internet (and in CD-ROM format), where it continues to flourish and win awards under his editorship. He inaugurated the Musical Traditions label, which produces CDs of traditional musicians. He has been one of the prime movers behind the revival of traditional English music, a catalyst for the formation of key bands and has influenced the melodeon playing style.

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CAROLE PEGG

Straesser, Joep (*b* Amsterdam, 11 March 1934). Dutch composer. He studied at the University of Amsterdam (musicology) and at the Amsterdam Conservatory (organ with Anthon van der Horst; composition with Ton de Leeuw). In 1962 he was appointed professor of music theory (and from 1975 composition) at the Utrecht Conservatory (retired 1989).

Straesser became interested in the music of the Second Viennese School and the post-war avant garde as a result of his studies with de Leeuw, and during the 1960s he used freely serial and aleatory techniques in his music. In pieces such as *22 Pages* (1965), based on Cage's book *Silence*, and *Ramasasiri* (1968), a multi-layered composition based on a travel song from the Papuan people of Papua New Guinea, Straesser combines experimental innovation with musical intuition, with the result that his music never sounds dry or academic.

With the 'Spring' Quartet (1971) Straesser abandons the idea of radical parametric composing, using and transforming a theme from Beethoven's String Quartet op.131. With his organ piece *Splendid Isolation* (1977) he admitted consonant harmonies for the first time and, having reconquered traditional elements without betraying his earlier interest in experimental composing, wrote the short opera *Über Erich M.* (1985–6) and three symphonies. His denial of tradition gradually became a dialogue with tradition, as is shown by the reference to Mahler in his Third Symphony (1992). At first sight his music may have changed considerably over the years, but permanent features include a technical facility and a density of structural and motivic coherence resembling the music of Webern and Beethoven.

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MICHAEL H.S. VAN EEKEREN

Straeten, Edmond vander. *See* VANDER STRAETEN, EDMOND.

Straeten, Edmund S(ebastian) J(oseph) van der (*b* Düsseldorf, 29 April 1855; *d* London, 17 Sept 1934). German cellist, writer on music and composer. He studied the cello with Johannes Hoecke and Ludwig Ebert in Cologne, making his début in 1875. Later he was a pupil of Gustav Libotton at the Guildhall School of Music, London, and Louis Hegyesi in Cologne. He also studied composition with Humperdinck. In 1888 he returned to London and was appointed cello teacher at the North-East London Institute. Here with Prout he began a chamber music society which sponsored performances of little-known Classical and Baroque works, as well as modern compositions (for example, they gave the London première of d'Indy's Clarinet Trio). In 1900 he and Emile Sauret founded the Tonal Art Club, St John's Wood, which later became the London Musicians' Club. Van der Straeten was important for his participation in the revival of viol playing: he wrote numerous articles for *The Strad* about basic techniques, instruments and repertory and traced the viol's development in his *History of the Violoncello* (1915); he also formed a trio with his son Ludwig and his pupil Norman Greiffenhagen, which performed music by Marais, Simpson and Jenkins. He composed several chamber works and made arrangements for viola da gamba and piano of works by Abel, Hammer and Kühnel.

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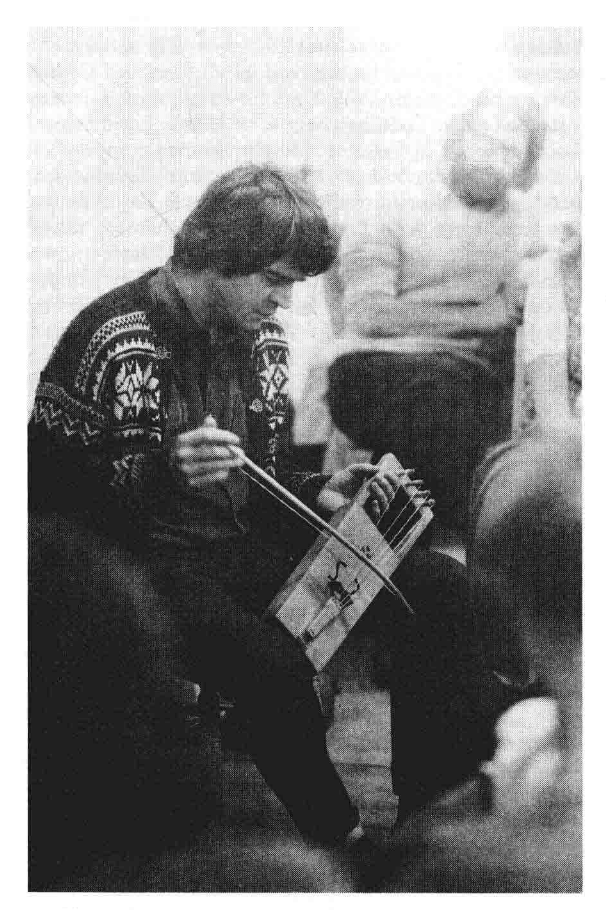
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M. ELIZABETH C. BARTLET

Straight, Thomas. English engraver and publisher, partner with THOMAS SKILLERN in the firm of Straight & Skillern.

Stråkharpa. A term coined by Andersson (1923) for a bowed lyre without fingerboard commonly used for folk music-making until the beginning of the 20th century in Finland, particularly in east Karelia, and in the Swedish communities of Estonia. Since the early 1970s there has been a revival in making and playing the *stråkharpa* in all these regions.

The Finnish instrument (*jouhikannel*, *jouhikantele* or *jouhikko*) has a flat soundboard let in to the box-shaped base (sometimes with convex or concave sides), which has an extension on the same plane as the soundboard, with a long, narrow opening on the right for the player's left hand, or with openings on both sides of a narrow central arm. It has two or three strings of horsehair, gut or wire, which run from a string-holder over a straight bridge to the pegs, usually dorsal, in the upper end (for illustration, *see* FINLAND, fig.3).



Stråkharpa (bowed lyre) player, Sweden

The Swedish-Estonian 'broad-holed' bowed lyre (*tallharpa*, *hiiukannel*) has a flat, or sometimes slightly arched, soundboard in a box- or violin-shaped base. The base continues in two straight arms which form a yoke with dorsal pegs for three to five strings of horsehair, gut or wire. Of the two bowed lyres found in Sweden, one has the narrow opening, the other is the 'broadholed' type (see illustration).

The instrument is usually held diagonally, supported against the player's knee, with the thumb holding the right arm of the yoke and the fingers stopping the melody string or strings with the knuckles. The other strings are drones. The bow, curved or straight, is held like a pencil.

The origin of the *stråkharpa* is uncertain. The earliest evidence of bowed lyres in Scandinavia is a bowed-lyre player sculpted in stone in Trondheim Cathedral, Norway, dating from the early 14th century. Andersson sees a connection with the Welsh crwth, but without a fingerboard, and claims that the instrument spread east to Finland and Estonia from Sweden. That plucked lyres were in earlier use in Scandinavia is confirmed by two lyre bridges, found in Broa i Halle, Gotland (8th century), and Birka, Sweden (9th century; *see* ROTTE (ii), fig.2). The Arabic geographer Ibn Fadlan, in his account of a Viking funeral on the Volga in 921 CE, mentions a harp that was placed with the body of a chieftan to accompany him on his final journey. This could in fact have been a lyre. One might speculate that the use of a bow in playing string instruments, first mentioned in 10th-century Arabic writings, might have been encountered and brought back to Scandinavia by the Vikings.

See also ROTTE (ii).

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BIRGIT KJELLSTRÖM/STYRBJÖRN BERGELT

Strakosch, Maurice (*b* Gross-Seelowitz [now Židlochovice], nr Brünn [now Brno], ? 15 Jan 1825; *d* Paris, 9 Oct 1887). American impresario of Czech origin. He went to New York in 1848, where he became associated with Salvatore Patti; that winter he began a two-year American tour with a small company including Patti's daughter Amalia, whom he subsequently married. He also managed and coached Amalia's eight-year-old sister, Adelina Patti, after her 1851 début, and from 1852 to 1854 he, Amalia, Adelina and Ole Bull toured the USA. Strakosch managed his own company from 1856 to 1857, merging with Bernard Ullman's troupe in February 1857. The Ullman and Strakosch Opera Company presented opera at the Academy of Music and toured the East Coast until 1860; its final season was a near-disaster, and was rescued only by Adelina Patti's operatic début.

Strakosch managed Adelina Patti from 1860 to 1868; in 1861 he and the Pattis moved to Europe, where he also recruited performers for his brother Max Strakosch (*b* Gross-Seelowitz, 27 Sept 1835; *d* New York, 17 March 1892). Max had assisted Maurice from 1857 to 1861, and had then managed Gottschalk until 1864. From 1865 until the mid-1870s Maurice managed singers and

intermittently presented opera, frequently as his brother's partner. The brothers presented Christine Nilsson from 1870 to 1874. From 1877 to 1880 Max directed the Max Strakosch English Opera Company, and Maurice toured the USA and Europe with Ole Bull. Thereafter Maurice worked primarily in Europe, often with his son Robert or his brother Ferdinand. Karl Strakosch (*b* c1859; *d* Hartford, CT, 23 Oct 1916), a nephew of Max and Maurice, was also an impresario.

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WILLIAM BROOKS/R

Straková [née Švehlíková], **Theodora** (*b* Vienna, 21 Dec 1915). Czech music historian. She studied German and French at Brno University (1935–9) and at the same time attended Helfert's musicology lectures. After World War II she continued her studies in musicology with Jan Racek (1945–9) and in 1953 obtained the doctorate with a dissertation on an anonymous Moravian organ tablature. In 1942 she married the music historian and critic Vincenc Straka. She had begun working in the music collection (now the Music History Institute) of the Moravian Regional Museum in Brno in 1937; in 1948 she succeeded Racek as director. She enlarged the institute's scope and initiated the large-scale cataloguing of its music source materials and Janáček archives. In addition to her administrative work she lectured on music archival method at Brno University (1952–72). In 1968 she obtained the CSc degree with a dissertation on court music in Brtnice. Her published work deals mainly with 17th- and 18th-century Moravian court and church music and with Janáček.

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JIŘÍ SEHNAL

Strambotto (It.: 'rustic song'). A stanzaic form of Italian poetry set by composers of the frottola and 16th-century madrigal, also known as *ottava rima* and *rispetto*. Each stanza consists of eight lines of 11 syllables. Three types of *strambotto* exist, distinguished by their rhyme scheme: the *strambotto toscano*, with a rhyme scheme of *abababcc*, was the more common form set to music in the 15th and 16th centuries; the *strambotto siciliano*, with a rhyme scheme of *abababab*, seems to have been the poetic form common to early 17th-century monodies known as *arie siciliane* (*see* SICILIANA); and the *strambotto romagnuolo*, with a rhyme scheme of *ababccdd*, the least commonly set kind of *strambotto*. *See* FROTTOLA, §2.

DON HARRÁN

Strand. Swedish family of organ builders. Pehr Strand (*b* 15 Jan 1758; *d* 19 Aug 1826) was based in Stockholm and obtained a charter to build small organs and toy actions in 1791. Four examples of his work still exist for Forsmark Church (1800), the old church, Sabbatsberg, Stockholm (1804; now in the Nordiska Museet, Stockholm), Tångeråsa (1806), and Närtuna (1818). Pehr Zacharias (*b* 25 Feb 1797; *d* 30 June 1844), son of Pehr, was trained by his father and in Germany, where he

obtained a good knowledge of the new Romantic style of organ building and also studied Silbermann's organs. He obtained his charter in 1824 and subsequently took over his father's workshop. He was soon acknowledged as the leading master of his time, and his pupils included E. Söderling and Johan Gustaf Ek. Over a period of 20 years he built some 70 organs, of which about 15 still exist. His most remarkable work was the 61-stop organ in Lund Cathedral (1830–36; four manuals and pedal) built in collaboration with P. Lund; it was the largest in Sweden at the time. One of the finest of his works is the organ in Trinity Church, Karlskrona (1827; 20 stops). Other examples include those at Östervåla (1825), Arnö (1828), Rasbokil (1829), Gryt, East Gotland (1835), Roslagsbro, Stockholm (1838), Kalvträsk (1839), Klockricke (1842) and Häggeby (1843). Pehr Strand's elder son Johan Samuel (*b* 3 June 1786; *d* 23 July 1860) was organist at Väster Vingåker. He built organs at Väster Skedvi (1847) and the chapel at Högsjö (1853) which are still in use. Erik A. Setterquist and Per L. Åkerman both began their training in his workshop.

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BENGT KYHLBERG

Strang, Gerald (*b* Claresholm, AB, 13 Feb 1908; *d* Loma Linda, CA, 2 Nov 1983). American composer. He attended Stanford University (BA 1928) and the University of Southern California (PhD 1948). His principal teachers were Charles Koechlin, Toch and Schoenberg. He served as Schoenberg's teaching assistant at UCLA (1936–8), going on to teach at Long Beach City College (1938–58), San Fernando Valley State College (1958–65), California State University, Long Beach (1965–9) and again at UCLA (1969–74) where he was lecturer in electronic music. During the years 1935–41 he was managing editor of New Music, which published several of his works. He was active as an acoustician and design consultant, and wrote several articles on acoustics, design and computer music. Until 1960 Strang wrote mostly instrumental pieces; subsequently he turned exclusively to electronic and computer-generated music, much of which was realized at the Bell Telephone Laboratories in New Jersey. The adjective 'experimental' applies both to his early pieces, such as the palindrome *Mirrorrorrim* for piano (1931, Strang's first published piece), and to the later tape pieces. *Compusition no.7: Tripla decima*, based on an equal-tempered 10-tone scale, employs random series of pitches and rhythms; like most of the pieces titled 'Compusition', it was composed at UCLA on an IBM 7090–7094 computer.

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STEVEN E. GILBERT

Strange, (John) Allen (*b* Calexico, CA, 26 June 1943). American composer and performer. He studied composition with Michalsky at California State University, Fullerton (BA, MA 1967) and later with Erickson, Partch, Gaburo and Oliveros (composition and electronic media) at the University of California, San Diego (1967–8, 1970–71). He received two grants from the San Jose State University Foundation (1969 and 1974) for research into electronic music and in 1970 became professor of music and director of the electronic music studios at the university. In 1973 he attended Chowning's music seminar at Stanford University's Artificial Intelligence Center. Strange is one of the leading authorities on analogue electronic music; his *Electronic Music: Systems, Techniques, and Controls* (1972) is now a classic text. He also wrote *Programming and Meta-Programming the Electro-Organism* (1974), the operations manual for the Buchla Music Easel and has documented the 200 Series synthesizers made by Buchla. He co-founded two performance groups, Biome (1967–72), in order to make use of the EMS Synthi, and, with Buchla in 1974, the Electronic Weasel Ensemble. He was president of the International Computer Music Association (1993–8) and has appeared as a guest artist-lecturer throughout the world.

Strange composes for live electronic instrumental ensembles, for live and taped electronics with voices and acoustic instruments, and for the theatre; most of his works for acoustic instruments require extended performance techniques. He is particularly interested in linear tuning systems (as in *The Hairbreath Ring Screamers*, 1969, and *Second Book of Angels*, 1979), spatial distribution of sound (*Heart of Gold*, 1982, and *Velocity Studies*, 1983), the isolation of timbre as a musical parameter, and composing for groups of like instruments or voices. Elements of vaudeville, rock-and-roll, country-and-western music, and the guitar techniques of Les Paul are found in his works. His theatre pieces employ various media including film, slides, and lighting effects; he produced a series of such works in collaboration with the playwright and director Robert Jenkins, of which the most important are *Jack and the Beanstalk* (1979) and *The Ghost Hour* (1981), an audio drama. In the mid-1980s, Strange became interested in alternate tuning systems.

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(*selective list*)

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STEPHEN RUPPENTHAL/DAVID PATTERSON

Strange, Le. *See* L'ESTRANGE family.

Stranglers, the. English rock group. Formed in Guildford in 1974, the band's most consistent line-up was Jet Black (Brian Duffy; *b* Ilford, Essex, 26 Aug 1938; drums), Hugh Cornwell (*b* London, 28 Aug 1949; vocals and electric guitar), Jean Jacques Burnel (*b* London, 21 Feb 1952; bass guitar and vocals) and Dave Greenfield (*b* Brighton, 29 March 1949; keyboards). Although forerunners of, and generally more conventionally melodic than, new wave bands such as the Sex Pistols and the Clash, they nevertheless rose to fame in 1977 in the publicity surrounding punk rock. In that year they outsold all the other punk and new wave artists put together, with two major hit albums, *Rattus Norvegicus* (U.A.) and *No more Heroes* (U.A.). Their sound was instantly recognizable: a toppy, growling bass, Greenfield's trademark arpeggiated Hammond organ, reminiscent of the Doors' Ray Manzarek, and Cornwell's melodic though quirky lead guitar. The band always courted controversy: their early work was dubbed violently misogynistical by a section of the music press, and in 1980 the entire band were arrested in Nice after allegedly causing a riot at one of their concerts.

In the late 1970s the band developed a more experimental pop style, first on *Black and White* (U.A., 1978) and *The Raven* (U.A., 1979), and then on their *folie de grandeur*, *The Gospel According to the Meninblack* (Liberty, 1981), a collection of songs about religion and the paranormal, set against an eccentric mixture of psychedelic loops and Kraftwerk-style electronic music. After the successful and whimsical paean to heroin in *Golden Brown* (1982), a haunting, harpsichord-led waltz, their music became more mainstream on albums such as *Feline* (Epic, 1983), *Aural Sculpture* (Epic, 1984) and *Dreamtime* (Epic, 1986). Cornwell left in 1990 and was replaced by the guitarist John Ellis and the singer Paul Roberts. More recent work, such as *About Time* (When, 1995), shows that they have retained their melodic distinction despite a lack of chart success, and they remain a powerful live act. For further information see D. Buckley: *No Mercy: the Authorized and Uncensored Biography of the Stranglers* (London, 1997).

DAVID BUCKLEY

Strangways, A.H. Fox. *See* FOX STRANGWAYS, A.H..

Stransky, Josef (*b* Humpolec, Bohemia, 9 Sept 1872; *d* New York, 6 March 1936). Czech conductor. He studied medicine in Prague and Leipzig, getting his degree in Prague in 1896, but simultaneously worked in music, his teachers including Jadassohn, Fibich, Fuchs, Bruckner and Dvořák. He conducted a student orchestra in Prague, and in 1898 had his first professional engagement at the Neues Deutsches Theater there. In 1903 he moved to the Hamburg Opera as principal conductor, and in 1910 became associated with the Blüthner Orchestra in Berlin.

The peak of Stransky's career was his appointment in 1911 as Mahler's successor at the New York PO (to the distress of Strauss, who thought Stransky would give German conducting a bad name abroad). In Germany he was thought a fiery Bohemian and in New York a somewhat staid German; on the whole, he pleased his New York audience with his uncontroversial but not altogether unspiced programmes. He resigned in 1923 but stayed in New York to conduct the newly formed State SO for a year. He conducted the première (7 December 1922) at the Philharmonic of Schoenberg's Bach chorale-prelude transcriptions, despite having received a sulphurous letter from Schoenberg.

Stransky gave up music in 1924 and became an art dealer. He composed songs (some introduced by Schumann-Heink), orchestral and other instrumental music, and an operetta, *Der General*. His editions include an adaptation of Berlioz's *Béatrice et Bénédict*, which he felt wanted reorchestrating for modern taste.

MICHAEL STEINBERG

Stranz, Ulrich (*b* Neumarkt St Veit, Bavaria, 10 May 1946). German composer. He studied theory and composition with Fritz Büchtger and the violin with Erich Keller at the Walterhausen Seminar in Munich and was a pupil of Heinz Endres (violin) and Günter Bialas (composition) at the Munich Musikhochschule (1968–72). He

also worked at the Institute for Sonology at Utrecht University and the Villa Massimo in Rome. In 1974 he settled in Zürich as a composer and an occasional orchestral musician and teacher.

As a reaction to having attended Stockhausen's course at Darmstadt he wrote the piano piece *Anabasis* (1970), which was followed by a short period of post-serial and electroacoustic experiments. Then, like other German composers of his generation, he began looking for a greater expressivity and a more openly melodic style, the particular impulses coming in his case from Ligeti, Bialas, Killmayer and Messiaen. In the provocatively titled *Déjà vu* for oboe d'amore and small orchestra (1973), he toyed with a lightly melancholic nostalgia and evocation of beauty; *Tachys*, played in 1974 in Stuttgart, brought him an international reputation. By now his style was marked by an elaborate tonality, adroit technique and formal processes arising from the interplay of, and tension between, individual parts and layers. After the rejection of his *Musik für Klavier und Orchester* no.1 at the Donaueschingen Festival in 1978 – apparently on account of its provocative distancing from the usual avant garde idiom, with its triads, waltz allusions and instrumental effects – his works were played less on new music stages than in conventional concert series. His later music is in a style received as reminiscent of Strauss and Berg. His later works are colourful: dreamily sensitive, self-forgetfully gentle, intimate, yet at times dramatic and playful, and often marked by an ironically broken pathos.

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(*selective list*)

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Chbr: 4 str qts: 1976, 1980–81, 1993, 1998–9; Pf trio, 1986; Selbstgespräch, gui, 1947–7; Durchquerung, 2 gui, 1996; Aus dem Zusammenhang, ob, cl, bn, hn, pf, vn, va, vc, db, 1997; Der Sinn des Lebens (H.-D. Hüsch), S, fl, vn, va, 1988; senza intenzione, fl, cl, vn, vc, 1999

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THOMAS GARTMANN

Strappato (It., from *strappare*: 'to tear off', 'to wrench'). A term, used by Vivaldi, which probably indicates that the notes in question are to be played sharply accented.

Strasbourg (Ger. Strassburg). City on the Rhine in Alsace. It was a free imperial city from the 13th century until 1681, when it was reunited with France. From 1871 to 1919 it was part of Prussia.

1. To 1600. 2. 17th century. 3. 18th century. 4. 19th century. 5. After 1900.

1. To 1600. By the early 6th century Alsace was Christian. Monks composed hymns in Latin and in the vernacular, and in the 8th century Heddo, Bishop of Strasbourg, introduced Gregorian chant. In 775 Charlemagne founded the choir school of Strasbourg Cathedral, which is rich in sculptures showing musical instruments. About the end of the 12th century mystery plays began to be performed at St Etienne and at the cathedral. Jacob Twinger von Königshoven, Kantor of the cathedral school, director of the choir of St Thomas and librarian of the chapter, wrote a German chronicle and a tonary (*c*1415; *CZ-Pu* Strasbourg C XI E9). The Flagellants (*Geissler*), who appeared in Alsace at that time, encouraged popular sacred song and influenced the works of Heinrich Laufenberg, who lived in Strasbourg until 1460.

Secular music was cultivated by jongleurs or minstrels and Minnesinger. The jongleurs were wandering musicians, scorned by the Church and beyond the faith and the law. The guilds eventually forbade them to perform in Strasbourg, and the bishops drove them from churches and processions, where their buffoonery had been a joy to the faithful. The Minnesinger, who formed themselves into a guild in the 13th century, gave more refined musical performances, close to Gregorian monody. They included Gotfrid von Strassburg (*c*1210), author of 20,000 verses of *Tristan et Yseut*, Hesso de Strasbourg (*c*1230) and Nicolas de Strasbourg (14th century).

Towards the end of the Middle Ages musical instruments were permitted in church, and a small organ was donated to the cathedral in 1260. The first large organ (1292) was burnt in 1298. Claus Karlen constructed a new one (1324–7) of 16 to 24 manual ranks and a 12-key pedal-board; it was destroyed by fire in 1384 and replaced the following year. St Thomas had an organ by 1333. In 1489 the Cathedral was endowed with a 'swallow's nest' organ by Friedrich Krebs.

In the 16th century Strasbourg was at the height of its fortunes, theological and cultural as well as political and economic. Musical life in the city was supported less by notable individuals than by broad participation at a popular level; printing played an essential role. In 1500 there were already more than 20 printing firms, most of which later served the cause of the Reformation, which was preached at the cathedral from about 1518. In 1524 Wolfgang Köpphel printed *Teutsch Kirchenampt mit Lobgesengen und göttlichen Psalmen*, the first Protestant collection of canticles, with the melody on a five-line staff. In 1539 Calvin, exiled from Geneva, organized the printing of *Aulcuns pseaumes et cantiques mys en chant*, including five psalms adapted by Calvin himself to fit melodies from the *Teutsch Kirchenampt*. Bernhard Jobin printed his own lute tablatures (1572) and those of Neusidler (1574), Sixt Kargel (1574) and the elder Bernhard Schmid (1577) and the *Thesaurus motettarum* by Jakob Paix (1589).

Secular music also benefited from printing, and enjoyed the protection of the bishops of Strasbourg: Sebastian Virdung dedicated his *Musica getutscht* (1511) to Bishop Guillaume de Honstein. A group of renowned humanist musicians gathered around Johann Rudolphinger, including Symphorianus Pollio, Thomas Sporer and Sixt Dietrich; all composed polyphonic songs, some of which appeared in 1536 in *Fünff und sechzig teütscher Lieder*.

In 1515 Othmar Luscinius, organist at St Thomas, had his *Musicae institutiones*, lectures on music given in Vienna, published in Strasbourg.

The melodies of early Protestant psalms were often borrowed from Gregorian chant. Polyphony and the use of the organ were thought to be largely responsible for the decadence of religion; the Strasbourg Reformation excluded them both from worship and allowed only the unison chorale. In 1563 a work (*Bellum musicale*) by the Metz organist Claudius Sebastiani appeared in Strasbourg; in it the author lamented the conflict between polyphony and plainchant in the church. Protestant Kantors who composed secular polyphonic songs and psalm melodies included Wolfgang Dachstein, organist at St Thomas and at the cathedral, and Matthias Greiter, who became a teacher at the Gymnasium and wrote a treatise on music education, *Elementale musicum juventuti accommodum* (1544).

The history of the organ in 16th-century Strasbourg reflects the religious upheavals of the period. In 1529, 1531 and 1541 the magistrate ruled that the cathedral organ (built in 1489 and probably neglected) could be used. After a long period of inactivity other organs in the city were repaired (that of St Thomas in 1560 and that of St Pierre-le-Jeune in 1591) and a new organ was donated to St Pierre-le-Vieux in 1590. An ordinance of 1598 governed church music strictly, defining the role of the organ. A new tolerance of polyphony is indicated by the publications of the elder and younger Bernhard Schmid: nevertheless, the basis of Protestant church music continued to be unison singing by the congregation. Towards the end of this troubled century the city considered granting official status to *maîtres chanteurs* and subsidizing them. The Counter-Reformation attempted to introduce hymn singing in the vernacular.

2. 17TH CENTURY. At the beginning of the 17th century music in Strasbourg was dominated by C.T. Walliser, *maître de chapelle* at St Nicolas in 1598 and *musicus ordinarius* of the Gymnasium in 1600. In 1605 he inaugurated a weekly *publicum exercitium musicum*, at which his own works were performed. For theatrical productions at the Gymnasium he composed songs in Latin and Greek. He combined polyphony and the chorale, using both the organ and instruments to accompany the congregation in the rich polyphony of his chorale arrangements, collected in his *Ecclesiodae* (1614–25). He also composed music for *Moïse*, a play presented on the occasion of the Gymnasium's transformation into the university (1621).

The Thirty Years War (1618–48) did not extinguish all musical life: sacred works continued to be performed in private homes and in some parish churches, and the *maîtres chanteurs* and minstrels were active. The minstrels' guild was powerful, and any musician caught without his guild card had his instruments confiscated. Several outstanding composers of instrumental music were active during this period and published works in Strasbourg: Matthias Mercker (organist at St Nicolas, *c*1620); Elias Mertel (*Hortus musicalis*, 1615); J.U. Steigleder, who published an organ tablature in 1627; Vincenz Jelić (*Parnassia militia*, 1622); P.F. Böddecker (*Sacra partitura*, 1651); Valentin Strobel (ii); and J.E. Rieck (organist at St Thomas, 1652–81). Georg Muffat, one of the leading exponents of the French style outside France, grew up in Strasbourg, and about 1671 became organist of the cathedral. In the preface to his *Florilegium primum* (1695) he wrote: 'I was perhaps the first to bring any idea of these things to musicians of good taste in Alsace'.

In 1681 Strasbourg was unified with France by Louis XIV, and the cathedral reverted to Catholicism. The focus of musical life moved to the Temple Neuf, a Dominican church given to the Protestants by way of compensation. In 1685 the Council of XIII decided that one of the duties attached to the position of organist was to enrich the repertory of 'figured' religious music, sacred songs and psalms. Sébastien de Brossard's work in Strasbourg consolidated French influence there; *maître* of the cathedral choir from 1687, he founded a society for the presentation of French operas, the Académie de Musique. J.G. Rauch (i) was cathedral organist (1687–1710); in 1697 he published his *Cithara Orphei*, a collection of 12 trio sonatas.

3. 18TH CENTURY. Organ building flourished in Strasbourg during the 18th century; in 1701 Andreas Silbermann settled there and built organs in St Nicolas (1707), St Pierre-le-Vieux (1708–9), the cathedral (1714–16), Ste Aurélie (1718) and St Guillaume (1728). His son Johann Andreas built about 50 organs in Alsace and Baden from 1736 to 1783, including those of St Thomas (1737–40), Temple Neuf (1749) and St Pierre-le-Jeune (1780) in Strasbourg. One of Silbermann's workmen, Konrad Sauer, also founded a dynasty of organ builders in Strasbourg. It was on the Silbermann organs of St Thomas and Temple Neuf that Mozart gave three concerts in 1778.

Throughout the first half of the 18th century J.C. Frauenholtz had a marked influence on the city's musical life. He held, as was the custom, the two posts of *maître de chapelle* at Temple Neuf and director of municipal concerts (1714–54). During this period municipal concerts were organized by another Académie de Musique, founded in 1731, and grew in number to 30 each year. The city's first opera house was built in the Place Broglie in 1701. French opera (mostly *opéra comique*) was given there; German troupes used the Petit Théâtre (or Théâtre des Drapiers, built in 1733 by the drapers' corporation).

F.X. Richter arrived in Strasbourg from Mannheim in 1769, and the musical life of Strasbourg reached a new peak. Richter was appointed *maître de chapelle* at the cathedral, where at that time the orchestra and choir were second in France only to those at Versailles (in 1782 it comprised 17 singers and 28 instruments); he also conducted the municipal concerts in the Salle au Miroir for the visit of Marie Antoinette (1770) and the centenary of Strasbourg's reunification with France (1781). Ignace Pleyel succeeded Richter in 1789 and wrote his best works in Strasbourg. In 1781 J.P. Schönfeld (*maître de chapelle* at Temple Neuf, 1777–90) organized the Concerts des Amateurs, which gave 20 concerts a year and enjoyed great success.

The Revolution dealt a blow to Strasbourg's musical life, attacking the institutions of the *ancien régime*; most musicians chose exile. In 1792 the *Marseillaise*, battle-song of the Rhine Army, was composed in Strasbourg. The minstrels' guild dissolved in 1791 after 600 years of existence. During the Terror the cathedral, transformed into a Temple de la Raison, employed an orchestra of 40 for celebrations of national holidays. Worship was not securely re-established there until the Concordat of 1801; sacred music was mostly in the form of plainchant and

fauxbourdon. The *grand motet* was authorized for major feasts.

4. 19TH CENTURY. Kreutzer and Franz Stanislaus Spindler (*maître de chapelle* 1808–19) played a part in the revival of musical life in Strasbourg after the upheavals of the Revolution, but the recovery was largely due to the people. Musical societies sprang up, including the Société des Concerts du Miroir (founded 1796), the Concerts de la Réunion des Arts (1798), the Société des Amateurs de musique (1808–27), the Académie du Chant (1826) and the Société Philharmonique (1832). In 1830 the first Réunion Musicale Alsacienne took place. The Strasbourg Ecole Normale included music in its curriculum. Many vocal works were written in the Alsace dialect; the German language dominated the repertory. The Association des Sociétés Chorales d'Alsace organized annual festivals from 1856 to 1863. At the last one, held in Strasbourg, Berlioz conducted his *L'enfance du Christ* with 500 participants. In 1855, attempting to remedy the decline of the Orchestre du Théâtre, the town founded the Strasbourg Conservatoire, directed by Josef Hasselmans, who organized the Société des Concerts du Conservatoire in 1866. The younger Franz Stockhausen, director of the Conservatoire from 1871 to 1907, raised its standard to international level; from 1868 to 1879 he also directed the Société de Chant Sacré at the cathedral, where he was *maître de chapelle* (1868–1900). The opera house burnt down in 1800. A new one, the Théâtre Municipal, was built in the Place Broglie and inaugurated in 1821 with Grétry's *La fausse magie*. It was almost totally destroyed by the Prussian bombardments of 1870.

In 1871 Strasbourg was seized by Prussia, and subsequently profited from Wilhelm II's desire to provide an artistic showcase on the Rhine. The Théâtre Municipal was rebuilt and reopened in 1873. Musical life flourished with new vigour. In 1872 the Männergesangverein was founded, and in 1903 the Sängerhaus (later the Palais des Fêtes) was constructed for the society; Widor gave the inaugural organ performance there in 1909. The Polish pianist and composer Ignacy Paderewski taught at the Conservatoire (1885–6). Some Strasbourg composers became well known, such as Waldteufel, Nessler and Georges Merkling, who edited the *Elsasslothringische Gesang- und Musikzeitung* and wrote biographies of local musicians. From 1872 Gustav Jacobsthal taught at the university, where a chair of musicology was created for him in 1875.

Among the leading figures in Strasbourg's musical life during this period were Ernest Münch (1859–1928), organist at St Guillaume in 1882, who founded the choir of St Guillaume in 1885 to perform the music of Bach; F.X. Mathias, organist at Strasbourg Cathedral from 1898 to 1908, who reorganized Gregorian chant and reformed organ building in collaboration with Emile Rupp (organist at St Paul, 1896–1939); and also Albert Schweitzer. All three joined in editing the *Internationales Regulativ für Orgelbau* (Vienna and Leipzig, 1909), which initiated a 'return to Silbermann'.

5. AFTER 1900. In 1905 Friedrich Ludwig succeeded Jacobsthal in the chair of musicology at the university; he was succeeded by Théodore Gérold (1919), Yvonne Rokseth (1937), Fritz Münch (1949), Marc Honegger (1958) and the composer François-Bernard Mâche (1983). Hans Pfitzner replaced Stockhausen as head of the Conservatoire in 1908. In 1913 Mathias founded the Institut de Musique Sacrée St Léon IX and the review *Caecilia*. Joseph Guy Ropartz, a pupil of Franck, was appointed head of the Conservatoire in 1919, the year in which Strasbourg was returned to France; he introduced the contemporary French school of composition to Strasbourg, created the Société des Amis du Conservatoire and conducted subscription concerts.

During the German annexation, directors of opera at the Théâtre Municipal included Otto Lohse, Pfitzner (who composed his opera *Palestrina* in Strasbourg), Klemperer and Szell. Paul Bastide was director from 1919 to 1948 (replaced by Hans Rosbaud for part of the second German occupation, 1941–44), succeeded by Roger Lalande (1948–53) and Frédéric Adam (1955–72). Their regimes included numerous French premières as well as the world premières of Rabaud's *Martine* (1947), Delannoy's *Puck* and Arrieu's *Noé* (1950). In 1972 the cities of Strasbourg, Colmar (where the Atelier lyrique du Rhin resides) and Mulhouse (with the Ballet du Rhin) united to form the Opéra du Rhin; in 1998 it became the Opéra National du Rhin.

Alphonse Hoch, a priest at the cathedral in 1925, reorganized music there; under his direction the cathedral choir improved its *a cappella* singing and made numerous tours. Under Ernest Münch and, later, his son Fritz (1924–61), the St Guillaume choir expanded its repertory; Schweitzer played the organ for the choir's concerts. The choir of the Eglise Réformée performs a Bach cantata every month, following a tradition dating from 1890.

In 1929 Fritz Münch became director of the Conservatoire. The municipal orchestra, founded in 1875, was directed by Ernest Bour (1950–63), Alceo Galliera (1964–72), Alain Lombard (1972–83), under whom it became the Orchestre Philharmonique, Theodor Guschlbauer (1983–97) and Jan Latham-Koenig (from 1997). From 1973 concerts have been given in the Palais de la Musique et des Congrès (cap. 2000).

In 1932 the Congrès International d'Organologie was organized in Strasbourg, and the Festival de Musique – the first in France – was established, organized by the Société des Amis de la Musique de Strasbourg and chaired by Louis-Marie Pautrier until 1959. From the outset it was an enormous success, presenting such artists as the Cortot-Thibaud-Casals Trio (1933), the Busch Quartet (1934), and Schnabel and Klemperer (1936), and it continues to attract international performers. World premières given at the festivals have included Florent Schmitt's String Quartet (1948) and Symphony (1958), and Poulenc's *Stabat mater* (1951) and Flute Sonata (1963). In August 1933 the Session d'Etudes Musicales et Dramatiques de Strasbourg took place, organized by Hermann Scherchen: in ten days 64 contemporary works were performed and seven lectures were given, and among the participants were Bartók and Roussel. In 1958 the 32nd Journées Annuelles de la Société Internationale pour la Musique Contemporaine took place in Strasbourg simultaneously with the festival.

In the 1960s, under Louis Martin's direction, the Conservatoire became one of the foremost in France, particularly for the study of the organ. It was endowed with a large Schwenkedel organ (three manuals, 45 stops) in 1964, and has spread to many local annexes, including the Villa Greiner in 1966. In 1970 it became the national conservatory of the region. A jazz course was introduced

in 1979 and expanded in 1992 to encompass all improvised music, under the direction of Bernard Struber. In 2000 a new conservatory was planned to house the 160 teachers and 1600 pupils at the Place de l'Etoile. From 1961 the Institute of Musicology (founded in 1919) organized an annual university festival, the Journées de Chant Choral. There are important music collections at the Bibliothèque Nationale et Universitaire, the Institute of Musicology, the Great Seminary and the Protestant Seminary.

Other musical associations in the city have included the Amis des Jeunes Artistes Musiciens, founded in 1960; Les Percussions de Strasbourg, established in 1961; the symphony orchestra of Radio Strasbourg, active until 1974; Musique de Notre Temps, which organized lectures and recitals with commentary, the Amis de la Musique sur Instruments Anciens, founded in 1976; and the Parlement de Musique, early music ensemble founded in 1990 by Martin Gester. Some 20 instrument makers in and around the city have benefited from the growing interest in early music; among them are makers of lutes, pianos, harpsichords and organs, the best-known organ firms being those of Kern and Mühleisen.

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JEAN HAPPEL

Strasbourg Manuscript (*F-Sm* 222, destroyed in 1870). *See* SOURCES, MS, §VII, 3.

Strascinando (It., from *strascinare*: 'to drag'). A direction to perform a passage in a heavily slurred manner. The form *strascicante* (from the verb *strascicare*) is practically synonymous.

Strascino (It.). *See* ORNAMENTS, §4.

Strassburg. *See* STRASBOURG.

Strasser-Marigaux. *See* MEINL.

Strata [Strada], **Giovanni Battista** (*fl* 1609–51). Italian organist and composer. He was second organist and priest at Genoa Cathedral about 1610. He later seems to have worked at S Maria delle Vigne, Genoa, before resuming his post at the cathedral on 21 July 1648. He was succeeded there on 13 March 1651, perhaps because he had died. His music is simple and unpretentious and was probably all intended for performance in the churches and religious houses of Genoa.

WORKS

Messa, motetti, Magnificat, 5vv, bc (Venice, 1609)
Arie di musica, 1–4vv, sopra le lodi spirituali … letanie della madonna e quelle de' santi … et il salmo Miserere mei Deus in falsobordone, 4, 8vv/insts, bc (Genoa, 1610) [the lits and ps also pubd separately in 1610]
Missa primi toni 'D'un sì bei foco', 5vv, bc (org), 1618[2]; 5 motets, 5vv, bc, 1609[6], 1612[3], 1613[2], 1617[1]
51 works, 1–4vv, bc, Genoa Cathedral Library; Biblioteca Brera, Milan

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SERGIO MARTINOTTI

Stratas, Teresa [Strataki, Anastasia] (*b* Toronto, 26 May 1938). Canadian soprano of Greek descent. She studied with Irene Jessner and made her début in Toronto with Canadian Opera in 1958 as Mimì (also the role of her 1961 Covent Garden début). Having won the 1959 Metropolitan Opera Auditions of the Air, she made her début at the Metropolitan that October as Poussette (*Manon*). Her regular appearances in New York included those as Sardula (Menotti's *Le dernier sauvage*), Lisa (*The Queen of Spades*), Liù, Nedda, Micaëla, Zerlina, Cherubino, Despina and Hänsel. In 1961 she created the title role in Peggy Glanville-Hicks's *Nausicaa* at the Athens Festival. She appeared regularly as a guest in Munich, Hamburg and Paris, and also performed at Salzburg and the Bol'shoy. Her repertory included Verdi's Joan of Arc, Violetta, Tatyana, Mélisande and Lulu, which she sang at the opera's first complete performance and recording (1979, Paris). She sang Violetta to Domingo's Alfredo in Zeffirelli's film (1983), appeared on Broadway in *Rags* in 1986, and took the role of Marie Antoinette in the 1991 première at the Metropolitan of Corigliano's *The Ghosts of Versailles*, which was recorded on video. Her other filmed roles include Nedda and Salome. Stratas had a lyric-dramatic voice of individuality and a keen sense of

the stage. Deep involvement in her roles distinguished all her appearances.

HAROLD ROSENTHAL/ALAN BLYTH

Strategier, Herman (*b* Arnhem, 10 Aug 1912; *d* Doorwerth, 26 Oct 1988). Dutch composer and organist. He studied with Dusch (piano), Winnubst (theory) and Hendrik Andriessen (organ and composition) at the Roman Catholic School of Church Music, Utrecht, later continuing studies with Andriessen (the greatest influence on his work) for several years. Together with Jan Mul and Albert de Klerk, also pupils of Andriessen, Strategier pursued his teacher's devotion to the Roman Catholic liturgy and to writing music for laymen. His orchestral work *Musique pour faire plaisir* (1950) expressed this main aesthetic. In addition to teaching at the conservatories of Utrecht and Rotterdam and at Utrecht University, he was until 1973 conductor of the Dutch Madrigal Choir of Leiden.

WORKS
(*selective list*)

Orch: Introduzione e passacaglia, 1940; Pf Conc., 1948; Sym. no.1, 1949; Musique pour faire plaisir, 1950; Praeludium en fuga, 1951; Partita in modi antichi, 1954; Triptiek, cl, wind orch, 1960; Accordion Conc., 1969; Musica festiva, 1969; Concertante speelmuziek, fl, bn, orch, 1970; Intrada festiva, 1976; Conc., basset-hn, orch, 1981

Vocal: Don Ramiro, S, B, male chorus, orch, 1944; Ps lxxvi, male chorus, orch, 1946; Koning Swentibold, orat, 1948; Ps cxviii, 1v, orch, 1953; Cantica pro tempore natali, 1953; Arnhemsche psalm, vv, chorus, orch, 1955; Rembrandt cantate, 1956; Requiem, 1961; 3 motetten, 1962; Missa simplex II, chorus, org, 1964; TeD, S, A, chorus, orch, 1967; Colloquia familiara, S, chorus, str orch, 1969; Ps ciii, S, chorus, orch, 1971; Mors responsura, S, A, chorus, orch, 1972; Ligeia or The shadow out of Time, chorus ad lib, fl, 6 perc, org, hp, elec, 1973; Hasseltsch Meilied, chorus, orch, 1981; Lof van Walcheren, vv, chorus, orch, 1982; Rembrantiana, male chorus, brass qnt, org, 1984; Hazerswoude, chorus, orch, 1984; Aula novis goudet, chorus, ens, 1988; masses and other liturgical music

Chbr music, pieces for pf, org and carillon

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ROGIER STARREVELD/LEO SAMAMA

Stratford, William [William, monk of Stratford] (*fl* *c*15th–16th centuries). English composer. He is described in the Eton choirbook (*GB-WRec* 178) as 'monachus Stratfordiae', i.e. a monk of the Cistercian abbey of Stratford-atte-Bowe in Essex. He may be identifiable with the 'Parker monke of Stratforde' a single part of whose song *O my lady dure* survives in *GB-Lbl* Roy.App.58. He is represented in the Eton choirbook by one of its few surviving complete settings of the *Magnificat* (in four parts; ed. in MB, xii, 2/1973, no.48). It is a competent piece of counterpoint for men's voices in the florid style of the late 15th century.

JOHN CALDWELL

Strathspey. A Scottish dance, a REEL of slower tempo, allowing the use of more elaborate steps both in the setting step and in the travelling figure. It usually leads into another reel without a break, or vice versa. It is written in common time, crotchet = 160 to 168, or slower. Musically, the strathspey is characterized by its dotted quaver–semiquaver rhythm and the inversion of this, the 'Scotch snap' (ex.1).

Ex.1 *Highland Whisky*



The strathspey made its appearance in about the mid-18th century. Two tunes, each labelled 'A New Strathspey Reel', appeared in Oswald's *Caledonian Pocket Companion* (*c*1745). Robert Bremner's *A Collection of Scots Reels* (1759–61) contains about ten tunes marked as strathspeys, of which the first bears the note, 'The Strathspey Reels are play'd much slower than the others'. Thomas Newte in 1785 ascribed the composition of early strathspey tunes to the Strathspey families of fiddlers, the Browns and Cummings. The strathspey was essentially music conceived for the fiddle, and as such exploited the peculiar bowing technique of the Scots fiddler.

The slow strathspey was purely an exhibition recital piece for the fiddler, and did not normally accompany the dancing of the strathspey. Its performance on the fiddle was highly stylized, its chief characteristic being the substitution of a rest for the duration of the dot of the dotted quaver, giving a detached, staccato effect; considerable rubato was also used. However, a dance for two dancers known as the 'strathspey minuet' was sometimes performed to the slow strathspey.

For bibliography *see* REEL.

FRANCIS COLLINSON

Stratico, (Giuseppe) Michele (*b* Zara [now Zadar, Croatia], 31 July 1728; *d* after 1782). Italian amateur violinist and composer. He came from an aristocratic provincial Venetian family of some intellectual distinction; his brother Simone (*b* Zara, Oct 1733; *d* Milan, 30 June 1824) was a prominent physician, educator and scientist known to Goldoni and Voltaire, and who wrote a treatise, in 1815, in which he discussed the differences between noises and sounds, timbre, articulation and temperament. After his early education in Zara, Stratico continued his studies in Padua. He was supported there by his uncle Antonio Stratico (*d* 1758), a translator of Greek literature into Italian, an amateur musician and the rector of the Collegio Cottunio. (Giuseppe) Michele read law at the university (1737–45) and also studied music with Tartini and Antonio Sberti; the physicist Giordano Riccati noted that Stratico was an outstanding violinist in the orchestra of the Basilica del Santo. Sometime between 1758 and 1763 he moved to Sanguinetto, a town near Verona, where he accepted the position of *vicario* (an advisor to the local governor on criminal matters). His signature appears on a number of documents relating to legal matters in Sanguinetto, dated between 18 May 1763 and

19 September 1782. In Sanguinetto Stratico also concentrated on issues in music theory, particularly mathematical and physical axioms of the intervals and problems of dissonance and consonance. In his *Trattato di musica* he discussed issues of temperament and intonation, arguing that temperament is nothing but a necessary evil. His other treatise, *Lo spirito tartiniano*, written in the form of a dialogue between Tartini's spirit and his sleeping student, discusses Tartini's *De' principi dell'armonia musicale contenuta nel diatonico genere.*

Stratico composed about 280 instrumental works, including over 170 sonatas for violin and bass, of which just six were published in his lifetime. His finest compositions are his concertos for the violin, which are strongly influenced by Tartini, and his six string quartets. His works demonstrate a composer whose sense of instrumental virtuosity is calmed by his feeling for the Baroque stability of phrase. In his chamber works he stands at a turning-point between the Baroque and early classicism. The opening movements are often based on contrasting thematic material, which is developed in the movement's middle section, anticipating the later evolution of the sonata allegro form. The harmonic progressions, chromatic sequences, and three- and four-bar thematic units, also anticipating early classicism, are combined with contrapuntal imitations, canon and melodic sequences. His orchestral works are more conservative and less successful.

WORKS

INSTRUMENTAL

6 sonate, vn, vc/hpd, op.1 (London, *c*1763), 2 ed. in Mann (1992)
273 works in MS catalogued by Duckles and Elmer, incl. Over 170 vn sonatas, 35 syms., 4 ed. S. Šulek (Zagreb, 1980), 6 str qts (concertini a quartetto), *c*50 trio sonatas, 15 vn duos, 61 vn concs., 2 concs. for 2 vns, all in *US-BEm*; a few copies and other Stratico works in *D-Bsb*, *I-Pca*, *Vlevi*, *Vnm*, *US-Wc*, 3 ed. M. Roeder (Bryn Mawr, PA, 1976)

THEORETICAL WORKS

all MS, I-Vnm

Trattato di musica [9 versions]
Lo spirito tartiniano

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ZDRAVKO BLAŽEKOVIĆ

Strattner, Georg Christoph (*b* Gols, nr Pressburg, *c*1644; *d* Weimar, bur. 11 April 1704). German composer of Hungarian birth. He went to Pressburg about 1651 as a chorister and schoolboy to stay with Samuel Friedrich Capricornus, director of music there, who was his cousin and whom he followed to Stuttgart in 1657. After Capricornus's death (in November 1665) he was Kapellmeister at the court of Baden-Durlach from 1666 until 1682. Because of the destruction of Durlach in 1689, very few of his numerous compositions from this period have survived. In 1675 he was already performing his own works at Frankfurt, and in 1682 he was appointed Kapellmeister at the Barfüsserkirche there. This post also entailed the supervision of performances in the other Frankfurt churches, as well as teaching music at the Gymnasium. In addition to his own works he regularly performed those of other composers of his day, including W.C. Briegel and J.P. Krieger. At the 'instigation of high and distinguished persons and valued friends' he published at Frankfurt, with his own melodies, a new edition of the influential hymn collection of 1680 of Joachim Neander. Strattner's activities at Frankfurt ended abruptly in 1692 when he was found guilty of adultery and banished. He remained without a new post until 1694 when he became a tenor and chancery clerk at Weimar. In 1695 he was appointed vice-Kapellmeister there in order to relieve J.S. Drese, director of the Hofkapelle, who was in poor health; he held this post until his death. Like Bach later, he was required to write a new church composition every fourth Sunday, and he was responsible for the chamber music too. He was also appointed director of the Weimar opera house when it opened in 1697, though it is not certain whether he himself wrote works for it.

Comparatively little of Strattner's large, mainly sacred output has survived. It is therefore difficult to undertake a definitive appraisal, particularly as most of the surviving works date from his Frankfurt period, when, in the wake of Pietist influence, church music tended to be rather simple. The individual features of his music may also be in part the product of Pietist devotion. He usually set biblical texts in his cantatas, which are close to the form of the dialogue cantata. He generally favoured an all-embracing form, with fine rhythmic and melodic differentiations and frequent modulations to intensify the meaning of the text. His Passion cantata, *Sehet doch, ihr Menschenkinder*, marks an important stage in the development towards the Passion oratorio.

WORKS

SACRED VOCAL

in D-F unless otherwise stated

Ach, mein Vater, ich habe gesündigt, 4vv, 2 vn, 3 va, vle, org, 1689
Aus der Tiefe, 5vv, 2 vn, 3 va, bc, 1685
Barmherzig treuer Gott, 4vv, 2 vn, 3 va, vle, org, *c*1687
Beatus vir (anon., probably by Strattner)
Die Welt, das ungestüme Meer, 4vv, 2 vn, 2 va, bn, org, 1690 or earlier
Drei sind, die da zeugen, 3vv, 2 vn, vle, org, 1687 or earlier
Du Hirt Israel, 4vv, 2 vn, 3 va, va di basso/bn, org, *c*1686
Erstanden ist des Todes Tod, 4vv, 2 vn, 2 fl/cornett, 2 va, 3 trbn, va di basso/bn, *c*1682
Getreuer Schöpfer, der du mich, 4vv, 2 vn, 4 va, org, before 1686
Gott sei mir gnädig (anon., probably by Strattner)
Herr, der du uns hast anvertraut, 4vv, 2 vn, 3 va, bc, *c*1682
Herr, wie lange wilstu mein so gar vergessen, 1v, 4 vn, bc, before 1670, *D-Bsb*
Himmel und Erde werden vergehen, 4vv, 2 vn, 3 va, bc, 1687, *Bsb*
Ich komm, o höchster Gott, zu dir (anon., probably by Strattner)
Ich stelle mich bei meinem Leben, 5vv, 2 vn, 4 va, bc, 1676
Ich will den Herrn loben, 5vv, 2 vn, 2 va, bn, vle, org, 1690
Ihr Himmelsfeste, 7vv, 2 vn, 3 va, org, 1693
In corde dixit fatuus, 3vv, 2 vn, vle, bc (org), 1675
Levavi oculos, 1v, vn, bc, before 1670, *Bsb*
O Gott, du Ursprung aller Liebe, wedding cant., 4vv, 2 ob, 2 va, vle, bc, after 1682
Sehet doch, ihr Menschenkinder, Passion cant., 6vv, 2 vn, 4 va, org, 1692

For lost cantatas see Schaal, Noack (1921), Seiffert

HYMNS

4 novissima (A. Gryphius), 1v, 2 vn, bc (Frankfurt, 1685), lost
64 hymns in J. Neander: Vermehrte Glaub- und Liebesübung … Bundeslieder und Danck-Psalmen (Frankfurt, 5/1691)
Others in several hymnbooks

39 ed. in *ZahnM*; 3 ed. in *WinterfeldEK*; 14 ed. F. Noack, *Die Kirchenmusik*, i (Langensalza, 1920); 6 ed. K. Isenberg, *Geistliche Sololieder des Barock*, i (Kassel, n.d.)

SECULAR VOCAL

3 songs, 1v, bc, *D-KA*
Tafelstücke, lost, see Schaal

STAGE

Glück und Tugend (Tanzspiel), Aug 1666; Der Liebestriumph (Singballett), 1670; Musen-Preiss-Ballett, 1670; Atlas, oder Die vier Theil der Welt (Singballett), 1681: lost, cited in Ansbach inventory, 1686, see Schaal; see also Noack (1921) and Brockpähler

doubtful, all performed during Strattner's Weimar period

Von der denen lasterhaften Begierden entgegengesetzten tugendlichen Liebe, 19 Oct 1696; Die erhöhete Dienstbarkeit, 19 Oct 1697; Die von zweyen Schäfern geliebte … Delicanda, Kromsdorf, Lusthaus, 16 Nov 1698; Die siegende Flora, Oct 1699; Lustspiel von einer Bauern-Tochter Marein, 1699; Operettgen, perhaps, Die verliebte Eigensinnigkeit, Kromsdorf, 1699; Tancredo und Constantia, Wilhelmsburg, 1699

INSTRUMENTAL

Balletto di cavallo, *c*1667, *D-Kl*

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R. Brockpähler: *Handbuch zur Geschichte der Barockoper* (Emsdetten, 1964)
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H. Engel: *Musik in Thüringen* (Cologne and Graz, 1966)
R. Schaal: *Die Musikhandschriften des Ansbacher Inventars von 1686* (Wilhelmshaven, 1966)
H. Kümmerling: *Katalog der Sammlung Bokemeyer* (Kassel, 1970)

SUSETTE CLAUSING

Stratton, George (Robert) (*b* London, 18 July 1897; *d* London, 4 Sept 1954). English violinist. He studied the violin and composition at the GSM, London. He led the LSO from 1933 to 1952, the orchestra at Glyndebourne from its foundation in 1934, and from 1936 he was leader and manager of the Queen's Hall Orchestra, which was revived for recording. He became violin professor at the RCM in 1942, and conductor in 1944. He was associate conductor of the LSO during the last few years of his life. He was a founder-member in 1927 of the Stratton String Quartet (later renamed the Aeolian String Quartet) and this quartet was chosen by Elgar to record his Quartet and Quintet in 1933. Stratton was also a founder-member of the Reginald Paul Piano Quartet (1932–42). He was a most distinguished all-round musician. He wrote, with Alan Frank, *The Playing of Chamber Music* (London, 1935).

WATSON FORBES

Stratton, John F(ranklin) (*b* West Swanzey, NH, 14 Sept 1832; *d* Brooklyn, NY, 23 Oct 1912). American manufacturer and importer of musical instruments and bandleader. Both John Stratton and George William Stratton, his brother, older by two years, were precocious young musicians. Both boys studied music avidly, George learning the clarinet and violin and John the trombone, E♭ keyed bugle and cornet. For three years beginning in 1839 the boys and their father travelled around New England giving concerts.

John began his career as a bandleader in Worcester, Massachusetts. He then went to Hartford, Connecticut, where he directed the Hartford Cornet Band and opened his first music store. In 1857 or 1858 he moved to New York, where he established a brass instrument factory and led Stratton's Palace Garden Orchestra. His brother ran a music store in Boston. John's business prospered during the Civil War years and as soon as the war was over he began establishing factories in Germany to supply his own New York store and his brother's in Boston. After founding brass instrument factories at Markneukirchen in 1866 and Leipzig in 1868, Stratton built in 1870 a very large factory making between 50 and 100 violins a day at Gohlis (now a suburb of Leipzig). These factories were sold in 1883 and Stratton returned to New York, continuing his business there until 1912. Instruments by John F. Stratton are found in most American collections, notably America's Shrine to Music Museum, University of South Dakota, which also has archival material; the John H. Elrod Memorial Collection, Germantown, Maryland; the Henry Ford Museum, Dearborn, Michigan; the instrument collection at the University of Illinois, Urbana; and the Greenleaf Collection at the National Music Camp, Interlochen, Michigan.

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ROBERT E. ELIASON

Stratus (Lat.: 'stretched'). In Western chant notations an adjective used to describe a neume whose final element is the ORISCUS. For instance, a VIRGA (single note of relatively higher pitch) with added *oriscus* forms a VIRGA STRATA (also known as the *gutturalis*). As with all neumes that include the *oriscus*, there is doubt as to the exact significance of the *stratus* type. A peculiarity of execution or an ambiguity of pitch may be involved. (For illustration *see* NOTATION, Table 1.)

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DAVID HILEY

Straube, Karl (Montgomery Rufus Siegfried) (*b* Berlin, 6 Jan 1873; *d* Leipzig, 27 April 1950). German organist, teacher and choral conductor. The son of an organist and instrument maker, he received his early training from his father and other Berlin organists, but he never had a formal music education. His knowledge derived from practical experience (in 1895 he became deputy organist at the Kaiser-Wilhelm-Gedächtnis-Kirche in Berlin) and from the thriving musical and intellectual life of Berlin. He took Hans von Bülow as his model for interpretation and in 1897 formed a lifelong friendship with Reger,

whose music he championed. That year he became organist at the Willibrordikirche, Wesel, in the Lower Rhine valley; his success there led to his appointments at the Thomaskirche, Leipzig, as organist (1902) and Kantor (1918). Straube began teaching the organ in Leipzig in 1907 and was known as 'der Organistmacher', training and guiding numerous church musicians and organists. Up to 1913 he favoured the 'orchestral organ' style of registration and performance, in the manner of Liszt and Wagner, but he later changed his style to reflect the characteristic tone-qualities of Praetorius, Schnitger and Silbermann organs. This was exemplified in his weekly performances of Bach's motets at the Thomaskirche and at six Bach festivals he directed between 1904 and 1923. In 1919 he founded the Kirchenmusikalische Institut der Evangelisch-Lutherischen Landeskirche Sachsen at the Leipzig Conservatory. He merged the Leipzig Bach and Gewandhaus choirs in 1920 and conducted them until 1932, and from 1931 to 1937 he conducted regular performances by the Thomanerchor and Gewandhaus Orchestra of all Bach's cantatas. Straube made several European tours with the Thomanerchor, and promoted choral works by Honegger, Kodály, Arnold Mendelssohn and Raphael among others. He received an honorary doctorate of arts and divinity from Leipzig University.

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□

Straube, Rudolf (*b* Trebnitz, 1717; *d* London, *c*1780). German lutenist and composer. He sang in the choir of the Leipzig Thomasschule under J.S. Bach in the early 1730s, and entered the university at Leipzig on 27 February 1740. Early in 1754 he visited Erfurt and presented various compositions to Jakob Adlung, who described him as a good lutenist, a well-trained keyboard student of J.S. Bach, and one who at that time was interested only in travel. According to Coggin he also became known as a player of the English guitar. His travels evidently took him to London: C.F. Pohl included Straube among a list of musicians active there in 1759.

Straube's works reflect most of the prevailing elements of the Baroque style: binary design, a fairly consistent and conservative extension of opening figuration, all usually enhanced by a pronounced rhythmic vitality. His compositions for lute and guitar are thoroughly idiomatic, often accompanied by a violin or keyboard instrument. A dialogue between Straube and Thomas Gainsborough on the latter's manner of purchasing a lute and lute music, and a diagram of a fingerboard and tuning system by Straube, are in the British Library (Add.31698).

WORKS

2 lute sonatas (Leipzig, 1746/*R*)
Lessons, 2 Eng. gui, bc (London, *c*1765)
5 sonatas, Eng. gui, 3 with kbd, vc, 2 with vn (London, 1768)
The Mecklenburg Gavotte with variations, hpd/pf (London, 1768)
2 kbd sonatas, *D-Mbs*; 3 pieces, theorbo lute, *GB-Lbl*, attrib. Straube

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P. Coggin: '"This easy and agreable Instrument": a History of the English Guittar', *EMc*, xv (1987), 204–18

DOUGLAS A. LEE

Straus, Christoph (*b* ?Vienna, *c*1575–80; *d* Vienna, mid-June 1631). Austrian composer and organist. He came from a musical family with a long record of continuous service to the imperial house of Habsburg. He himself entered its service in 1594 and by 1601 was organist of the court church of St Michael. His remuneration was insufficient to provide for a growing family and in 1614 he was given the better-paid task of administering the estate of Kattenburg, an imperial property on the site of modern Schönbrunn. He was appointed vice-Kapellmeister in January 1616 and Kapellmeister in May 1617, but he did not hold the post for long: his patron and constant supporter, Emperor Matthias I, died in 1619, and the new emperor, the italophilic Ferdinand II, had Straus replaced as Kapellmeister by Giovanni Priuli. Straus retained the title 'Camer Organist' and was compensated with a post in the court bureaucracy. From at least 1626 until his death he was in charge of the music at the Stephansdom, Vienna.

Of Straus's two volumes of sacred music that of 1613 contains 36 motets in five to ten parts, including the essential use of instruments but without continuo. They are greatly influenced by the transitional polychoral style of Giovanni Gabrieli, with contrasts between traditional polyphony and block homophony, madrigalian word-setting and closely worked imitation, and refrain forms and the use of plainsong tones; they also make use of *cori spezzati* and the disposition of instruments. Straus's fondness for employing instruments in families (e.g. groups of trombones, viols, etc.) is a typically Austro-German feature; the pieces requiring instrumental participation are described in the index as concertos, in the Gabrielian sense of the term. Constant variety of texture, tessitura and instrumentation and the dramatic presentation of the words combine to make this a collection full of interest.

Straus's other volume, the *Missae* (prepared for publication before his death and published by his son Matthias), contains 16 masses, including two requiems, and shows him to be a composer of considerable invention, sensitivity and contrapuntal skill. Most of the works are parody masses, in which the basic melodic units appear in many different guises throughout and lend unity to the whole. Four of the masses, on the other hand, are marked 'concertata', and it is in them that the most progressive tendencies occur. The influence of the Venetian mixed concertato style may be found in the contrast between vocal, instrumental and mixed groups, in the rhythms and style of the vocal writing, in the treatment of the polychoral medium, and also in the juxtaposition of powerful tuttis and sections for one, two or three voices, sometimes accompanied by instruments. Various dynamic markings, literal word-painting and precise instrumentation indicate a truly Baroque approach to the text. The *Missa pro defunctis* [2] includes a string 'Symphonia ad imitationem campanarum' on an ostinato bass derived

from the opening of the 'Dies irae', while vocal and instrumental tremolo is employed at the 'Quantus tremor est futurus' section of the sequence itself (this was much copied by later composers). The *Missa 'Veni sponsa Christi'* includes music for a five-part trumpet choir with timpani (the virtuoso clarino part includes a cadenza at the end of the symphonia and an assured concertato pairing with the soprano soloist at 'Et resurrexit tertia die' in the 'Credo'); it also requires extra-musical military trumpet interjections, and is a testament to imperial high ceremonial. The great masses of the 18th century can trace their ancestry to works such as these.

Straus was without doubt one of the finest Austrian composers of his day: his music is not only of considerable intrinsic worth but is also historically important.

WORKS

Nova ac diversimoda sacrarum cantionum compositio seu [36] motettae, 5–10vv, insts (Vienna, 1613); Salve regina, 3vv, bc, 1629[1]; O sacrum convivium, ed. in SEM, xii (1977)

[16] Missae, 8–20vv, insts, bc (vle, org)/(4vv, bc) (Vienna, 1631); Missa pro defunctis [2], ed. G. Adler, DTÖ, lix, Jg. xxx/1 (1923/*R*); Missa 'O sacrum convivium', ed. in SEM, xii (1977); Missa 'Veni sponsa Christi', ed. in Downey, iii, 252–303

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A. LINDSEY KIRWAN/PETER DOWNEY

Straus, Oscar (*b* Vienna, 6 March 1870; *d* Bad Ischl, 11 Jan 1954). Austrian composer and conductor. On the recommendation of Brahms he studied with Hermann Grädener and in 1891 went to Berlin as a pupil of Bruch. Advised by the younger Johann Strauss to gain practical theatrical experience in the provinces, he conducted between 1893 and 1899 in Bratislava, Brno, Teplitz, Mainz and Hamburg. During the same period he was active as a composer of stage works and a good deal of salon music. He was conducting in Berlin when, in 1900, he was engaged as pianist and composer in the newly founded Überbrettl cabaret, and he enjoyed his first popular successes with songs such as *Die Musik kommt* and *Der lustige Ehemann*. Having returned to Vienna he began a series of operettas of which *Ein Walzertraum* (1907) rivalled *Die lustige Witwe* in popularity and first brought Straus international success. Its successor, *Der tapfere Soldat* (1908), gained particular success in the USA as *The Chocolate Soldier*. Subsequent operettas failed to add to his success until *Der letzte Walzer* (1920), in which the lead was played by Fritzi Massary around whom several of Straus's later works were written. *Eine Frau, die weiss, was sie will* (1932) was produced in London as *Mother of Pearl*, and *Drei Walzer* (1935), which used the music of Johann Strauss I and II in the first two acts and that of Straus himself in the third, achieved its greatest success with Yvonne Printemps in Paris. In 1939 he left Vienna and lived in France (where he was awarded the Légion d'Honneur), New York and Hollywood, returning to settle in Bad Ischl in 1948. He continued to conduct his music on concert tours and for gramophone records, and his compositions included the operetta *Die Musik kommt* (1948), which used some of the tunes from his Überbrettl days, and music for the film *La ronde* (1950) with which he enjoyed a new worldwide success. His final stage work was *Božena*, on which he had worked since 1936, although he subsequently revised the scores of *Ein Walzertraum*, *Drei Walzer* and *Eine Frau, die weiss, was sie will*. Straus composed much cheerful, lilting music in the Viennese operetta style, eminently piquant and charming without ever matching Lehár's passion and sensuousness. His son Erwin (1910–66) was a pianist and composer.

WORKS
(*selective list*)

STAGE
unless otherwise stated, all are operettas first performed in Vienna; for complete list see GroveO

Over 40 works (most pubd in vocal score in Vienna or Berlin) incl. Die lustigen Nibelungen (burleske Operette, 3, Rideamus [F. Oliven]), Carl, 12 Nov 1904; Hugdietrichs Brautfahrt (kömische Märchen-Operette, 3, Rideamus), Carl, 10 March 1906; Ein Walzertraum (3, F. Dörmann and L. Jacobson, after H. Müller: *Das Buch der Abenteuer*), Carl, 2 March 1907; Der tapfere Soldat [Der Praliné-Soldat] (3, R. Bernauer and Jacobson, after G.B. Shaw: *Arms and the Man*), An der Wien, 14 Nov 1908; Rund um die Liebe (3, R. Bodanzky and F. Thelen), Johann Strauss, 9 Nov 1914

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Ballets: Colombine, Berlin, 1904; Die Prinzessin von Tragant (Regel), Vienna, Hofoper, 13 Nov 1912

Film scores: Jenny Lind, 1930; The Smiling Lieutenant, 1932; The Southerner, 1932; One hour with you, 1932; Die Herren von Maxim, 1933; Frühlingsstimmen, 1934; Land without Music, 1935; Make a wish, 1935; La ronde, 1950; Madame ..., 1952

*c*500 cabaret songs, chamber music, orch works, pf pieces, choruses

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ANDREW LAMB

Strauss. Austrian family of dance music composers and musicians of Hungarian origin. Through a combination of melodic invention and masterly orchestral technique, allied to an astute sense of the commercial, they elevated 19th-century popular music, and especially the Viennese Waltz, to a consummate form.

(1) Johann (Baptist) Strauss (i) (*b* Vienna, 14 March 1804; *d* Vienna, 25 Sept 1849). Composer, conductor and violinist. His grandfather, Johann Michael (*c*1720–1800), left his Hungarian native town of Buda around 1850 as manservant to a field-marshal-lieutenant, travelling with him to Vienna, seat of the Habsburg monarchy. Johann Michael remained there as a 'journeyman upholsterer', where he converted from Judaism to Catholicism and married. He died from consumption in a poorhouse in 1800. The second of his four children, Franz Borgias (1764–1816), worked as an itinerant waiter before becoming tenant of a small tavern and dwelling within the house 'Zum heiligen Florian' at Flossgasse 7, a back street in the suburb of Leopoldstadt. It was here that Johann Strauss was born and first became fascinated by the music of the wandering tavern musicians who worked along the Danube. After the deaths of his mother (1811) and father (1816), the young Johann was placed under the guardianship of Anton Müller, who apprenticed him (1817–22) to Johann Lichtscheidl, a Viennese bookbinder. During this period Strauss obtained his first proper violin tuition from the Wiener Neustadt-born theatre musician Johann Pollischanzki (1779–1836), later studying thorough-bass and instrumentation with Ignaz von Seyfried and violin with the virtuoso and theorist Leopold Jansa. Reports that Strauss played in the orchestra of the renowned Michael Pamer remain unsubstantiated, though his study under Pollischanzki certainly made it possible for him to earn a little additional money by playing at various musical events. In spring 1823 he joined the trio of Joseph Lanner (violin), Johann Drahanek (violin) and Anton Drahanek (guitar) as a viola player, his technical competence on the violin being as yet insufficient. During 1824, with the recruitment of the three Scholl brothers, Joseph, Karl and Simon, the quartet grew to a septet, consisting of first and second violins, viola or 3rd violin, guitar, cello or bass, flute and clarinet. Strauss's arrangement (in a copyist's hand) of the overture to Auber's opera, *La neige, ou Le nouvel éginard* (1823) dates from April 1824, and is one of his oldest extant works. From 1825 it is likely that ensemble was enlarged further, gradually achieving an orchestra size of 11–12 players.

From autumn 1824 to probably spring 1825, Strauss was a conscript militiaman in the 'Hoch- und Deutschmeister' Infantry Regiment no.4. On 14 March 1825 Strauss applied for a one-year passport to undertake a tour 'to Graz and the Imperial lands, to seek earnings'. His girlfriend, Maria Anna Streim (1801–70), daughter of a tavern-keeper, dissuaded him, knowing herself to be carrying his child. The couple married on 11 July 1825 and their child, the future 'Waltz King', (2) Johann (ii), was born on 25 October that year. They had a further five children: (3) Josef (1827–70), Anna (1829–1903), Therese (1831–1915), Ferdinand (*b* and *d* 1834) and (4) Eduard (1835–1916).

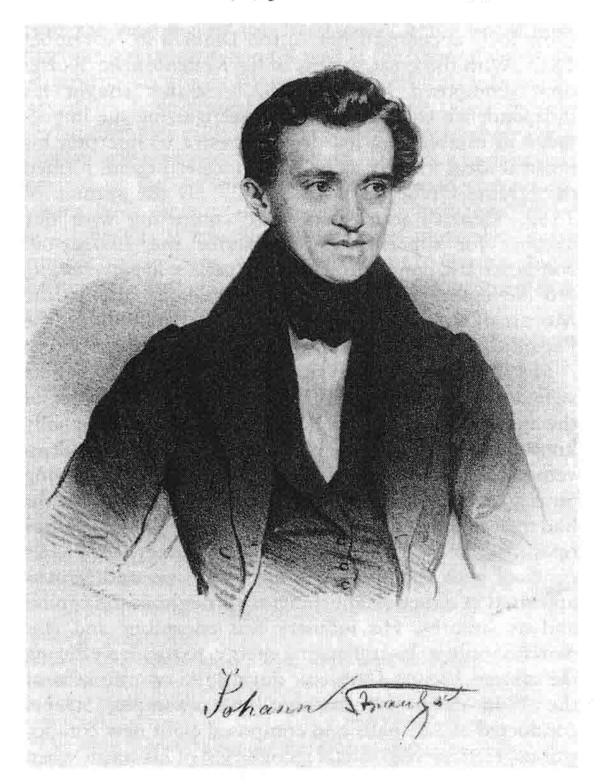
Strauss's musical career did not progress as rapidly as is frequently claimed, and in official documents at this time he gave his occupation as 'music teacher'. On 1 September 1825 Lanner reorganized his orchestra, appointing Strauss as second musical director, and as such Strauss played in various restaurants including Zu den zwey Tauben and Zur Kettenbrücke. Reports of a separation and permanent rift between the two men on this date are unfounded and date from later writings. His first published composition, 7 Walzer für das Pianoforte (now lost) appeared from Anton Diabelli in November 1825. With the great success of his *Kettenbrücke-Walzer* op.4 (composed February 1827) Strauss sought his independence from Lanner and, recognizing the importance of establishing his own orchestra to interpret his musical ideas exactly as he had conceived them, formed the Strauss Orchestra in May 1827. By the autumn of 1833, Vienna's journalists were competing with one another for superlatives to describe the 29-year-old composer and conductor. Adolf Bäuerle's *Theaterzeitung* (16 November 1833), for example, lauded him as 'the Mozart of the waltz, the Beethoven of the cotillons, the Paganini of the galop, the Rossini of the potpourri'.

In 1829 his career was significantly enhanced when he signed a six-year fee-paying contract with the owner of the fashionable Zum Sperlbauer premises (colloquially known as the Sperl) in the suburb of Leopoldstadt, a venue which became almost a second home for the young Strauss: over a quarter of his more than 250 compositions had their premières there, including his *Sperls-Fest-Walzer* op.30, written for his début on 4 October 1829. His contract with the Sperl was not exclusive, and Strauss appeared at dance establishments throughout the capital and its suburbs. His industry was enormous and was matched only by his unflagging energy, particularly during the annual Vienna Carnival: during the two months of the 1848 carnival 'campaign', for example, Strauss conducted at 125 balls and composed eight new compositions. He received official recognition of his status when he was appointed Bandmaster of the 1st Vienna Citizens' Regiment in 1832. Recalling a visit to a Strauss concert in Vienna that same year, Richard Wagner (*Mein Leben*, 1911) observed:

> I shall never forget the extraordinary playing of Johann Strauss, who put equal enthusiasm into everything he played, and very often made the audience almost frantic with delight. At the beginning of a new waltz this demon of the Viennese musical spirit shook like a Pythian priestess on the tripod, and veritable groans of ecstasy which, without doubt, were more due to his music than to the drinks in which the audience had indulged, raised their worship for the magical violinist to almost bewildering heights of frenzy.

The constant pressures upon the somewhat irascible Strauss resulted in gradual alienation from his wife and family, a situation exacerbated by his prolonged orchestral tours away from home. Around 1833 he met and began a lasting affair with a young Moravian-born milliner, Emilie Trampusch (?1814–after 1857), with whom he had seven children between 1835 and 1844. Anna sued her husband for divorce in 1844; this was granted in 1846, whereupon the estranged Johann left the marital residence to set up home with Emilie.

In contrast to Lanner, Strauss realized that a dance music composer and conductor could only secure an international reputation by travelling with his music: with his visit to Pest in 1833 he became the first person to rise to the challenge of taking dance music on tour. His impact was immediate. His 1834 tour through Germany, including performances before the Prussian king and the visiting tsar and tsarina of Russia, was financially and artistically rewarding. Increasingly extensive tours followed annually, the most ambitious being undertaken in October 1837. From Vienna the 28-man ensemble travelled through southern Germany into France. Some six weeks of concerts in Paris attracted such prominent musicians as Adam, Auber, Cherubini, Halévy, Meyerbeer and Paganini, as well as the French 'Quadrille King' Philippe



1. *Johann Strauss (i): lithograph by Josef Kriehuber, 1835*

Musard, with whom Strauss also gave joint performances. Berlioz was moved to observe in the *Journal des débats* (10 November 1837): 'We knew the name of Strauss, thanks to the music publishers ... that was all; of the technical perfection, of the fire, the intelligence and the rhythmic feeling which his orchestra displays, we had no notion'. From Musard and Louis Dufresne, Strauss gained a thorough understanding of the 'quadrille française', a dance form largely unknown to the Viennese until he introduced it, with huge success, during the 1840 carnival.

The importance of the Strauss Orchestra in Viennese cultural life was determined from the outset by Strauss in the musical programmes he devised for his audiences. Whereas balls were naturally confined to dance music, Strauss's open-air concerts featured operatic extracts and symphonic fantasies alongside lighter fare. This practice was both continued and developed by Strauss's sons, thus ensuring that their audiences were exposed to a generous cross-section of music they might not otherwise have heard.

After further concerts in France and Belgium, Strauss and his band arrived in London on 12 April 1838 to commence a 33-week British tour, taking them to 26 provincial centres in England as well as to Dublin, Edinburgh, Glasgow and Paisley. In London, as elsewhere, their fame preceded them and, apart from numerous public performances, Strauss and his orchestra entertained at state balls and dinner parties at Buckingham Palace, the Almack's Subscription Balls and private balls and concerts hosted by members of the nobility. After the first concert on 17 April in London's Hanover Square Rooms, the *Morning Post* (18 April 1838) declared:

> The concert, which was exclusively instrumental, opened with Auber's overture to 'Le Serment', the performance of which was at once sufficient to convince all present that so perfect a band was never before heard on this side of the Channel. Orchestras we may boast, the individuals composing which are equal in talent to these, but the perfection of such an ensemble we have never yet reached. The accuracy, the sharpness, the exquisite precision with which every passage, however complicated, is performed, can be the result only of the most careful and persevering practice .... We had almost forgotten to notice the superior talent of Strauss himself on the violin; he performs with peculiar energy, and imparts much of his own spirit to his band, the combined effect of which ... more resembles the unity of one single powerful instrument than any orchestra that has yet been heard in this country.

As with his concerts elsewhere in Europe, Strauss marked his first British visit with a clutch of new compositions or arrangements, including the waltz *Hommage à la reine de la Grand Bretagne* op.102 and the potpourri, *Le télégraph musicale* op.103, later published in Vienna as opp.103 and 106 respectively. In January 1846 he applied directly to the Austrian Emperor Ferdinand I, and was granted (24 January 1846), the position of *k.k. Hofballmusik-Direktor*. This purely honorary title, specifically created for Strauss the father, remained exclusively within the family until relinquished by Eduard Strauss in 1901, whereupon it passed in 1908 to the last holder, C.M. Ziehrer.

The European Revolution, which flared in Vienna in March 1848, found Johann Strauss father and son in opposing camps. While the younger Johann sided with the students and revolutionaries in opposing the unyielding autocracy of the Austrian Chancellor Metternich, the elder Johann openly supported the established order: indeed, the most durable testament to the elder Strauss's imperialist sympathies is his *Radetzky-Marsch* op.228, which he dedicated to the Austrian army. An astutely-commercial businessman, however, Strauss senior also paid tribute to Vienna's revolutionary elements with a *Marsch der Studenten-Legion* op.223 and a *Freiheits-Marsch* op.226, prompting the Viennese newspaper *Der Wanderer* (7 September 1848) to dub him 'a musical chameleon'.

Immediately after the 1849 Vienna Carnival the elder Johann Strauss and his orchestra of 31 players left Vienna by steamship for Linz, and embarked upon a four-month concert tour through Germany and Belgium, arriving again in England. After a two-and-a-half-month tour, comprising performances in and around London and in Brighton, Richmond, Reading, Oxford and Cheltenham, he returned to Vienna. On 22 September he had been due to perform his *Radetzky-Bankett-Marsch* at a banquet for Field-Marshal Radetzky, given by the Vienna Municipal Council in the Redoutensaal of the Imperial Hofburg Palace, but he failed to appear. The reason was noted by his publisher, Carl Haslinger, on the unfinished manuscript of the work: 'During the instrumentation of this march Strauss Father became ill with scarlet fever and died three days later'. He died on 25 September 1849 at the apartment in the Kumpfgasse he shared with Emilie, after contracting the illness from one of their illegitimate offspring. 100,000 Viennese followed his funeral procession and lined the route, while *The Illustrated London News* (13 October 1849) concluded its obituary for him: 'If there had been no Strauss, we should not have had Musard or Jullien. Hosts of imitators have sprung up since Strauss, but to him will remain the glory of originality, fancy, feeling and invention'.

The elder Strauss combined consummate musicianship with an astutely-commercial mind and an unerring sense

of showmanship, attributes inherited by his sons Johann (ii) and Eduard (i) in particular. He worked closely with his principal publisher, Tobias Haslinger and then with Haslinger's widow and son Carl to produce works of ever-increasing originality and quality which were attractively presented to maximize the sales of sheet music to the public. Strauss also organized with Carl Friedrich Hirsch elaborate and costly summer festivals with fireworks. He occasionally offered inducements to newspaper editors to ensure favourable notices, though, given his unwaning popularity, it is difficult to comprehend why he deemed this necessary.

Verve and a fiery spirit lie at the heart of Strauss's compositions. Of his waltzes, one contemporary writer colourfully observed: 'In his waltzes a profusion of melodies effervesce and bubble, fizz and froth, dash and sweep like the five hundred thousand devils in the champagne, slipping their bonds and flinging one cork after another into the air'. In retrospect, however, when comparing the elder Strauss's work with that of his sons, the attraction of his music lay more in the ingenuity of his rhythms than in the originality of his melodies, entrancing though many of these may be. Schönherr (*Grove6*) considered that the principal appeal of Strauss's music lay in 'the refinement and piquancy of his rhythmic idiom, with its frequent cross-rhythms, syncopations, dotted figures and an ingenious use of pauses and rests. These features gave his style its cachet and were responsible for its galvanizing effect on dancers and listeners alike'. As a pioneer of the waltz, Strauss, along with Lanner, established the foundations upon which more extended and developed melodic line and ambitious harmony and structure could be built by their successors in the field of dance music.

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unless otherwise stated, all printed works were published in Vienna for piano solo in year of first performance; where published, titles as shown on cover of first piano edition; most compositions also published for piano 4 hands and for violin and piano

for other arrangements and complete MS details, see Weinmann (1956) and Schönherr and Reinöhl (1954); principal MS sources are A-Wgm, Wn, Ws and Wweinmann

G – *Galop*
Ma – *Marsch*
P – *Polka*
Potp – *Potpourri*
Q – *quadrille*
W – *Walzer*

WALTZES, LÄNDLER AND COTILLONS

Täuberln-W, op.1, 1827 (1829 [orig. titled W in E-Dur]); Döblinger Reunion-W, op.2, 1826 (1827); Wiener-Carneval-W, op.3, 1827 (1828); Kettenbrücke-W, op.4, 1827 (1828); Gesellschafts-W, op.5, 1827; Wiener Launen W op.6, 1827 (1828); W à la Paganini, op.11, 1828; Krapfen-Waldel-W, op.12, 1828; Die beliebten Trompeten-W, op.13, 1829; Champagner W, op.14, 1828

Die so sehr beliebten Erinnerungs-Ländler in A-Dur, op.15, 1829; Fort nach einander!, W, op.16, 1828; Lust-Lager-W, op.18, 1828 (1829); IIte Lieferung der Kettenbrücke-W, op.19, 1829; Es ist nur ein Wien!, W, op.22, 1829; Josephstädter-Tänze, W, op.23, 1829; Hietzinger-Reunion-W oder Weissgärber-Kirchweih-Tänze, op.24, 1829; Frohsinn im Gebirge, W, op.26, 1829; Sperls Fest-W, op.30, 1829; Des Verfassers beste Laune: Charmant-W, op.31, 1829; Schwarz'sche Ball-Tänze im Saale zum Sperl, Cotillons nach beliebten Motiven aus der Oper Die Stumme von Portici op.32, 1829 (1830) [after D.F.E. Auber]; Benefice-W, op.33, 1830

Gute Meinung für die Tanzlust, W, op.34, 1830; Souvenir de Baden: Helenen-W, op.38, 1830; Tivoli-Rutsch-W, op.39, 1830; Wiener Damen-Toilette-W, op.40, 1830; Fra Diavolo, Cotillons, op.41, 1830 [after Auber]; Versöhnungs W, 1831 [in Der Raub der Sabinerinnen: Characteristisches Tongemälde, op.43]; Tivoli-Freudenfest-Tänze, W, op.45, 1831; Vive la danse!, W, op.47, 1831; Heiter auch in ernster Zeit, W, op.48, 1831; Das Leben ein Tanz, oder Der Tanz ein Leben!, W, op.49, 1831; Cotillons nach beliebten Motiven aus der Oper Die Unbekannte (La straniera), op.50, 1831 [after V. Bellini]; Hof-Ball-Tänze, W, op.51, 1832; Bajaderen-W, op.53, 1832; Alexandra-W, op.56, 1832; Zampa-W, op.57, 1832; Mein schönster Tag in Baden, W, op.58, 1832

Die vier Temperamente, W, op.59, 1832; Carnevals-Spende, W, op.60, 1833; Tausendsapperment, W, op.61, 1833; Der Frohsinn, mein Ziel, W, op.63, 1833; Robert-Tänze nach beliebten Motiven aus Meyerbeer's Oper Robert der Teufel, W, op.64, 1833; Mittel gegen den Schlaf, W, op.65, 1833; Emlék Pestre: Erinnerung an Pesth, W, op.66, 1833 (1834); Gabrielen-W, op.68, 1834; Pfennig-W, op.70, 1834; Elisabethen-W, op.71, 1834; Cotillons nach beliebten Motiven aus der Oper Der Zweykampf, op.72, 1834 [after L. Hérold]; Iris-W, op.75, 1834; Rosa-W, op.76, 1834 (1835)

Erinnerung an Berlin, W, op.78, 1835; Gedanken-Striche, W, op.79, 1835; Huldigungs-W, op.80, 1835; Grazien-Tänze, W, op.81, 1835; Philomelen-W, op.82, 1835; Merkurs-Flügel, W, op.83, 1835 (1836); Heimath-Klänge, W, op.84, 1836; Erinnerung an Deutschland, W, op.87, 1836; Die Nachtwandler, W, op.88, 1836; Eisenbahn-Lust-W, op.89, 1836; Krönungs-W, op.91, 1837; Cotillons über Thema aus der Oper Die Hugenotten von Meyerbeer, op.92, 1836 (1837); Künstler-Ball-Tänze, W, op.94, 1837; Brüssler Spitzen, W, op.95, 1837

Ball-Racketen, W, op.96, 1837; Pilger am Rhein, W, op.98, 1837; Bankett-Tänze, W, op.99, 1837; Paris, W, op.101, 1837 (1838); Hommage à la Reine de la Grande Bretagne, W, op.102, 1838 (London, 1838), later pubd as Huldigung der Königin Victoria von Grossbritannien, W, op.103, 1838; Freuden-Grüsse, op.105, 1839; Exotische Pflanzen, W, op.109, 1839; Taglioni-W, op.110, 1839; Londoner-Saison-W, op.112, 1839; Die Berggeister, W, op.113, 1839; Rosen Blätter, W, op.115, 1839 (1840); Wiener-Gemüths-W, op.116, 1839 (1840); Myrthen, W, op.118, 1840; Tanz-Recepte, W, op.119, 1840

Cäcilien-W mit dem beliebten Tremolo, op.120, 1840; Palm-Zweige, W, op.122, 1840; Amors-Pfeile, W, op.123, 1840 (1841); Elektrische Funken, W, op.125, 1840 (1841); Deutsche Lust oder Donau-Lieder ohne Text, W, op.127, 1841; Apollo-W, op.128, 1841; Adelaiden-W, op.129, 1841; Die Wettrenner, W, op.131, 1841 (1842); Die Debutanten, W, op.132, 1841 (1842); Egerien-Tänze, W, op.134, 1842; Die Tanzmeister, W, op.135, 1841 (1842); Stadt- und Landleben, W, op.136, 1841 (1842)

Die Fantasten, W, op.139, 1842; Musik-Verein-Tänze, W, op.140, 1842; Minnesänger, W, op.141, 1842 (1843); Latonen-W, op.143, 1842 (1843); Minos-Klänge, W, op.145, 1843; Die Lustwandler, W, op.146, 1842 (1843); Walhalla-Toaste, W, op.147, 1843; Die Dämonen, W, op.149, 1842 (1843); Künstler-Ball-Tänze, W, op.150, 1843; Tanz-Capricen, W, op.152, 1843 (1844); Loreley-Rhein-Klänge, W, op.154, 1843 (1844); Brüder Lustig[e], W im Ländler-Style, op.155, 1843 (1844); Astraea-Tänze, W, op.156, 1844; Nur Leben!, W, op.159, 1843 (1844)

Waldfräuleins Hochzeits-Tänze: Nach der Ballade von Freiherrn von Zedlitz, W, op.160, 1844; Frohsinns-Salven, W, op.163, 1844; Aurora-Fest-Klänge, W, op.164, 1844; Rosen ohne Dornen, W, op.166, 1844; Wiener-Früchteln, W, op.167, 1844 (1845); Willkommen-Rufe, W, op.168, 1844 (1845); Maskenlieder, W, op.170, 1844 (1845); Eunomien-Tänze, W, op.171, 1845; Odeon-Tänze, W, op.172, 1845; Faschings-Possen, W im Ländler-Style, op.175, 1845; Geheimnisse aus der Wiener-Tanzwelt, W, op.176, 1844 (1845); Oesterreichische Jubelklänge, W, op.179, 1845; Sommernachts-Träume, W, op.180, 1845

Heitere Lebensbilder, W, op.181, 1845 (1846); Die Landjunker, W im Ländler-Style op.182, 1845 (1846); Concordia-Tänze, W, op.184, 1846; Sofien-Tänze, W, op.185, 1845 (1846); Moldau-Klänge (Prager Juristen-Ball-Tänze), W, op.186, 1846; Die Vortänzer, W, op.189, 1846; Epionen-Tänze, W, op.190, 1846; Festlieder, W, op.193, 1846; Die Unbedeutenden, W, op.195, 1846; Bouquets (Annen-Bouquets-W), W zur Erinnerung an Troppau, op.197, 1846 (1847); Ländlich, sittlich!, W im Ländlerstyle, op.198, 1846 (1847); Themis-Klänge, W, op.201, 1847; Herz-Töne, W, op.203, 1847; Helenen-W, op.204, 1846 (1847); Schwedische Lieder, W, op.207, 1847; Die Schwalben, W, op.208, 1847

Marien W, op.212, 1847; Feldbleamel'n, W im Ländlerstyle op.213, 1847; Die Adepten, W, op.216, 1847 (1848); Tanz-Signale, W, op.218, 1848; Aeaciden, W, op.222, 1848; Amphion-Klänge:

Techniker-Ball-Tänze, W, op.224, 1848; Aether Träume: Mediciner Ball-Tänze, W, op.225, 1848; Sorgenbrecher, W, op.230, 1848; Landes-Farben (Schwarz-Rot-Gold), W, op.232, 1848 (1849); Des Wanderers Lebewohl, W, op.237, 1849; Die Friedens-Boten, W, op.241, 1849; Soldaten-Lieder, W, op.242, 1849 (1850); Deutsche Jubellaute, W, op.247, 1848 (1850)

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Beliebte Sperl-P, op.133, 1842; Beliebte Annen-P, op.137, 1842; Salon-P, op.161, 1844; Marianka-P, op.173, 1845; Neujahrs-P, op.199, 1846; Eisele- und Beisele-Sprünge, P, op.202, 1847; Beliebte Kathinka-P, op.210, 1847; Fortuna-P, op.219, 1848; Wiener Kreuzer-P, op.220, 1848; Piefke und Pufke-P, op.235, 1849; Damen-Souvenir-P, op.236, 1849; Alice P, 1849 (London, 1849), as op.238 (1849); Frederika P, 1849 (London, 1849), as Frederica, op.239 (1849); Exeter-P, op.249, 1849 (1851)

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Alpenkönig-G [Nos.1 & 2], op.7, 1828; Champagner-G, op.8, 1828; Seufzer-G, op.9, 1828; Gesellschafts-G, op.17, 1828; Chineser-G, op.20, 1828; Carolinen-G, op.21[a], 1827; Kettenbrücke-G, op.21[b], 1828 (1829); Erinnerungs-G, op.27, ?1829 (1829); Hirten-G, op.28, 1829; Wettrennen-G, op.29[a], 1829; Wilhelm Tell-G, op.29[b], 1829; Einzugs-G, op.35, 1830; Ungarische G oder Frischka Nos.1, 2 and 3, op.36, 1831

Sperl-G (Neueste Sperl-G), op.42, 1831; Entführungs-G, 1831 [in Der Raub der Sabinerinnen: Characteristisches Tongemälde, op.43]; Bajaderen-G, op.52, 1832; Zampa-G, op.62[a], 1832; Montecchi-G, op.62[b], 1833; Fortuna-G, op.69, 1834; Venetianer-G, op.74, 1834; Reise-G, op.85, 1834 (1836); Ballnacht-G, op.86, 1835 (1836); Jugendfeuer-G, op.90, 1836; G nach Motiven aus der Oper Die Hugenotten von Meyerbeer, op.93, 1836 (1837); Cachucha-G, op.97, 1837; Der Carneval in Paris, G, op.100, 1838; Boulogner-G, nach Motiven aus der Oper Die Botschafterin von D. Auber, op.104, 1839

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QUADRILLES AND CONTREDANSES

Contredanses, op.44, 1831; Contratänze, op.54, (1832); Wiener Carnevals-Q, Original-Motive, op.124, 1840 (1841); Jubel-Q, op.130, 1841; Mode-Q, op.138, 1842; Haute volée Q, op.142, 1842 (1843); Saison-Q nach Motiven der berühmten Virtuosen Vieuxtemps, Evers und Kullak, op.148, 1843; Q. Zur allerhöchsten Namensfeyer Sr. Majestät des Kaisers Ferdinand I, op.151, 1843; Q. Zur allerhöchsten Namensfeyer Ihrer Majestät der Kaiserin Maria Anna, op.153, 1843 (1844); Volksgarten-Q, op.157, 1843 (1844); Redoute-Q, op.158, 1843 (1844); Orpheus-Q, op.162, 1844; Fest-Q, op.165, 1844 (1845); Q über beliebte Motive aus der Oper Die vier Haimonskinder, op.169, 1845 [after M. Balfe]; Musen-Q, op.174, 1845; Flora-Q, op.177, 1845

Stradella-Q, op.178, 1845; Amoretten-Q, op.183, 1845 (1846); Concert-Souvenir-Q, op.187, 1846; Zigeunerin-Q [nach Motiven der Oper Die Zigeunerin von M.W. Balfe], op.191, 1846; Eldorado-Q, op.194, 1846; Charivari-Q, op.196, 1846; Souvenir de Carneval 1847, Q, op.200, 1847; Triumph-Q, op.205, 1846 (1847); Najaden-Q, op.206, 1847; Beliebte Q nach Motiven aus Auber's Oper Des Teufels Antheil, op.211, 1847; Nádor Kör: Palatinal-Tanz, op.214, 1847 (1848); Martha-Q, op.215, 1847; Schäfer-Q, op.217, 1847 (1848)

Q im militärischen Style, op.229, 1848; Huldigungs-Q, op.233, 1847 (1849); Louisen-Q, op.234, 1848 (1849); Almack's Q, 1849 (London, 1849), as op.243 Almacks-Q (1850); Q ohne Titel, op.248, 1849, (1850)

MARCHES

Einzugs-Ma, 1831 [in Der Raub der Sabinerinnen: Characteristisches Tongemälde, op.43] ; Original Parade-Ma (Neuer Original-Ma), op.73, 1832 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.4]; Original Parade-Ma, op.102, 1838 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.5]; Parade-Ma, op.144, 1843; Oesterreichischer Fest-Ma, op.188, 1846; Esmeralda-Ma, op.192, 1846 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.6]; Oesterreichischer Defilir-Ma, op.209, 1847; Oesterreichischer National-Garde-Ma, op.221, 1848; Ma der Studenten-Legion, op.223, 1848

Freiheits-Ma, op.226, 1848; Ma des einigen Deutschlands, op.227, 1848; Radetzky-Ma, op.228, 1848; Brünner National-Garde-Ma, op.231, 1848; Zwei Märsche der königlichen spanischen Nobel-Garde: Triumf-Ma, op.240 no.1, 1849; Manövrir-Ma, op.240 no.2, 1849; Jellacic-Ma, op.244, 1849 (1850); Wiener Jubel-Ma, op.245, 1849 (1850); March of the Royal Horse Guards, 1849, (London, 1849) [sections transposed and pubd as Wiener Stadt-Garde-Ma, op.246 (1850)]

POTPOURRIS

Der unzusammenhängende Zusammenhang, op.25, 1829; Wiener-Tagsbelustigung, op.37, 1830; Musikalisches Ragout, op.46, 1831; Ein Strauss von Strauss: Aus Ton-Blumen, op.55, 1832; W-Guirlande, op.67, 1833 (1834); Zweyte W-Guirlande, op.77, 1834 (1835); Telegraph Musicale, Grand-potp, op.103, 1838 (London, 1839), also pubd as Musikalischer Telegraph, op.106 (1839); Dritte W-Guirlande, op.121, 1839 (1840); Fliegende Blätter, op.250, 1847 (1851)

FANTASIAS

Erinnerung an Ernst oder Der Carneval in Venedig, op.126, 1840 (1841); Melodische Tändeleien, op.251, 1845 (1851)

MISCELLANEOUS

Alte und neue Tempête: Altdeutscher Polstertanz, Altvater-Galoppade und Sauvage von Johann Strauss und anderen Meistern, op.10, 1827 (1828); Der Raub der Sabinerinnen, Characteristisches Tongemälde, op.43, 1831

WORKS PUBLISHED WITHOUT OPUS NUMBER

Sieben W [in F] für das Pianoforte, ?1823/25 (1825); Tänze von Johann Strauss, ?(1827); Grosser Fest-Ma, ?1830 (1830); Original Parade-Ma, 1832 [pubd as Wiener-Bürger-Märsche des ersten Regiments no.1] ; Ma nach Motiven der Oper Zampa, 1832 [after Hérold; pubd as Wiener-Bürger-Märsche des ersten Regiments no.2]; Ma nach beliebten Motiven der Oper Robert le diable, 1832 [after G. Meyerbeer; pubd as Wiener-Bürger-Märsche des ersten Regiments no.3]; Mosaïque nouvelle de Londres (Mosaïque de valses), [potp], 1838 (London 1838); Letzter Gedanke von Johann Strauss (Österreichs Triumfmarsch) (1849) [inc. sketch for Radetzky-Bankett-Ma]

UNPUBLISHED MSS

W in A, 3 vn, vc, 1823/27; W in E♭, 3 vn, vc, 1823/27; W in G, 2 Codatheile in B, 1823/27; W in G, 1823/27; 2 W in C, 3 vn, db, 1826; Schauer-G, ?1828/33; Stelldichein-G, ?1830/35; Das Fest der Handwerker, G, ?1832; Ma nach Motiven der Oper Robert le diable, ?1832 [after Meyerbeer]; Ma nach Motiven der Oper Zampa in C, ?1832 [after Hérold]; Albumblatt für Klavier [16 bars in G], 1833; Cotillons Guirland aus der Oper Robert der Teufel, ?1833 [after Meyerbeer]; 2 G aus der Oper Die Stumme von Portici, ?1829 [after Auber]: 1 D, 2 G; Q aus der Oper Anna Bolena, ?1833 [after G. Donizetti]; Sommersnachtstraum-G, ?1841; Annen-Fest-Gedichte, W, 1847; Die Freisinnigen, W, 1848; Legions-Ma, [arr. P. Fahrbach sen.]; Militär-Marsch no.3; Venus-P, C; Wiener Jubel-Gruss-Ma; Freudenfest-Q; Militär-Q; Q in G [inc.]

LOST AND DOUBTFUL WORKS

Lost: Abschieds-W, 1832; Das Quodlibet im Quodlibet oder Der Musikalische Wortwechsel, potp, 1833; May-Bouquets, W, 1840; Musikalisches Tagesblatt, potp, 1841; Fantasie über die Romanesca von Servais, 1842; Wiener Echo, W, 1842; Kammerball-Q, 1843; Musikalbum, potp, 1843; Zephiren-Q, 1844; Juristen-Q, 1845; Fantasie über Liszt's ungarische Tänze, 1846; Souvenir de Liszt, potp, ?1846 [inc.]; Dispout musicale, potp, 1847; Guttenberg-Tänze, W, 1847; Musikalisches Album, Grosses potp, ?1847 [?Musikalbum, potp, 1843]; Vielka-Q, 1847 [after Meyerbeer: Ein Feldlager in Schlesien]; Die Brieftaube, W, 1849; Ein einziges Österreich, W (1849); Der Fasching ein Traum, P, 1849 [also reported, probably incorrectly as a Q]; Huldigung dem Hause Habsburg: Fest-Ouverture, 1849; Q aus der Oper Die Krondiamanten, 1849 [after Auber]; Leopoldstädter Ma

MSS of doubtful origin: Quadrille mit Motiven aus der Oper La tentation für das Quartett, ?1838 [after J.F. Halévy]; 5 polkas: 1 Charmant-P, D 2 Jäger-P, E 3 Launen-P, G 4 [untitled], E♭ 5 Marianka-P, D [not identical with op.173]; Polonaise; Rosenblätter, W

Transcrs. for orch of works by other composers.

(2) Johann (Baptist) Strauss (ii) (*b* Vienna, 25 Oct 1825; *d* Vienna, 3 June 1899). Composer, conductor and violinist, eldest son of (1) Johann Strauss (i). He was

known throughout his life variously as Strauss Son, Johann (ii) and Johann the younger. During their education at the k.k. Normal-Hauptschule bey St Anna in Wien, Johann and his brother (3) Josef passed the entrance examination to the respected Vienna Schottengymnasium, where they jointly studied from the academic years 1837–8 to 1840–1. In autumn 1841, at the instigation of their father, both sons entered the Commercial Studies Department of the Polytechnic Institute, where Johann was awarded 'First with Distinction' in his bookkeeping examination. Although his father intended him for a respectable, middle-class career in banking, Johann left the Institute in April 1843, having resolved to devote himself to music. Like his father he had grown up surrounded by music and, since the Strauss Orchestra rehearsed not only dances and marches in the family apartments but also overtures and concert pieces, the youngsters gained a thorough understanding across the broad spectrum of the musical repertory. Encouraged by their father, Johann and Josef became accomplished social pianists and, as Johann later recalled:

> We boys paid close attention to every note, we familiarized ourselves with his style and then played what we had heard straight off, exactly in his spirited manner. He was our ideal. We often received invitations to visit families ... and would play from memory, and to great applause, our father's compositions.

The elder Johann's infidelity with Emilie Trampusch placed severe restrictions on the income reaching his legitimate family, and mother Anna Strauss strove to ensure her eldest son was fully prepared for his role as family breadwinner. Behind his father's back he studied the violin with Franz Amon, the leader of his father's orchestra, harmony and counterpoint with Joachim Hoffmann and later with Joseph Drechsler (for whom he wrote the gradual *Tu qui regis totum orbem* as an exercise in 1844) and violin with Anton Kohlmann, ballet répétiteur at the Vienna Court Opera. Thus equipped, he applied successfully (3 August 1844) to the authorities for a licence 'to hold musical entertainments', drew up a one-year contract with 24 musicians (8 October 1844) and announced his public début as a composer and conductor at a *soirée dansante* for 15 October 1844 at Dommayer's Casino in the suburb of Hietzing. The selection of music he presented on this occasion included works by Meyerbeer, Auber, Suppè and his father (the waltz *Loreley-Rhein-Klänge* op.154). He also gave the premières of four of his own compositions, *Sinngedichte*, *Debut-Quadrille*, *Herzenslust* and *Gunst-Werber*, published in 1845 as opp.1–4. The press was unanimous in its praise for the young Strauss and his music, the critic for *Der Wanderer* (17 October 1844) perspicaciously predicting: 'Strauss's name will be worthily continued in his son; children and children's children can look forward to the future, and three-quarter time will find a strong footing in him'.

Despite such plaudits, the younger Johann was unable to consolidate this initial success in his native city until after his father's death in September 1849, when he merged his own orchestra with that of his father and the managements of the various entertainment establishments gradually transferred their contracts from father to son. Until then, particularly during the busy Vienna Carnival period, Johann (ii) was sometimes forced to seek work with his orchestra further afield: in 1846 they travelled to Graz, Ungarisch-Altenburg and Pest-Ofen (from 1872 known as Budapest) while in 1847–8 they undertook a six-month tour through Hungary and Transylvania to Bucharest and Wallachia.



2. *Johann Strauss (ii), c1863*

The first manifestations of official recognition for the future 'Waltz King' came in 1845 when he was offered the honorary position of Bandmaster of the 2nd Vienna Citizens' Regiment, a post more social than military. His father was at this time Bandmaster for the 1st Vienna Citizens' Regiment. 1847 marked the beginning of the younger Johann's long and fruitful association with the influential Wiener Männergesang-Verein (Vienna Men's Choral Association) when he dedicated to it his purely orchestral waltz *Sängerfahrten* op.41. He later wrote nine choral compositions for them, including the waltzes *An der schönen, blauen Donau* op.314 (1867), *Wein, Weib und Gesang!* op.333 (1869) and *Bei uns z'Haus* op.361 (1873).

During the 1848 Vienna Revolution Johann showed his support for the revolutionary elements in the capital by composing such pieces as the *Revolutions-Marsch* op.54 and performing *La Marseillaise*, actions which rendered him persona non grata in court circles. He was interrogated by the police for this provocative behaviour, but the case against him was apparently dismissed. Realizing his *faux pas* was proving prejudicial to his career, Johann switched his allegiance and exploited every opportunity to ingratiate himself with the new young Austrian Emperor, Franz Joseph (for example with *Kaiser Franz Joseph-Marsch* op.67 and *Kaiser Franz Josef I. Rettungs-Jubel-Marsch* op.126), though initially petitioned in vain to be permitted to conduct ball music at the imperial court. Indeed, so entrenched was opposition

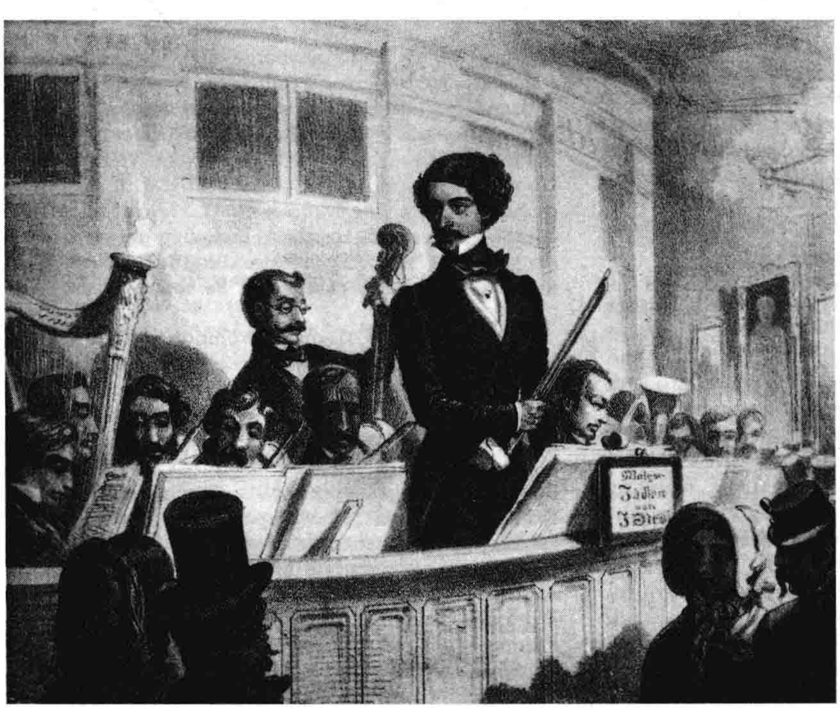
to the young Kapellmeister that not until 1863 was he granted the title of *k.k. Hofballmusik-Direktor* in succession to his father. He was granted his release from the functional duties of this post in 1871 'on the grounds of ill health', whereupon the title passed in 1872 to his brother Eduard.

The earliest of Strauss's master waltzes is *Liebes-Lieder* op.114 of 1852, a work praised by the usually austere music critic of the *Wiener Zeitung*, Eduard Hanslick. By this time there was widespread recognition of Strauss's talents, and the *Allgemeine Wiener Theaterzeitung* (27 May 1852) commented significantly: 'It now turns out for certain that Strauss Father has been fully replaced by Strauss Son'.

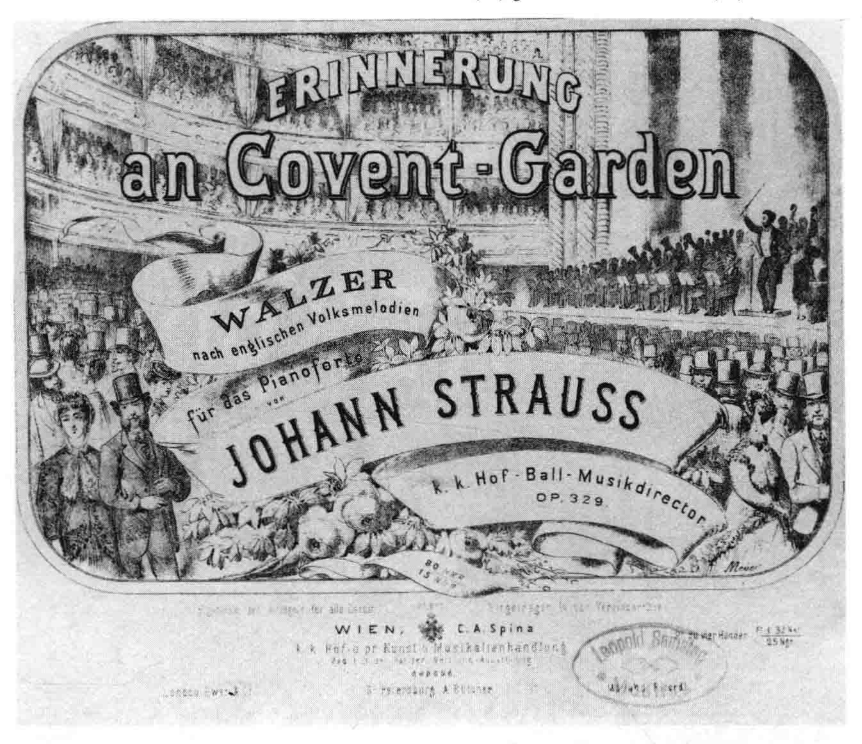
The constant physical and mental demands upon Strauss resulted in his suffering a severe nervous breakdown in 1853. On doctors' advice, that summer he undertook a seven-week rest cure in the country, while relinquishing direction of the Strauss Orchestra to his reticent younger brother, Josef. He made further recuperative trips to Bad Gastein in 1854 and 1855, probably during the last of which he reached agreement with the management of the Tsarskoye-Selo Railway Company of St Petersburg for him to conduct the summer concert season at the Vauxhall Pavilion at Pavlovsk in 1856. So successful and mutually lucrative was this venture that Strauss returned every year until 1865. Many of his most evergreen compositions date from these visits, including the *Champagner-Polka* op.211, *Tritsch-Tratsch-Polka* op.214, *Egyptischer Marsch* op.335, *Im Krapfenwald'l: Polka française* op.336 and the *Pizzicato-Polka* (the latter composed jointly with Josef Strauss), while some works such as Johann's *Pavlovsk-Polka quasi Galopp*, *Kaiser-Alexander-Huldigungs-Marsch* and *Faust-Quadrille* saw publication only within Russia. Together with his brother Josef he undertook his final Pavlovsk season in 1869, while performances in 1886 at St Petersburg and Moscow and a single concert at Pavlovsk marked Johann's final visit to Russia.

The Viennese *Morgen-Post* newspaper (1 January 1855) described the 29-year-old Johann Strauss as 'a true beachcomber of world history', a pertinent observation of his shrewd commercial mind. Over the next 44 years, until his death at the age of 73, the composer rarely failed to commemorate in music any significant social, cultural, technological or political event in Vienna, in the Habsburg Empire or, indeed, elsewhere in Europe. Like his brother Eduard, he was also driven by a passion to accumulate for himself an awe-inspiring array of medals, decorations and honours from the world's sovereigns; the titles and dedicatees of his compositions may be viewed as a musically-illustrated guide to about 50 years of European history.

Johann, together with Josef Strauss, held sway over Vienna's dance-music scene from the late 1850s until the latter's death in 1870. Demand for their services reached a peak during the annual carnival 'campaign', when they were expected to compose dedications for the great corporation balls and those of the various faculties at Vienna University. During much of this time which, significantly, coincided with Johann's most fruitful period as a dance music composer (manifested especially in his waltzes *Reiseabenteuer* op.227, *Accellerationen* op.234, *Morgenblätter* op.279, *An der schönen, blauen Donau* op.314, *Künstler-Leben* op.316, *Geschichten aus dem Wienerwald* op.325 and *Wein, Weib und Gesang!* op.333), the brothers engaged in fraternal rivalry, each responding to a master work by the other with one of his own. By the mid-1860s Johann had established himself as Europe's leading composer of dance music. Although he did not travel with the same frequency as his father and actively avoided it whenever possible, he made important appearances in Paris (most significantly in 1867 when, *inter alia*, he performed at the Austrian Embassy Ball, an



3. Johann Strauss (ii) leading his orchestra at the Volksgarten, Vienna: lithograph by Franz Kaliwoda, c1853

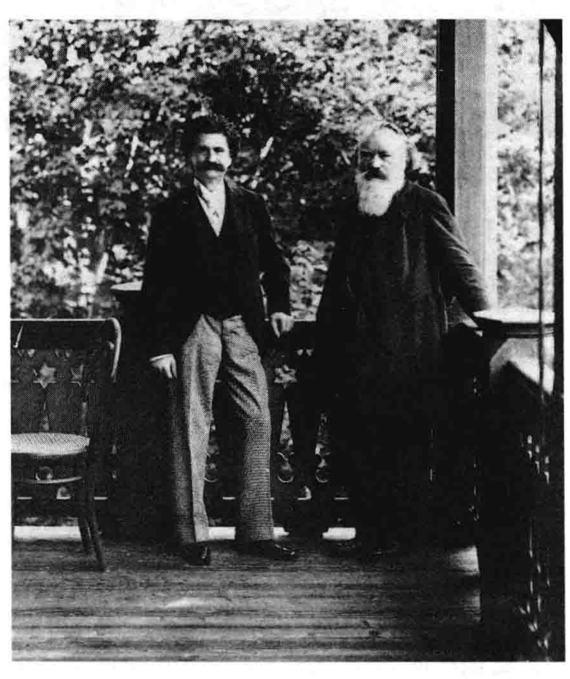


4. Title-page of the piano edition of Johann Strauss (ii)'s waltzes 'Erinnerung an Covent-Garden' op.329 (Vienna: Spina, 1868)

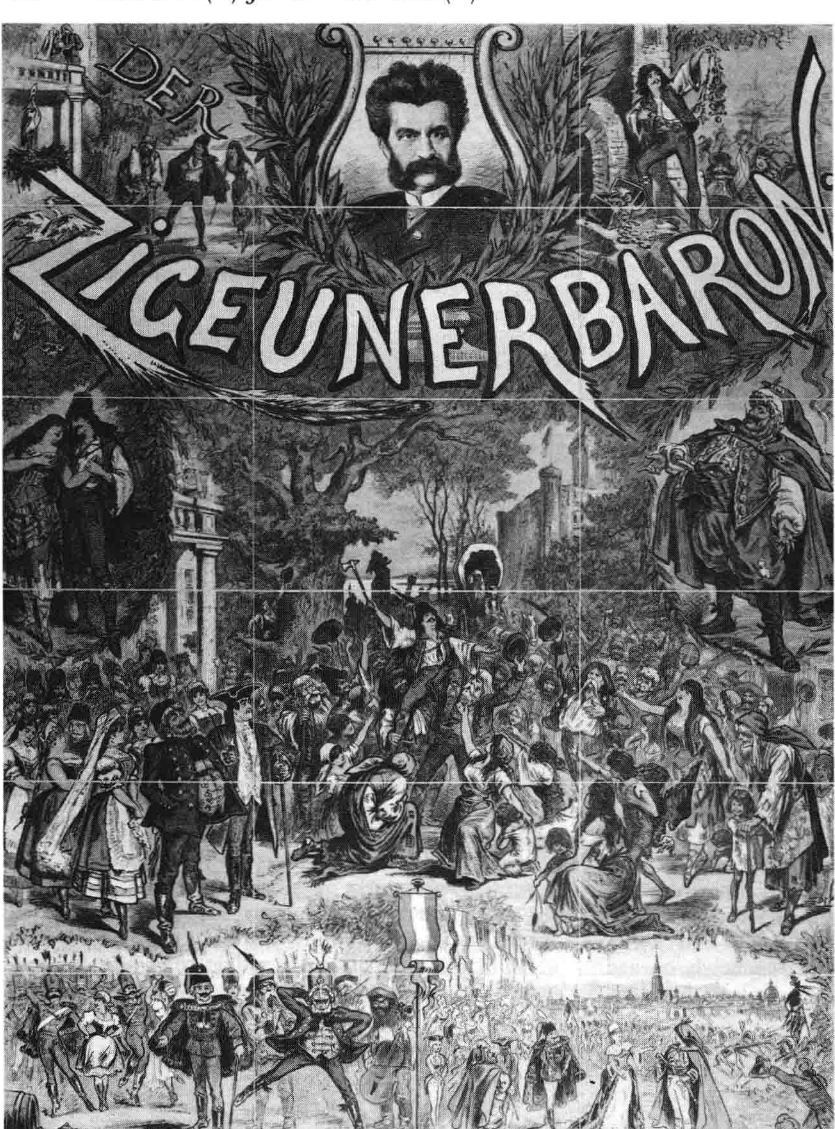
event which helped popularize *An der schönen, blauen Donau* outside Vienna), London (conducting at all 63 promenade concerts at the Royal Italian Opera House in 1867, recollected by his waltz *Erinnerung an Covent-Garden* op.329; see fig.4), Boston (in 1872 playing at the World's Peace Jubilee and International Musical Festival, followed by appearances in New York) and Berlin (conducting a series of concerts at the newly-opened Königsbau concert hall, during which he introduced his *Kaiser-Walzer* op.437).

Strauss staunchly championed the music of Liszt and Wagner, and when in 1853 and 1854 he introduced the 'futuristic' instrumental styles of these composers into his waltzes such as *Wellen und Wogen* op.141, *Novellen* op.146 and *Schallwellen* op.148, Eduard Hanslick dismissed the results as 'new waltz requiems' (*Wiener Zeitung*, 6 November 1854). Significantly, Johann and Josef Strauss were the first musicians in Vienna to feature extracts from Wagner's operas in their concerts, while Verdi, who was initially much reviled in Vienna, found eager protagonists in the pre-eminent figures of Johann Strauss and the Austrian Emperor Franz Joseph I. Arrangements of Verdi's music frequently figured in the programmes of the Strauss Orchestra, while three of Johann's quadrilles (*Melodien-Quadrille* op.112, *Neue Melodien-Quadrille* op.254 and *Un ballo in maschera*, op.272) present thematic material from Verdi's stage works. It is not surprising that the Italian master later said of Johann: 'I honour him as one of my most gifted colleagues'. Strauss's innate skill at instrumentation as well as his lifelong genius for melodic invention drew the praise of composers such as Brahms, Hans von Bulow, Leoncavallo, Anton Rubinstein, Richard Strauss, Verdi and Wagner. Indeed Brahms, who was by no means always an uncritical admirer of his friend, remarked to Hanslick at the première of the operetta *Waldmeister* (1895) that Strauss's 'splendid' orchestration reminded him of Mozart.

During the late 1850s and 60s, the directors of Vienna's musical theatres became uneasy at the dominance of the imported stage works of Jacques Offenbach, and also at the exorbitant cost of acquiring the rights to them. They turned, naturally, to Strauss as the one popular composer of sufficient international standing to mount a home-grown counter-attack. On the advice of his first wife, the



5. Johann Strauss (ii) with Brahms at Bad Ischl, 1894



6. Poster by J. Weiner for Johann Strauss (ii)'s 'Der Zigeunerbaron', Theater an der Wien, Vienna, 1885

theatrically-astute mezzo-soprano Henriette ('Jetty') Treffz, Johann began experimenting with the composition of operetta during the mid-1860s, but it was not until 1871 that a stage work of his, *Indigo und die vierzig Räuber*, was produced. Though a box-office success, the work received mixed critical reviews; Ludwig Speidel (*Fremden-Blatt*, 12 February 1871) considered the piece 'promises the most splendid expectations for the future', while Hanslick (*Neue Freie Presse*, 12 February 1871) dismissed it as 'Strauss dance music with words added and ascribed rôles'.

Certainly Strauss was no judge of librettos and throughout his life he found it both cumbersome and restricting to compose to prescribed texts, though with *Der Zigeunerbaron* (1885) he showed himself uncharacteristically adept in this. Over the next quarter of a century a further 14 operettas and even a grand opera (*Ritter Pásmán*, 1892) cemented Strauss's position as the leading light in 'Silver Age' Viennese operetta, though even in the composer's lifetime only three of these found international success: *Die Fledermaus* (1874), *Eine Nacht in Venedig* (1883) and *Der Zigeunerbaron*. Even after defecting to the camp of the operetta composers, the shrewd Strauss maintained a presence in the ballrooms and bandstands of the world by arranging the melodies from his stage works into orchestral dances and marches, some of which (such as the Schnell-Polka *Auf der Jagd* op.373, *Banditen-Galopp* op.378, the waltz *Rosen aus dem Süden* op.388, and the *Kuss-Walzer* op.400) have achieved lives of their own long after the operettas which gave rise to them had long since vanished from the theatre repertory. With his unfinished ballet *Aschenbrödel* (1901), commenced shortly before his death, he was unfettered by textual restrictions and was once more able to give free rein to his genius for dance music.

Strauss was married three times; first to Jetty Treffz (1818–78) then, after her death, to the actress Angelika ('Lili') Dittrich (1850–1919) and finally to Adèle Strauss (née Deutsch, 1856–1930). Strauss and Lili were granted a civil divorce in 1882 after four-and-a-half years of

marriage, but papal consent to their divorce was withheld. Through the personal intervention of Duke Ernst II of Saxe-Coburg and Gotha (brother of Prince Albert, consort of Queen Victoria), Strauss was required to convert to Lutheran Protestantism (as did Adèle, a Jewess), relinquish his Austrian citizenship and enrol 'on the nationality register of the dukedom of Saxe-Coburg-Gotha, and into the citizenship of the city of Coburg'. Strauss's marriage to Lili was finally dissolved by Duke Ernst in July 1887 and the following month Strauss married Adèle in Coburg. The composer chivalrously immortalized each of his wives in musical dedications: Jetty (the *Bluette-Polka Française* op.271, 1862), Lili (*Kuss-Walzer* op.400, 1882) and Adèle (*Adelen-Walzer* op.424, 1886).

Responding to an official toast made to him during 1894, his golden jubilee year as a composer and conductor, Johann Strauss said:

> The distinctions which you bestow upon me today I owe to my predecessors, my father and [Joseph] Lanner. They indicated to me the means by which progress is possible, through the broadening of the forms, and that is my single small contribution.

With these words the composer openly acknowledged that the fundamental structure of the Viennese waltz had been developed, expanded and formalized by the elder Strauss and Lanner from its origins in the unsophisticated rural dances of, chiefly, Upper Austria, Styria and southern Germany, including the Ländler, Steirer, Dreher, Spinner and Weller. The standard form for the earliest waltzes of Strauss (i) and Lanner had been a chain (or set) of seven or eight unrelated waltzes without introduction or coda. In addition, each bipartite waltz section comprised eight bars, except for a final section that was extended to 16 bars, and each waltz was clearly set apart from the next by the numbering. Later, the individual waltz sections were increasingly of 16-bar rather than eight-bar length.

Further developments saw the number of waltzes in a set reduced to five or six, with the addition of a brief, sometimes descriptive, introduction and a rudimentary coda recapitulating the main themes. Strauss (ii) extended the form, providing greater coherence to each composition; the introduction was developed, in some cases, such as op.333, providing almost symphonic music, and the waltz themes themselves were expanded melodically and harmonically to produce a seemingly homogenous entity. The coda, too, was lengthened in order to give balance to the whole. His study of contemporary classical composers enhanced his masterly orchestrations, inspiring Brahms to remark in 1887 that 'there is now no one who is as sure as he is in such matters'. Thus, together with Josef Strauss and others, the younger Johann built upon those early foundations, eventually elevating the classical Viennese waltz to the point where it became as much a feature of the concert hall as the dance floor. Yet, as early as 1860, in an article for the theatrical newspaper *Der Zwischen-Akt* (6 June 1860), the critic Eugène Eiserle had made a trenchant observation as to where the 'magic' of Johann Strauss's richly melodic and unceasingly inventive dance tunes lay:

> What makes Strauss's compositions even more attractive is the careful, inspired and bold development and charming instrumentation ... He is a master of musical effect, and knows how to exploit it with nobility and fine taste. In a word, he has become the reformer of dance music.

WORKS

unless otherwise stated, all printed works were published in Vienna for piano solo in year of first performance; where published, titles shown as on cover of first piano edition; most compositions also published for piano 4 hands, violin and piano and orch

for complete arrangements and MS details, see Weinmann (1956); principal MS sources are A-Wgm, Wn, Wph, Wst, Wweinmann, Wiener Konzerthausgesellschaft

G – *Galop*
M – *Mazurka*
Ma – *Marsch*
P – *Polka*
Pfr – *Polka française*
Pm – *Polka-mazurka*
Potp – *Potpourri*
PS – *Polka schnell*
Q – *quadrille*
rom – *Romance*
SP – *Schnellpolka*
W – *Walzer*

Edition: *J. Strauss (ii): Gesamtausgabe*, ed. F. Racek (Vienna, 1967–) [orch; R]

STAGE

unless otherwise stated, all stage works are 3-act operettas, first performed at the Theater an der Wien, Vienna, and published in piano and vocal score editions; only those separately-published orchestral items, and dances and marches on operetta themes prepared by Strauss are listed after each operetta

Indigo und die vierzig Räuber (Komische Operette, M. Steiner and others), 10 Feb 1871 (vs 1871): Shawl-Pfr, op.343, 1871; Indigo-Q, op.344, 1871; Auf freiem Fusse, P, op.345, 1871; Tausend und eine Nacht, W, op.346, 1871; Aus der Heimath, Pm, op.347, 1871; Im Sturmschritt!, SP, op.348, 1871; Indigo-Ma, op.349, 1871; Lust'ger Rath, Pfr, op.350, 1871; Die Bajadere, PS, op.351, 1871; Ov., 1871; Act 3 ballet music, 1871

Der Carneval in Rom (Komische Operette, J. Braun, after V. Sardou: *Piccolino*), 1 March 1873 (vs 1873): Vom Donaustrande, P(S), op.356, 1873; Carnevalsbilder, W, op.357, 1873; Nimm sie hin!, Pfr, op.358, 1873; Gruss aus Oesterreich, Pm, op.359, 1873; Rotunde-Q, op.360, 1873; Ov., 1873; Act 3 ballet music, 1873

Die Fledermaus (Komische Operette, C. Haffner and R. Genée, after H. Meilhac and L. Halévy: *Le Réveillon*), 5 April 1874 (vs 1874), R ii/3: Fledermaus-P, op.362, 1874; Fledermaus-Q, op.363, 1874; Tik-Tak, P(S), op.365, 1874; An der Moldau, Pfr, op.366, 1874; Du und Du, W, op.367, 1874; Glücklich ist, wer vergisst!, Pm, op.368, 1874; Csárdás (Genée), 1873 (1874); Ov., 1874; Act 2 ballet music, 1874; Csárdás, orch, (1968, ed. H. Swarowsky); Neuer Csárdás (Genée), (1974), R ii/3

Cagliostro in Wien (Operette, F. Zell and Genée), 27 Feb 1875 (vs 1875): Cagliostro-Q, op.369, 1875; Cagliostro-W, op.370, 1875; Hoch Oesterreich!, Ma (Genée), op.371, 1875; Bitte schön!, Pfr, op.372, 1875; Auf der Jagd, SP, op.373, 1875; Licht und Schatten, Pm, op.374, 1875; Ov., 1875

Prinz Methusalem (Komische Operette, C. Treumann, after V. Wilder and A. Delacour), Vienna, Carltheater, 3 Jan 1877 (vs 1877): O schöner Mai!, W, op.375, 1877 (Vienna and Hamburg, 1877); Methusalem-Q, op.376, 1877 (Vienna and Hamburg, 1877); I Tipferl-Pfr op.377, 1877 (Vienna and Hamburg, 1877); Banditen-G, op.378, 1877 (Vienna and Hamburg, 1877); Kriegers Liebchen, Pm, op.379, 1877 (Vienna and Hamburg, 1877); Ov., 1877 (Vienna and Hamburg, 1877)

Blindekuh (Operette, R. Kneisel), 18 Dec 1878 (vs Hamburg, 1879): Kennst du mich?, W, op.381, 1879 (Hamburg and Vienna, 1879); Pariser-Pfr, op.382, 1879 (Hamburg and Vienna, 1879), Nur fort!, SP, op.383, 1879 (Hamburg and Vienna, 1879), Opern-Maskenball-Q, op.384, 1879 (Hamburg and Vienna, 1879), Waldine, Pm, op.385, 1879 (Hamburg and Vienna, 1879)

Das Spitzentuch der Königin (Komische Operette, H. Bohrmann-Riegen, Genée and others, after M. de Cervantes), 1 Oct 1880 (vs Hamburg, 1880): Rosen aus dem Süden, W, op.388 (Hamburg, 1880); Gavotte der Königin, op.391, 1880 (Hamburg and Vienna, 1880); Spitzentuch-Q, op.392, 1881 (Hamburg and Vienna, 1881), Stürmisch in Lieb' und Tanz, SP, op.393, 1881 (Hamburg and Vienna, 1881), Liebchen, schwing' Dich!, Pm, op.394, 1881 (Hamburg and Vienna, 1881); Matador-Ma, op.406, ?1883 (Hamburg, 1883); Ov., 1881 (Hamburg and Vienna, 1881)

Der lustige Krieg (Komische Operette, Zell and Genée), 25 Nov 1881 (Hamburg, 1882): Der lustige Krieg, Ma, op.397, 1882 (Hamburg, 1881); Frisch in's Feld!, Ma, op.398, 1882 (Hamburg, 1881); Was sich liebt, neckt sich, Pfr, op.399, 1882 (Hamburg, 1881); Kuss-W, op.400, 1882 (Hamburg, 1881); Der Klügere giebt nach, Pm, op.401, 1882 (Hamburg, 1882); Q, op.402, 1882 (Hamburg, 1882); Entweder - oder!, SP, op.403, 1882 (Hamburg, 1882); Violetta, Pfr, op.404, 1882 (Hamburg, 1882); Nord und Süd, Pm, op.405, 1882 (Hamburg, 1882); Italienischer W, op.407, 1882 (Hamburg, 1882); Ov., 1881 (Hamburg, 1881)

Eine Nacht in Venedig (Komische Operette, Zell and Genée, after E. Cormon and M. Carré: *Le château Trompette*), Berlin, Friedrich-Wilhelmstädtisches, 3 Oct 1883, Vienna, An der Wien, 9 Oct 1883 (vs Hamburg, 1883), R ii/9; Lagunen-W, op.411, 1883 (Hamburg, 1883); Pappacoda-Pfr, op.412, 1884 (Hamburg, 1883); So ängstlich sind wir nicht!, SP(G), op.413, 1884 (Hamburg, 1883); Die Tauben von San Marco, Pfr, op.414, 1884 (Hamburg, 1883); Annina, Pm, op.415, 1884 (Hamburg, 1884); Q, op.416, 1884 (Hamburg, 1884); Aufzugs-Ma, 1883, (Hamburg, 1883); Ov., 1883 (Hamburg, 1883); Prelude to Act 3, 1883, unpubd

Der Zigeunerbaron (Operette, I. Schnitzer, after M. Jókai: *Saffi*), 24 Oct 1885 (vs Hamburg, 1886): Brautschau, P, op.417, 1885 (Hamburg, 1885); Schatz-W, op.418, 1885 (Hamburg, 1885); Kriegsabenteuer, SP(G), op.419, 1885 (Hamburg, 1885); Die Wahrsagerin, Pm, op.420, 1885 (Hamburg, 1886); Husaren-Pfr, op.421, 1886 (Hamburg, 1886); Zigeunerbaron-Q, op.422, 1886 (Hamburg, 1886); Einzugs-Ma, 1885 (Hamburg, 1885); Ov., 1885 (Hamburg, 1885)

Simplicius (Operette, prelude, 2, V. Léon, after J.J.C. von Grimmelshausen: *Der abenteuerliche Simplicissimus*), 17 Dec 1887 (vs Hamburg, 1888): Donauweibchen, W, op.427, 1888 (Hamburg, 1888); Reitermarsch, op.428, 1888 (Hamburg, 1888); Q aus Simplicius, op.429, 1888 (Hamburg, 1888); Soldatenspiel, Pfr op.430, 1888 (Hamburg, 1888); Lagerlust, Pm, op.431, 1888 (Hamburg, 1888); Muthig voran!, SP, op.432, 1888 (Hamburg, 1888); Altdeutscher W, ?(Hamburg, 1888); Jugendliebe W, ?(Hamburg, 1890); Ov., 1887 (Hamburg, 1888)

Ritter Pásmán (Komische Oper, L. Dóczi, after J. Aranyi), [op.441], Vienna, Court Opera, 1 Jan 1892 (vs Berlin, 1892): Pásmán-W, 1892 (Berlin, 1891); Pásmán-P, 1892 (Berlin, 1891); Csárdás, 1892 (Berlin, 1891); Eva-W, 1892 (Berlin, 1891); Pásmán-Q, ?1892 (Berlin, 1891); Act 3 ballet music, 1892 (Berlin, 1891)

Fürstin Ninetta (Operette, H. Wittmann and J. Bauer), 10 Jan 1893 (vs Hamburg, 1893): Entr'acte between Acts 2 and 3, 1892, unpubd; Ninetta-W, op.445, 1893 (Hamburg, 1893); Ninetta-Q, op.446, 1893 (Hamburg, 1893); Ninetta-Ma, op.447, 1893 (Hamburg, 1893); Diplomaten-P, op.448, 1893 (Hamburg, 1893); Neue-Pizzicato-P (Bébé-P), op.449, ?1892 (Hamburg, 1893), as vocal qt 'Die letzte Clavierlection' (P. Mestrozzi), 1893; Ninetta-G, op.450, 1893 (Hamburg, 1893)

Jabuka (Das Apfelfest) (Operette, M. Kalbeck and G. Davis), 12 Oct 1894 (vs 1894); Jabuka-W, op.455, 1894, rev. as Ich bin dir gut!, W, op.455, 1894; Živio!, Ma, op.456, 1894 (1894); Das Comitat geht in die Höh'!, PS, op.457, ?1894 (1894); Tanze mit dem Besenstiel!, Pfr, op.458, ?1894 (1894); Sonnenblume, Pm, op.459, ?1894 (1894); Jabuka-Q, op.460, ?1894 (1894); Vorspiel zum 3. Akt, 1894

Waldmeister (Operette, Davis), 4 Dec 1895 (vs Berlin, 1896): Waldmeister-W, op.463, ?1895 (Berlin, 1895), rev. as Trau-schau-wem!, W, op.463, 1895 (Berlin, ?1895); Herrjemineh-Pfr, op.464, 1895 (Berlin, ?1895), Liebe und Ehe (Liebes-Philosophie; Lebens-Philosophie), Pm, op.465, 1896 (Berlin, 1896), Klipp-Klapp, G(SP), op.466, 1896 (Berlin, 1896), Es war so wunderschön, Ma, op.467, 1896 (Berlin, 1896), Waldmeister-Q, op.468, 1896 (Berlin, 1896); Ov., 1895 (Berlin, 1895)

Die Göttin der Vernunft (Operette, A.M. Willner and B. Buchbinder), 13 March 1897 (vs 1897): Heut' ist heut', W, op.471, 1897 (1897); Nur nicht mucken!, Pfr, op.472, 1897 (1897); Wo uns're Fahne weht!, Ma, op.473, 1897 (1897); opp. 474–6 [seeUNPUBLISHED]; Ov., 1897 (orch only, 1897)

Wiener Blut (Operette, Léon, L. Stein), Vienna, Carl, 26 Oct 1899 (Hamburg, 1899) [ed. A. Müller]

Aschenbrödel (ballet, H. Regel, after A. Kollmann [Karl Colbert]), Berlin, Königliches Opernhaus, 2 May 1901 (Leipzig, 1901) [adapted, completed and arr. J. Bayer]: Aschenbrödel-W, 1901 (Leipzig, 1901) [arr. Bayer]; Tauben-W, ?1901 (Leipzig, 1901) [arr. Bayer]; Probirmamsell, Pfr, ?1901 (Leipzig, 1901) [arr. Bayer]; Promenade-Abenteuer, Pm, ?1901 (Leipzig, 1901) [arr. Bayer]; Liebesbotschaft, G, 1901 (Leipzig, 1901) [arr. Bayer]; Piccolo-Ma, 1901 (Leipzig, 1901) [arr. Bayer]; Aschenbrödel-Q, 1901 (Leipzig, 1901) [arr. J. Bayer]; Entr-Act (Vorspiel zum 3 Akt), 1900 (Leipzig, 1901)

INCOMPLETE AND UNPUBLISHED STAGE WORKS

Die lustigen Weiber von Wien (Burleske Operette, 3, J. Braun), commenced 1868, inc. lib., *A-Wst* [originally 4 acts]

Romulus (Operette, ?3), commenced *c* aut. 1868, *A-Wst* [particell and sketches in Genée's hand]

Der Schelm von Bergen (Komische Oper, 3, I. Schnitzer, after H. Heine), 1886, sketches, *A-Wst**

WALTZES

Sinngedichte, op.1, 1844 (1845); Gunst-Werber, op.4, 1844 (1845); Serail-Tänze, op.5, 1844 (1845); Die jungen Wiener, op.7, 1845; Faschings-Lieder, op.11. 1845 (1846); Jugend-Träume, op.12, 1845 (1846); Sträusschen, op.15, 1845 (1846); Berglieder, op.18, 1845 (1846), Lind-Gesänge, op.21, 1846, Die Österreicher, op.22, 1845 (1846); Zeitgeister, op.25, 1846; Die Sanguiniker, op.27, 1846; Die Zillerthaler, op.30, 1846 (1847), Irenen-W, op.32, 1847; Die Jovialen, op.34, 1846 (1847); Architecten-Ball Tänze, op.36, 1847, as Memories: Erinnerungen, W [version of op.36, rev. A.E. Lloyd], (1903); Sängerfahrten, op.41, 1847; Wilde Rosen, op.42, 1847; Ern[d]te-Tänze, op.45, 1847 (?1847)

Dorfgeschichten, op.47, 1847 (1848); Klänge aus der Walachei, op.50, 1848; Freiheits-Lieder, op.52, 1848; Burschen-Lieder, op.55, 1848; Einheits-Klänge, op.62, 1849; Fantasie Bilder, op.64, 1849; D'Woaldbuama. Die Waldbuben, W im Ländlerstyl, op.66, 1849; Aeols Töne, op.68, 1849 (1850); Die Gemüthlichen, op.70, 1850; Frohsinns-Spenden, op.73, 1850; Lava-Ströme, op.74, 1850; Maxing-Tänze, op.79, 1850; Luisen Sympathie Klänge, op.81, 1850; Johannis-Käferln, op.82, 1850; Heimaths-Kinder, op.85, 1850 (1851); Aurora-Ball-Tänze, op.87, 1851

Hirten Spiele, op.89, ?1850 (1851); Orakel-Sprüche, op.90, 1851; Rhadamantus-Klänge, op.94, 1851; Idyllen, op.95, 1851; Gambrinus-Tänze, op.97, 1851; Frauenkäferln, op.99, 1851; Mephisto's Höllenrufe, op.101, 1851 (1852); Windsor-Klänge, op.104, 1852; Fünf Paragraphe aus dem W-Codex, op.105, 1852; Die Unzertrennlichen, op.108, 1852; Liebes-Lieder, op.114, 1852; Lockvögel, op.118, 1852; Volkssänger, op.119, 1852 (1853); Phönix-Schwingen, op.125, 1853; Solon-Sprüche, op.128, 1853; Wiener Punch-Lieder, op.131, 1853; Vermählungs-Toaste, op.136, 1853, Knall-Kügerln, op.140, 1853 (1854)

Wellen und Wogen, op.141, 1853 (1854); Schnee-Glöckchen, op.143, 1853 (1854); Novellen, op.146, 1854; Schallwellen, op.148, 1854; Ballg'schichten, op.150, 1854; Myrthen-Kränze, op.154, 1854; Nachtfalter, op.157, 1854 (1855); Panacea-Klänge, op.161, 1855; Glossen, op.163, 1855; Sirenen, op.164, 1855; Man lebt nur einmal!, op.167, 1855; Freuden-Salven, op.171, 1855; Gedanken auf den Alpen, op.172, 1855 (1856); Erhöhte Pulse, op.175, 1856; Juristen-Ball-Tänze, op.177, 1856; Abschieds-Rufe, op.179, 1856; Libellen, op.180, 1856; Grossfürstin Alexandra-W, op.181, 1856 (St Petersburg, 1856; Vienna, 1857)

Krönungslieder, op.184, 1856 (1857) [as op.182, St Petersburg, 1856]; Paroxysmen, op.189, 1857; Controversen, op.191, 1857; Wien, mein Sinn! op.192, 1857; Phänomene, op.193, 1857; Telegrafische Depeschen, op.195, 1857 (1857) [as op.197, St Petersburg, 1857]; Souvenir de Nizza, op.200, 1857 (1858) [as Souvenir de Nice, op.196, St Petersburg, 1857]; Vibrationen, op.204, 1858; Die Extravaganten, op.205, 1858; Cycloiden, op.207, 1858; Jux Brüder, [W im Ländlerstyle], op.208, 1858; Spiralen, op.209, 1858; Abschied von St Petersburg, op.210, 1858 (1859); Gedankenflug, op.215, 1858 (1859); Hell und voll, op.216, 1859; Irrlichter, op.218, 1859 [?by Josef Strauss]; Deutsche, op.220, 1859; Promotionen, op.221, 1859; Schwungräder, op.223, 1859

Reiseabenteuer, op.227, 1859 (1860); Lebenswecker, op.232, 1860; Sentenzen, op.233, 1860; Accellerationen, op.234, 1860, as Zeit ist Geld!, W, male chorus (G. Mayer), arr. V. Keldorfer, (Berlin, ?1912/15); Immer heiterer, W im Ländlerstyle, op.235, 1860; Thermen, op.245, 1861; Grillenbanner, [W im Ländlerstyl], op.247, 1861; Wahlstimmen, op.250, 1861; Klangfiguren, op.251, 1861; Dividenden, op.252, 1861; Schwärmereien, Concert-W, op.253, 1860 (1861); Die ersten Curen, op.261, 1862; Colonnen, op.262, 1862; Patronessen, op.264, 1862; Motoren, op.265, 1862; Concurrenzen, op.267, 1862; Wiener Chronik (Frische Geister, W im Ländlerstyle), op.268, 1862: Carnavals-Botschafter, op.270, 1862; Leitartikel, op.273, 1863

Morgenblätter (Melodische Depeschen), op.279, 1864; Studentenlust, op.285, 1864; Aus den Bergen, op.292, 1864; Feuilleton-W, op.293, 1865; Bürgersinn, op.295, 1865; Hofballtänze, op.298, 1865; Flugschriften, op.300, 1866; Bürgerweisen, op.306, 1866; Wiener Bonbons, op.307, 1866; Feen-Märchen, op.312, 1866; An der schönen, blauen Donau (J. Weyl, 1867; F. von Gernerth, 1890), op.314, 1867; Künstler-Leben, op.316, 1867; Telegramme, op.318, 1867; Die Publicisten, op.321, 1868; Geschichten aus dem Wienerwald, op.325, 1868

The Festival, Valse-Comique on the Most Popular Songs (Festival W, on Popular Airs), 1867 (London, 1867), as Erinnerung an Covent-Garden, W nach englischen Volksmelodien (Londoner Lieder, W nach englischen Volks-Melodien), op.329, 1868; Illustrationen, op.331, 1869; Wein, Weib und Gesang! (J. Weyl), op.333, 1869; Königslieder, op.334, 1869; Freuet euch des Lebens, op.340, 1870; Neu-Wien (J. Weyl), op.342, 1870; Wiener Blut, op.354, 1873; Bei uns z'Haus (A. Langer), op.361, 1873 (1874); Wo die Citronen blüh'n!, op.364, 1874; In's Centrum!, op.387, 1880 (Hamburg and Vienna, 1880); Nordseebilder, op.390, 1879 (Hamburg and Vienna, 1879); Myrthenblüthen (A. Seuffert), op.395, 1881 (Hamburg and Vienna, 1881)

Frühlingsstimmen (R. Genée), op.410, 1883 (Hamburg, 1883); Wiener Frauen, op.423, 1886 (Hamburg, 1887); Adelen-W, op.424, 1886 (Hamburg, 1886); Kaiser-Jubiläum. Jubelwalzer, op.434, 1888 (Hamburg, 1888); Sinnen und Minnen, op.435, 1888 (Hamburg, 1888); Kaiser-W, op.437, 1889 (Berlin, 1889); Rathhaus-Ball-Tänze, op.438, 1890 (Berlin, 1890); Gross-Wien. Tout Vienne (F. von Gernerth), op.440, 1891 (Berlin, 1891); Seid umschlungen Millionen, op.443, 1892 (Berlin, 1892); Märchen aus dem Orient, op.444, 1892 (Berlin, 1892); Hochzeitsreigen, op.453, 1893; Gartenlaube-W, op.461, 1895 (Leipzig, *Die Gartenlaube*, i, 1895); Klug Gretelein (Klug Gretelchen) (A.M. Willner), op.462, 1895 (Leipzig and Vienna, 1895); An der Elbe, op.477, 1897 (Dresden, 1897)

POLKAS

Herzenslust P, op.3, 1844 (1845); Amazonen-P, op.9, 1845; Czechen-P, op.13, 1845 (1846); Jux-P, op.17, 1846; Fidelen-P, op.26, 1846; Hopser-P, op.28, 1846 (1847); Bachus-P, op.38, 1847; Explosions-P, op.43, 1847 (1848); Liguorianer Seufzer, Scherz-P, op.57, 1848; Geisselhiebe P, op.60, 1848 (1849); Scherz-P, op.72, 1849 (1850); Heiligenstädter Rendez-vous P, op.78, 1850; Heski Holki P, op.80, 1850; Warschauer P, op.84, 1850 (1851); Herrmann-P, op.91, 1851; Vöslauer P, op.100, 1851 (1852); Albion-P, op.102, 1851 (1852); Harmonie-P, op.106, 1852

Electro-magnetische P, op.110, 1852; Blumenfest-P, op.111, 1852; Annen-P, op.117, 1852; Zehner-P, op.121, 1852 (1853); Satanella-P, op.124, 1853; Freuden-Gruss-P, op.127, 1853; Aesculap-P, op.130, 1853; Veilchen-P, op.132, 1853; Tanzi Bäri P, op.134, 1853; Neuhauser-P, op.137, 1853; Pepita-P, op.138, 1853; Wiedersehen-P, op.142, 1853 (1854); La Viennoise, Pm, op.144, 1854; Bürger-Ball-P, op.145, 1854; Musen-P, op.147, 1854; Elisen-P(Pfr), op.151, 1854; Haute volée-P, op.155, 1854 (1855); Schnellpost-P, op.159, 1854 (1855), Ella-P, op.160, 1855

Souvenir-P, op.162, 1855; Aurora-P, op.165, 1855; Leopoldstädter P, op.168, 1855; Nachtveilchen, Pm, op.170, 1855; Marie Taglioni P, op.173, 1855 (1856); Le Papillon, Pm, op.174, 1855 (1856); Armen-Ball-P, op.176, 1856; Sans-Souci-P, op.178, 1856; L'inconnue, Pfr, op.182, 1856 (Vienna, 1857) [as op.183, St Petersburg, 1856]; Demi-fortune, Pfr, op.186, 1857; Une Bagatelle, Pm, op.187, 1857; Herzel-P, op.188, 1857; Etwas Kleines, Pfr, op.190, 1857; Olga-P, op.196, 1857 (Vienna, 1857) [as Olga-(Cäcilien-)P, op.195, St Petersburg, 1857]; Spleen, Pm, op.197, 1857 (Vienna, 1857) [as op.200, St Petersburg, 1857]; Alexandrinen-P, Pfr, op.198, 1857 (Vienna, 1858) [as op.194, St Petersburg, 1857]; L'enfantillage. Zäpperl-P, op.202, 1858; Hellenen-P, op.203, 1858; Concordia, Pm, op.206, 1858; Champagner-P, Musikalischer-Scherz, op.211, 1858

Bonbon-P, [Pfr], op.213, 1858 (1859); Tritsch-Tratsch-P, op.214, 1858; La favorite, Pfr, op.217, 1858 (1859); Auroraball-P, [Pfr], op.219, 1859; Nachtigall-P, op.222, 1859; Gruss an Wien, Pfr, op.225, 1859, Der Kobold, Pm, op.226, 1859; Niko-P, op.228, 1859; Jäger-P, Pfr, op.229, 1859; Kammerball-P, op.230, 1860; Drollerie-P, op.231, 1860; Taubenpost, Pfr, op.237, 1860; Die Pariserin, Pfr, op.238, 1860; Polka mazurka champêtre, [Pm], op.239, 1860, rev. as Wo klingen die Lieder (L. Foglar), T, T, B, B/TTBB, 2 hn, (1861); Maskenzug-P(fr), op.240, 1860 (1861); Fantasieblümchen, Pm, op.241, 1860 (1861); Bijoux-P(fr), op.242, 1860 (1861)

Diabolin-P, op.244, 1860 (1861); Rokonhangok. Sympathienklänge, [Pfr], op.246, 1861; Camelien-P, op.248, 1861; Hesperus-P, op.249, 1861; Secunden-P(fr), op.258, 1861; Furioso-P quasi G, op.260, 1861; Studenten-P nach deren Liedern, op.263, 1862; Lucifer-P, op.266, 1862; Demolirer-P, op.269, 1862; Bluette Pfr, op.271, 1862 (1863); Patrioten-P, op.274, 1863; Bauern P(fr), op.276, 1863; Invitation à la polka mazur, [Pm], op.277, 1863 (1864); Neues Leben, Pfr, op.278, 1863 (1864); Juristen-Ball P(S), op.280, 1864; Vergnügungszug, P(S), op.281, 1864

Gut bürgerlich, P(fr), op.282, 1864; Patronessen-P(fr), op.286, 1864; Newa-P [fr], op.288, 1864; S' giebt nur a Kaiserstadt, s' giebt nur a Wien, P, op.291, 1864; Process-PS, op.294, 1865; Episode, Pfr, op.296, 1865; Electrofor-PS, op.297, 1865; Kreuzfidel!, P, op.301, 1865 (St Petersburg [as op.302], 1865, Vienna, 1865); Die Zeitlose, Pfr, op.302, 1865 (St Petersburg, 1865 [as Reconnaissance-P, op.304], Vienna, 1865); Kinderspiele, Pfr, op.304, 1865 (St Petersburg, 1865 [as Kinderspiele/Djetskija igry, op.301], Vienna, 1866)

Damenspende, P, op.305, 1866; Par force!, PS, op.308, 1866; Sylphen-P, op.309, 1866; Tändelei, Pm, op.310, 1866; Express-P(S), op.311, 1866; Wildfeuer, P(fr), op.313, 1867; Lob der Frauen, Pm, op.315, 1867; Postillon d'amour, P(fr) op.317, 1867; Leichtes Blut, P(S), op.319, 1867; Figaro-P(fr), op.320, 1867 (Paris, 1867; Vienna, 1867); Stadt und Land, Pm, op.322, 1868; Ein Herz, ein Sinn, Pm, op.323, 1868; Unter Donner und Blitz, SP, op.324, 1868; Freikugeln, P(S), op.326, 1869; Sängerslust, P (J. Weyl), op.328, 1868; Fata Morgana, Pm, op.330, 1869

Eljen a Magyar!, SP, op.332, 1869; Im Krapfenwald'l, Pfr, op.336, 1869 (Vienna 1870) [as Im Pawlowsker Walde, St Petersburg, 1869]; Von der Börse, P[fr], op.337, 1869 (Vienna, 1870) [as Ne zabudy' menya, St Petersburg, 1869]; Louischen-P(fr), op.339, 1869 (Vienna, 1871) [as Nitschewo, St Petersburg, 1869]; Ballsträusschen, SP, op.380, 1878 (Vienna and Hamburg, 1878); Frisch heran!, SP, op.386, 1880 (Hamburg and Vienna, 1880); Burschenwanderung, Pfr (A. Seuffert), op.389, 1880 (Hamburg, 1880); Rasch in der That, SP, op.409, 1883 (Hamburg, 1883); An der Wolga, Pm, op.425, 1886 (Hamburg, 1886); Auf zum Tanze!, SP, op.436, 1888 (Hamburg, 1888); Durch's Telephon, P, op.439, 1890 (Berlin, 1890); Unparteiische Kritiken, Pm, op.442, 1892 (Berlin, 1892); Herzenskönigin (Sensationelles), Pfr, op.445[bis], 1893 (Berlin, 1893)

QUADRILLES

Debut-Q, op.2, 1844 (1845); Cytheren-Q, op.6, 1844 (1845); Q nach Motiven der Oper Der Liebesbrunnen [Les puits d'amour] von M.W. Balfe, op.10, 1845; Serben-Q, op.14, 1846; Elfen-Q, op.16, 1845 (1846); Dämonen Q, op.19, 1845 (1846); Zigeunerin-Q, op.24, 1846 [on themes from Balfe: The Bohemian Girl]; Odeon Q, op.29 (1847); Q nach Motiven aus der Oper Die Belagerung von Rochelle von Balfe, op.31, 1846 (1847); Alexander-Q, op.33, 1847; Industrie-Q, op.35, 1847; Wilhelminen-Q, op.37, 1847

Q nach Motiven aus der Oper Die Königin von Leon [Ne touchez pas à la reine] von Boisselot, op.40, 1847; Fest-Q, op.44, 1847 (?1847); Martha-Q [on themes from Flotow], op.46, 1848; Seladon (Lion) Q, op.48, 1847 (1848); Marien-Q, op.51, 1847/48 (1848); Annika-Q, op.53, 1848; Q nach Motiven der Oper Der Blitz [L'éclair] von F. Halévy, op.59, 1848; Sanssouci Q, op.63, 1849; Nikolai-Q nach russischen Themen, op.65, 1849; Künstler-Q, op.71, 1849 (1850); Sophien-Q op.75, 1850; Attaque Q, op.76, 1850; Bonvivant-Q, op.86, 1850 (1851); Slaven-Ball Q, op.88, 1851

Maskenfest-Q, op.92, 1851; Promenade-Q, op.98, 1851; Vivat!, op.103, 1851 (1852); Tête-à-tête-Q, op.109, 1852; Melodien-Q nach Motiven von G. Verdi, op.112, 1852; Hofball-Q, op.116, 1852; Nocturne-Q, op.120, 1852 (1853), Indra-Q , op.122, 1852/53 (1853) [on themes from Flotow: Indra, das Schlangenmädchen]; Satanella-Q [on themes from Pugni, Auber and P. Hertel: Les Métamorphoses], op.123, 1853; Motor-Q, op.129, 1853; Bouquet-Q, op.135, 1853; Carnevals-Specktakel-Q, op.152, 1854; Nordstern-Q nach Motiven von G. Meyerbeer, op.153, 1854; Handels-Elite-Q, op.166, 1855; Bijouterie-Q, op.169, 1855

Strelna Terassen-Q, op.185, 1856 (Vienna, 1857)[as op.186, St Petersburg, 1856]; La berceuse, op.194, 1857; Le beau monde, op.199, 1857 (Vienna, 1858) [as op.198, St Petersburg, 1857]; Künstler-Q nach Motiven berühmter Meister, op.201, 1858;

Dinorah-Q nach Motiven der Oper Die Wallfahrt nach Ploërmel von G. Meyerbeer, op.224, 1859; Orpheus-Q, op.236, 1860 [on themes from Offenbach]; Neue Melodien-Q (nach Motifen aus italienischen Opern), op.254, 1861; St Petersburg, Q nach russischen Motifen, op.255, 1861; Chansonette-Q nach Themen französischer Romanzen, op.259, 1861; Un ballo in maschera, Oper von J. Verdi, Q, op.272, 1862 (1863); Lieder-Q nach beliebten Motiven, op.275, 1863; Saison-Q, op.283, 1864; Q sur des airs français, op.290, 1864

L'Africaine, Opéra de G. Meyerbeer, Q, op.299, 1865; Bal champêtre, op.303, 1865 (St Petersburg, 1865; Vienna, 1866); Le premier jour de bonheur, Opéra de D.F.E. Auber, Q, op.327, 1868; Slovianka-Q. Nach russischen Melodien, op.338, 1869 (Vienna, 1871) [as Slavyanka kadrily'na lyubimïye russkiye motivi, St Petersburg, 1869]; Strauss' Promenade Q [...] on Popular Melodies, 1867 (London, 1867), rev. as Festival-Q, nach englischen Motiven, op.341, 1870

MARCHES

Patrioten-Ma, op.8, 1845; Austria, op.20, 1846; Fest-Ma, op.49, 1847 (1848); Revolutions-Ma, op.54, 1848; Studenten-Ma, op.56, 1848 (1849); Brünner-Nationalgarde-Ma, op.58, 1848; Kaiser Franz Joseph-Ma, op.67, 1849; Triumph-Ma, op.69, 1850; Wiener Garnison, op.77, 1850; Ottinger Reiter, op.83, 1850; Kaiser-Jäger-Ma, op.93, 1851; Viribus unitis, op.96, 1851; Grossfürsten-Ma, op.107 (1852); Sachsen-Kürassier-Ma, op.113, 1852; Wiener Jubel-Gruss-Ma, op.115, 1852

Kaiser Franz Josef I. Rettungs-Jubel-Ma, op.126, 1853; Caroussel-Ma, op.133, 1853; Kron-Ma, op.139, 1853 (1854); Erzherzog Wilhelm Genesungs-Ma, op.149, 1854; Napoleon-Ma, op.156, 1854; Alliance-Ma, op.158, 1854 (1855); Krönungs-Ma, op.183, 1856 (Vienna, 1857)[as op.185, St Petersburg, 1856]; Fürst Bariatinsky-Ma, op.212, 1858 (1859); Deutscher Krieger-Ma, op.284, 1864; Verbrüderungs-Ma, op.287, 1864; Marche Persanne (Persischer Ma), op.289, 1864 (Vienna, 1864)[as Marche Militaire pour la Perse, op.288, St Petersburg, 1864]; Egyptischer, op.335, 1869 (Vienna, 1869)[as Tscherkessen-Ma, St Petersburg, 1869]; Jubelfest-Ma (Genée), op.396, 1881 (Hamburg and Vienna, 1881)

Habsburg Hoch!, op.408, 1882 (Hamburg, 1883); Russischer (Marche des gardes à cheval), op.426, 1886, (Hamburg, 1886); Spanischer, Original-Motive, op.433, 1888 (Hamburg, 1888); Fest, op.452, 1893; Deutschmeister-Jubiläums-Ma, op.470, 1896 (Hamburg, 1896); Auf's Korn! (V. Chiavacci), op.478, 1898

OTHER WORKS

Pesther Csárdás, Ungarischer National-Tanz, op.23, 1846; Slaven potp, op.39, 1847; Neue Steier[i]sche Tänze, op.61, 1848 (1849); Romanze (no.1), d, op.243, 1860 (Vienna, 1861) [as Une pensée: rom, op.240, St Petersburg, ?1860]; Romanze no.2, g, op.255[bis], 1860 (Vienna, 1861) [as Deuxième Romance, op.241, St Petersburg, ?1860]; Veilchen, Mazur nach russischen Motifen, op.256, 1861; Perpetuum mobile, Musikalischer Scherz, op.257, 1861; Fest-Polonaise für grosses Orchester (Kaiser Wilhelm-Polonaise), op.352, 1871; Russische Marsch-Fantasie, op.353, 1872; Im russischen Dorfe, Fantasie für grosses Orchester, op.355, 1872 (1873); Auf dem Tanzboden. Musikalische Illustration zu dem gleichnamigen Gemälde von Franz Defregger, op.454, 1893 (1894); Hochzeits-Praeludium, op.469, vn, org, hp, 1896 (Berlin, 1896); Klänge aus der Raimundzeit, Quodlibet aus Gesängen und Tänzen, op.479, 1898

Pubd without op. no.: Erster Gedanke, pf, 1831, for orch 1882 (1881); Q nach Motiven der Oper Des Teufels Antheil [La part du diable] von Auber, 1847; Problem, W, ?1856 (1892); Potp-Q, 1867 (London, 1867); L'Exposition valse (Die Publicisten, W, op.321) (London, 1867); London Bouquet Waltz, (London, 1867); Pall Mall Q, (London, 1867) [attrib. Strauss]; Good Bye, P, (London, 1867) [attrib. Strauss]; Greeting to America [?Fair Columbia], Waltz ?1872 (New York, 1873) [attrib. Strauss]; Coliseum Waltzes [attrib. Strauss], 1872 (Philadelphia, 1872); Sounds from Boston (Geschichten auf dem Boston) Waltzes, ?1872 (Boston, 1872); Strauss' Autograph Waltzes, ?1872 (Boston, 1872) [attrib. Strauss but probably by A.E. Warren]; Strauss' Enchantment Waltzes, ?1872 (Baltimore, ?1875) [attrib. Strauss]; Strauss' Engagement Waltzes, ?1872 (Boston, 1873) [attrib. Strauss]; Jubilee Waltz, 1872 (Springfield, 1872); Manhattan Waltzes, 1872 (Boston, 1872), as W-Bouquet no.1, 1873; Farewell to America, Waltz, ?1872 (Boston, 1872) [attrib. Strauss]; Strauss' Centennial (Säcularfest) Waltzes, ?1876 (Boston, 1874) [attrib. Strauss]; Wenn du ein herzig Liebchen hast (A. Silberstein), Lied, 1879 [in J.N. Vogl: *Volks-Kalendar für das Schaltjahr*, 1880]; Sängergruss, male vv (Cologne, 1882); Am Donaustrand, improvisation, 1v, pf (I. Schnitzer), *An der schönen, blauen Donau*, i (15 Jan 1886); Motto, W, 16 bars [theme 2A of op.424], *Wiener Allgemeine Zeitung* (30 Jan 1886); Freiwillige vor!, Ma, 1887; Bauersleut' im Künstlerhaus (L. Anzengruber), Tondichtung, v, pf, *Allgemeine Kunst-Chronik* (Munich, i, 1889)

Ein Gstanzl vom Tanzl (20. Jänner 1894) (L. Dóczi), v, pf, 1894 [also as Auf der Alm, Idyll, 1894, unpubd.], 1894; D'Hauptsach (L. Anzengruber), Lied, 1v, pf, *Allgemeine Kunst-Chronik*, (Munich, Oct 1894, nos.20/21); The Herald Waltz, 1894, *New York Herald* (14 Oct 1894); Problem, *c*1856 (1893/4); 2 sym poems: Traumbilder no.1, 1900, Traumbilder no.2 (1899); Abschieds-W (Nachgelassener Walzer no.1), F, ed. A. Müller jr, 1900 (Leipzig, 1900); Ischler W, (Nachgelassener Walzer no.2), A, ed. Müller, 1900 (Leipzig, 1900); Jung-Wien, Nachgelassener Walzer (no.3), ed. Müller, 1901 (Leipzig, 1901), as Odeon-W, Nachgelassenes Werk, ed. Müller, 1908 (Leipzig, 1907)

COLLABORATIONS

With Josef Strauss: Hinter den Coulissen, Q, 1859; Vaterländischer-Ma, 1859; Monstre-Q, 1860; Monstre-Galoppade, 1861 [unpubd]; Pizzicato-P, 1869 (St Petersburg, 1869; Vienna, 1869)

With Josef and Eduard Strauss: Trifolien, W, 1865; Schützen-Q, 1868

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first published in St Petersburg

Pavlovsk-P quasi G, [op.184], 1856 (?1856); Nebelbilder (Musikalisches Nebelbilder; Nebelbilder aus der Tonwelt), potp, [op.187], 1851 (?1856); Trot de Cavallerie, Ma, [op.211], 1858 (1858) [? Fürst Bariatinsky-Ma, op.212]; Le désir (Sehnsucht), rom, [op.259], 1861 (?1861); Faust-Q sur des thèmes de l'opéra Faust et Marguerite de Ch. Gounod, [op.277], 1864 (?1864); Kaiser-Alexander-Huldigungs-Ma, [op.290], 1864 (?1864); Dolce pianto (Dolci pianti), rom, [op.283], 1863 (?1864); Hômmage au public russe, potp sur des mélodies russes, 1864 (?1864) [from Glinka]; Notenwechsel, potp, 1866 (?1869)

UNPUBLISHED

Josefinen-Tänze, pf 4 hands, 1841/43 [?collab. Josef Strauss]; Tu qui regis totum orbem, grad, 4vv, 2 ob, 2 cl, 2 bn, 2 hn, 3 trb, timp, 1844 (extract pubd *Illustriertes Wiener Extrablatt*, 14 Oct 1894); Ouverture comique, 1845; W in D, pf, 16 bars, before 1850; Jupiter und Pluto oder Wie es bei uns auf der Erde zugeht und was sich die Götter darüber denken, Musikalische Posse in 30 Szenen für zwei Orchester, 1861[rev. with 40 scenes; collab. Josef Strauss; part lost]; Dolce pianto (Dolci pianti), Lied, 1863; Auf der Alm, Idyll, 1894 [see alsoPUBD WITHOUT OP.NO.: Ein Gstanzl vom Tanzl]; Da nicken die Giebel, Pm on themes from Die Göttin der Vernunft, op.474, [pf score, R. Raimann, arr. Müller]

Frisch gewagt, G, on themes from Die Göttin der Vernunft, op.475 [pf score, R. Raimann, ?arr. Müller]; Die Göttin der Vernunft, Q, op.476, 1898 [pf score by R. Raimann, ?arr. Müller]; Nachgelassener Walzer No.4, 1903 [ed. Müller 1901]; Albumblatt für Nikolaus Dumba, *c*1898/9 [extract from 'Brautschatz-Walzer' in posth. ballet Aschenbrödel]; Numerous sketches and fragments, incl. Wer [!] bei dem Klang der Flöten und Geigen [possibly from inc. operetta Die lustigen Weiber von Wien, 1868/70]

UNPUBLISHED AND LOST

Aniela-Mazur, 1845; Grosser Serbischer National-Tanz, 1845; Saiten-Zauber, W, 1845; Wiener Grüsse an Graz, W, 1845; Sperl-Q, 1845; Lust-Lagerer (Die Festlagerer), W,1845; Tanz-Herolde, W, 1846; Altenburg-W, 1846; Honiklänge, W, 1846; Monument-Ma (Monument-Enthüllungsmarsch), 1846; Ein Zyklus von 'Czechischen Liedern' [announced 1847]; Erinnerung an Neusatz, Grosse Fantasie nach Nationalmotiven, 1847; Marien-P, 1847

Ständchen, 1847; Variationen über slawische Themas [announced 1847]; W-Strauss, potp [announced 1847]; Siegesmarsch, 1848; Medizinermarsch, 1848; Molly-Ma [?Molly-W], 1848; Romanischer Nationalhymne, T, 1848; Romanischer Nationalmarsch, 1848; Friedens-P, 1849; Q nach Motiven der Oper Der Prophet von G. Meyerbeer, 1849; Jubiläums-Fest-Ma, 1850; Luftreise-Ma, 1850; Nixen-P, 1850; Tanzblumen-Mosaik, W potp, 1850; Warschauer Ballett [?Bankett]-Mazur, 1850

Crampampuli-Tanz. Ländler, 1851; Die Volksweisen aller österreichischen Völker, potp [announced 1851]; Industrie-P, 1851; W-Guirlande, potp [on themes by Strauss (i)], 1851;

Eisenbahn-P [announced 1852]; Alpenrosen, W, 1854; Melodienkranz, W, 1854 [on themes by Strauss (i)]; Grosser Festmarsch, 1855; Silvester-P, 1855 [? Marie Taglioni P, op.173]; Schwirberl-P, 1856; Souvenir de St. Pétersbourgh, Q [announced 1856; ?Strelna-Terassen-Q, op.185]; Pastrana-P, nach mexikanischen Motiven [announced 1857]

Monstre-Galoppade [compiled with Josef Strauss], 1861; Romanze no.3, 1863; Nordische Klänge, potp, 1864; Romanze no.4, 1864; Treusinn, P [announced 1866]; Reverie, Chanson pour le cornet, 1867; Reminiszenzen aus Alt- und Neu-Wien, potp [on melodies by Johann Strauss (i) and (ii)], 1877; Aus guter Quelle, Pm, 1884; Am Kaukasus Ma [? Russischer Ma, op.426]; Dies und Das [? Husaren-P, op.421], Pfr, 1886; Schleier-Pfr, 1886; Am Kaukasus, Ma, 1887 [? Russischer Ma, op.426]; Empfangs-Musik (in Marschform), 1887; Die neue Wienerstadt, Fest-Polonaise, 1891; Telephonische Nachrichten, Pfr, 1894; Novelle, Pfr, 1895; Heiter, immer heiter, PS, 1897; Rundschau, PS, 1898; Kunstnotizen, PS, 1899; Friedensfeier, Polonaise, ?

Transcrs. for orch of music by other composers

(3) **Josef** [Joseph] **Strauss** (*b* Vienna, 20 Aug 1827; *d* Vienna, 22 July 1870). Composer, conductor and violinist, second son of (1) Johann Strauss (i). After completing courses in technical drawing and mathematics at Vienna's Polytechnic Institute, simultaneously complementing his studies with private tuition in landscape, ornamental and figure-drawing at the Academy of Fine Arts, he defied his father's wish that he should enter the military and embarked first upon a successful career as an architect and mechanical engineer. An all-rounder, he published two books on mathematical subjects, invented a street-cleaning machine (later adopted by the municipality of Vienna), wrote an anthology of poems and a five-act drama, *Rober*, for which he wrote the text, visualized the settings, and provided sketches of the characters, costumes and scenery. He also composed a few unpublished songs (some to his own texts) and piano pieces, possessed a fine bass voice and was a virtuoso pianist. When his brother Johann was taken seriously ill in 1853, a reluctant Josef agreed to deputize as conductor of the Strauss Orchestra on a strictly interim basis. He made his conducting début at a soirée in the 'Sperl' dance-hall on 23 July 1853, conducting with the baton rather than the violin bow, a challenge to his confidence he did not overcome until 23 April 1856. Josef also had to deputize for his brother as a composer by writing the traditional new piece for the parish festival in the Viennese suburb of Hernals on 29 August 1853, and to which he gave the significant title *Die Ersten und Letzten*. This waltz, his op.1, had to be repeated six times, and *Der Wanderer* (30 August 1853) voiced the opinion of the majority:

> Josef Strauss is a decided musical talent, for whom it would be a pity if he were to withdraw again so soon from public activity. His waltz is brimming with freshness and vitality, and also with that electricity which appears to be the sole preserve of the Strauss family. The instrumentation is so brilliant and effective that you think that you are dealing with a complete master.... The tumultuous applause and the unremitting desire for repetitions on the part of the numerous public, will doubtless soon encourage Herr Josef Strauss to write a new composition.

Upon Johann's return to Vienna in mid-September 1853 Josef retreated from the limelight; he underwent violin instruction with Franz Amon, Johann's teacher, and much later studied thoroughbass and composition with the music-school proprietor Franz Dolleschall. He only resumed direction of the Strauss Orchestra at the beginning of June 1854 when Johann departed for a further rest-cure at Gastein. A new waltz written during this period, *Die Ersten nach den Letzten* op.12, hints at a degree of resignation to his changing lifestyle, but eye problems and persistent headaches – manifestations of probable congenital brain damage that was to hasten his demise – led him to withdraw again from professional engagements upon Johann's return at the end of that July. Yet, when Johann severely restricted Josef's engagements during carnival and spring of the following year, Josef called his brother's bluff by threatening to withdraw completely from the music scene. Johann relented and, until brother Eduard's début as a ball-music conductor in 1861, Johann and Josef shared the direction of the Strauss Orchestra. From 1862 all three brothers participated in leadership of the orchestra, until the following year when Johann was appointed *k.k. Hofballmusik-Direktor* and deliberately restricted his conducting activities in Vienna. When Josef replaced the malingering Johann in Pavlovsk in 1862, the latter promised to organize Russian engagements for his brother during 1863 and 1864, though later signed the contracts for himself. Both brothers shared the conducting in Pavlovsk during the 1869 season, jointly composing the *Pizzicato-Polka* there. On 17 April 1870, Josef gave a final concert in Vienna before travelling to Warsaw to give a season of concerts. A cerebral attack during the playing of his unpublished potpourri *Musikalisches Feuilleton* on 1 June resulted in his collapse at the podium, and he was carried off unconscious. He was brought back to Vienna on 17 July and died there five days later. His wife vehemently refused an autopsy and it can only be presumed that Josef died from the bursting of a brain tumour.

From 1856 Josef began a systematic and significant extension of the Strauss Orchestra's concert repertory by



7. *Josef Strauss*

including the sometimes 'futuristic' music of contemporary operatic composers, especially that of Richard Wagner. As early as March 1853, Johann Strauss (ii) had been the first in Vienna to feature extracts from Wagner's operas in his concerts, presenting music from *Tannhäuser* and *Lohengrin*, long before the operas' respective Viennese premières. Now Josef made a point of introducing extracts from *Tristan und Isolde*, *Das Rheingold* and *Die Meistersinger von Nürnberg*, even before the works' world premières. Wagner himself attended a concert of Josef's arrangements of music from *Tristan und Isolde* in 1861, and later expressed his approval. It was Josef, too, who conducted the first Viennese performance of Liszt's tone-poem *Mazeppa* in 1856.

Josef married his childhood sweetheart, Karoline Josefa Pruckmayer (1831–1900), on 8 June 1857, and their only child, Karoline Anna (1858–1919), was born the following March. His wedding present to his wife, the inspired concert waltz *Perlen der Liebe* op.39, notable for its Wagnerian influences, is remarkable for its conception and power, surpassing anything brother Johann had yet created. It was, moreover, early evidence of Josef's superior craftsmanship and indicated his future development as a more profound and cultivated musician. A great many of his melodies are cast in minor keys, imbuing them with a melancholic charm which differentiates them from the music of his father and brothers. The unpublished and now lost romance *An die Hoffnung* (1865) drew from Johann an insight into the very nature of Josef's Muse (undated note [5/6 May 1894] to Eduard Strauss):

> As far as sensitivity is concerned, Josef's An die Hoffnung is a pearl of the highest order. His whole being – his melancholy lies within it. What are Mascagni, Leoncavallo, Smareglia, compared to this simple, natural expression of feeling. One does not always have to have studied counterpoint in order to write a piece of music that speaks to the heart. Genius can work on the heart and mind by simpler means, and then more is achieved than the musical mathematician can do by using all his craft.

While Josef Strauss's strength lay principally in imbuing the slower dance forms, like the waltz (e.g. opp.178, 184, 222, 232, 235, 249, 254, 258, 275, 277 and 279) and the polka-mazurka (e.g. opp.73, 129, 166, 183, 215, 229 and 270) with heart-touching melodies and inspired orchestrations, when occasion demanded this 'Schubert of the ballroom' could also be just as ebullient as his brothers and produced a string of breezy quick polkas (e.g. opp.76, 127, 161, 193, 230, 240, 253 and 271). His marches, like those by his brothers, are more sprightly and dance-like than martial and have much to commend them.

He left some 300 original dances and marches and more than 500 unpublished arrangements of music by other composers, including Mendelssohn, Schumann, Beethoven, Liszt and Wagner. (Virtually all these arrangements were later burnt by Eduard Strauss, along with those made by himself and Johann Strauss (i).) With Josef Strauss, more than with any other member of his family, one is left to surmise the direction in which his music might have developed had he not been shackled by the commercial constraints of writing popular dance music. In 1869 Josef notified his wife: 'As I do not want to practise the trade of a beer-fiddler for ever, I am turning to other kinds of composition', while the *Morgen-Post* (24 July 1870), in its obituary for the composer, noted that 'he died before he could realize the most precious ambition of his life – the composition of a grand romantic opera'. The fate of an operetta Josef allegedly wrote has never been established.

WORKS

published in Vienna in year of first performance, unless otherwise stated; dances and marches first published for piano solo and titles shown as on cover of first piano edition, most also published for violin and piano and for orchestra

principal MS sources: A-Wgm, Wn, Wph, Wst, Wweinmann, Wiener Konzerthausgesellschaft; for complete arrangement and MS and details, see Weinmann (1967)

G – *Galop*
M – *Mazurka*
Ma – *Marsch*
P – *Polka*
Pfr – *Polka française*
Pm – *Polka-mazurka*
Potp – *Potpourri*
PS – *Polka schnell*
Q – *quadrille*
Rom – *Romance*
SP – *Schnellpolka*
W – *Walzer*

WALTZES AND LÄNDLER

Die Ersten und Letzten, op.1, 1853 (1856); Flinserln, op.5, 1855 (1856); Die Ersten nach den Letzten, op.12, 1854 (1856); Die Vorgeiger, op.16, 1856; Wiegenlieder, op.18, 1856; Die guten alten Zeiten, op.26, 1856; Die Veteranen, op.29, 1856 (1857); Ball-Silhouetten, op.30, 1857; Mai-Rosen, op.34, 1857; Perlen der Liebe, Concert-W, op.39, 1857; Fünf Kleeblad'ln, op.44, 1857; Frauenblätter, op.47, 1858

Zeit-Bilder, op.51, 1858; Liebesgrüsse, op.56, 1858; Wiener Kinder, op.61, 1858; Flattergeister, op.62, 1858 (1859); Wintermährchen, op.66, 1859; Soll und Haben. Handels-Elite-Ball-Tänze, op.68, 1859; Schwert und Leyer, op.71, 1859; Waldbleamln, Ländler, op.79, 1859 (1860); Die Zufälligen, op.85, 1860; Helden-Gedichte, op.87, 1860; Lustschwärmer, op.91, 1860; Sternschnuppen, op.96, 1860 (1861); Flammen, op.101, 1861; Maskengeheimnisse, op.102, 1861

Wiener-Bonmots, op.108, 1861; Die Sonderlinge, op.111, 1861; [Die] Zeisserln, op.114, 1861 (1862); Hesperus-Ball-Tänze, op.116, 1862; Die Tanz-Interpellanten, op.120, 1862; Glückskinder, op.124, 1862; Neue-Welt-Bürger, op.126, 1862; Freuden-Grüsse, op.128, 1862 (1863); Musen-Klänge, op.131, 1863; Günstige Prognosen, op.132, 1863; Normen (Tanznormen), op.139, 1863; Streich-Magnete, op.141, 1863; Associationen, op.143, 1863

Deutsche Sympathien, op.149, 1863 (1864); Wiener Couplets, op.150, 1863 (1864); Fantasiebilder, op.151, 1864; Petitionen, op.153, 1864; Die Clienten, op.156, 1864; Die Industriellen, op.158, 1864; Die Zeitgenossen, op.162, 1864; Dorfschwalben aus Oesterreich, op.164, 1864; Herztöne, op.172, 1865; Geheime Anziehungskräfte (Dynamiden), op.173, 1865; Actionen, op.174, 1865; Combinationen, op.176, 1865; Gedenkblätter (Memento), op.178, 1865

Transactionen, op.184, 1865; Heilmethoden, op.189, 1866; Deutsche Grüsse, op.191, 1866; Expensnoten, op.194, 1866; Helenen-W, op.197, 1866; Vereins-Lieder, op.198, 1866; Friedenspalmen, op.207, 1866; Delirien, op.212, 1867; Marien-Klänge, op.214, 1867; Hesperus-Ländler, op.220, 1867; Studententräume, op.222, 1867; Krönungslieder, op.226, 1867; Herbstrosen, op.232, 1867; Tanzadressen an die Preisgekrönten, op.234, 1868

Sphären-Klänge, op.235, 1868; Wiener Stimmen, op.239, 1868; Hochzeits-Klänge, op.242, 1868; Disputationen, op.243, 1868; Wiener Fresken, op.249, 1868; Ernst und Humor, op.254, 1868; Huldigungslieder, op.255, 1869; Aquarellen, op.258, 1869; Consortien, op.260, 1869; Mein Lebenslauf ist Lieb' und Lust!, op.263, 1869; Frohes Leben, op.272, 1869; Nilfluthen, op.275, 1870; Frauenwürde, op.277, 1870; Hesperusbahnen, op.279, 1870; Tanz-Prioritäten, op.280, 1870; Rudolfs-Klänge, op.283, 1870

POLKAS

Vergissmeinnicht, Pm, op.2, 1855 (1856); Mille Fleurs P, op.4, 1855 (1856); Tarantel-P, op.6, 1855 (1856); Vielliebchen, Pm, op.7, 1855 (1856); Punsch-P, op.9, 1855 (1856); Bauern-Pm, op.10, 1856; Wiener P, op.13, 1856; Titi-P, op.15, 1856; Maiblümchen,

Pm, op.17, 1856; Lustlager-P, op.19, 1856; Sehnsucht[s], Pm, op.22, 1856; Joujou-P, op.23, 1856; Jucker-P, op.27, 1856; Sylphide, Pfr, op.28, 1856 (1857); Herzbleamerl, Pm im Ländlerstyle, op.31, 1857

Masken-P, op.33, 1857; Une Pensée, Pm, op.35, 1857; Gedenke mein! P [SP], op.38, 1857; La Simplicité, Pfr, op.40, 1857; La Chevaleresque, Pm, op.42, 1857; Steeplechase P(SP), op.43, 1857; Harlekin-P, op.48, 1858; Die Amazone, Pm, op.49, 1858; Nymphen-P [Pfr], op.50, 1858; Matrosen-P, op.52, 1858; Flora, Pm, op.54, 1858; Bon-Bon-P(fr), op.55, 1858; Moulinet-P(fr), op.57, 1858; Laxenburger-P, op.60, 1858; Wald-Röslein, Pm, op.63, 1858 (1859)

Minerva, Pm, op.67, 1859; Saus und Braus, P [PS], op.69, 1859; Die Kokette, Pfr, op.70, 1859; Amanda, Pm, op.72, 1859 (1860); Sympathie, Pm, op.73, 1859 (1860); Elfen-P, op.74, 1859 (1860); Sturm-P, op.75, 1859 (1860); Adamira-P, op.76, 1860; Die Naïve, P(fr), op.77, 1859 (1860); Gurli-P(fr), op.78, 1859 (1860); Cupido-P(fr), op.81, 1860; Euterpe, Pm, op.82, 1860; Figaro-P(fr), op.83, 1860; Cyclopen-P, op.84, 1860; Immergrün, Pm, op.88, 1860

Mignon-P(fr), op.89, 1860; Gruss an München, Pfr, op.90, 1860; Tag und Nacht, P, op.93, 1860; Bellona, Pm, op.94, 1860; Diana, Pfr, op.95, 1860; Schabernack-P, op.98, 1861; Zephir-P [Pfr], op.99, 1861; Die Kosende, Pm, op.100, 1861; Aus dem Wienerwald, Pm, op.104, 1861; Blitz-P, op.106, 1861; Dornbacher Rendez-vous-P, op.107, 1861; Die Soubrette, P [PS], op.109, 1861; Die Schwebende, Pm, op.110, 1861; Irenen-P [Pfr], op.113, 1861

Die Lachtaube, Pm, op.117, 1862; Amaranth, Pfr, op.119, 1862; Winterlust, P [PS], op.121, 1862; Lieb' und Wein, Pm, op.122, 1862; Angelica-Pfr, op.123, 1862; Seraphinen-P(fr), op.125, 1862; Vorwärts!, SP, op.127, 1862; Brennende Liebe, Pm, op.129, 1862 (St Petersburg, 1862; Vienna, 1863); Auf Ferienreisen! SP, op.133, 1863; Patti-P, op.134, 1863; Künstler-Caprice, Pfr, op.135, 1863; Sturmlauf [Turner], SP, op.136, 1863; Souvenir-Pfr nach beliebten Motiven, op.140, 1863

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Schlaraffen-P, op.179, 1865; Causerie-P, op.180, 1865; Springinsfeld, P(S), op.181, 1865; Mailust, Pfr, op.182, 1865; Stiefmütterchen, Pm, op.183, 1865; Verliebte Augen, Pfr, op.185, 1865; Bouquet-PS, op.188, 1864 (1865); Pauline, Pm, op.190a, 1866; Pauline, Pm, op.190b, 1866; Die Spinnerin, Pfr, op.192, 1866; For ever, P(S), op.193, 1866; Thalia, Pm, op.195, 1866; Carrière-P(S), op.200, 1866; Wilde Rose, Pm, op.201, 1866; Die Marketenderin, Pfr, op.202, 1866

Schwalbenpost, P(S), op.203, 1866; Die Libelle, Pm, op.204, 1866; Genien-P(fr), op.205, 1866; Etiquette-P(fr), op.208, 1866; Farewell!, P(S), op.211, 1866 (1867); Arm in Arm, Pm, op.215, 1867; Jocus-P(S), op.216, 1867; Gnomen-P(fr), op.217, 1867; Wiener Leben, Pfr, op.218, 1867; Allerlei, PS, op.219, 1867; Die Windsbraut, P(S), op.221, 1867; Die Tänzerin, P(fr), op.227, 1867; Victoria, Pfr, op.228, 1867; Nachtschatten, Pm, op.229, 1867

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MARCHES

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Deutscher Union-Ma, op.146, 1863; Gablenz-Ma, op.159, 1864; Einzugs-Ma, op.171, 1864 (1865); Prinz Eugen-Ma, op.186, 1865; Benedek-Ma, op.199, 1866; Schwarzenberg-Monument-Ma, op.210, 1866; Ungarischer Krönungsmarsch, op.225, 1867; Schützen-Ma, op.250, 1868; Andrassy-Ma, op.268, 1869

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For collabs. see Johann Strauss (ii)

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Wiener Colibri, W, 1858; Die Marketenderin aus dem Wiener Walde (Marketenderin vom Wienerwald), Pm, 1859; Liebe und Leben, W, 1859; Stimmen aus der Zeit, W, 1859; Caroussel-Q, 1860;

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Schlittschuh-G, 1865; Souvenir à Patti, Potp, 1865; Zum Jahreswechsel, Sylvesterlieder, Potp (compiled and orch. by Josef Strauss), 1865; Union-Ma; In Bauernkleidern, Ländler; Ebbe und Fluth, Phantasiestücke
*c*500 orchestral transcrs. of works by other composers

(4) Eduard Strauss (i) (*b* Vienna, 15 March 1835; *d* Vienna, 28 Dec 1916). Composer, conductor andviolinist, youngest son of (1) Johann Strauss (i). After primary school, he attended the Vienna Akademische Gymnasium (1846–52). A gifted linguist in classical and modern languages, he planned a future with the Austrian consular service, but subsequently withdrew his candidature from the Oriental Academy and resigned himself to the inevitable. 'Just as Josef had let himself be swayed, so Johann was able to influence me, too, into following in his footsteps', Eduard wrote in his family biography (*Erinnerungen*, Vienna, 1906). Alongside studies in musical theory (under Gottfried Preyer), violin (Franz Amon) and piano, he also received instruction in the harp (Antonio Zamara). He made his début on 11 February 1855 with the Strauss Orchestra, featured as one of two harpists in the first public performance of brother (2) Johann's waltz *Glossen* op.163, but self-confessed nervousness later robbed him of a post as harpist with a German court-theatre. Encouraged by Johann, Eduard made his début as ball-music conductor with the Strauss Orchestra in the Sofienbad-Saal on 5 February 1861. After his first appearance as a conductor of concerts in the Wintergarten of the Dianabad-Saal on 6 April of the following year, the Viennese theatrical journal *Der Zwischen-Akt* (7 February 1862) noted:

> Eduard Strauss, who involuntarily recalls Strauss Father in his demeanour, was greeted with thunderous applause upon his appearance at the side of his brother [Johann], and presented with rare agility and self-confidence all the waltzes composed during this season by Johann Strauss. His directing proved that we have in him a conductor of equal rank. Long live the Strauss trinity!

Eduard's arrival in the family music business was timely. When Josef hurriedly left Vienna in 1862 to relieve the apparently ailing Johann in Pavlovsk, he could leave the Strauss Orchestra in Eduard's capable hands. Yet, for reasons which are unclear, Eduard was not a success when he conducted the first half of the Pavlovsk season in 1865, and he received no return engagement. A bitter disagreement with his brothers in autumn 1869 over the choice of winter venue for the Strauss Orchestra's concerts almost led Eduard to resign and withdraw into private life; the issue was only resolved through the intervention of mother Anna Strauss and the drafting of a contract by Josef, defining the business relationships between the brothers. With Josef Strauss's death and Johann's increasing preoccupation with stage composition, direction of the Strauss Orchestra passed to Eduard. It remained in his sole charge until 13 February 1901, when he disbanded it in New York after a three-month tour of North America comprising 229 concerts and balls in 132 towns and necessitating journeys along thousands of kilometres of railway as well as 20 days of sea travel. A martinet with his musicians, he later calculated that in 23 years of touring with his orchestra he visited '840 towns in two continents and gave concerts at 14 exhibitions'. Eduard made three visits to London (1885, 1895 and 1897) and played before Queen Victoria at Buckingham Palace and Windsor Castle. Travels further afield took him to America (1890 and 1901) and Russia (1894), while plans for Tchaikovsky to conduct the Strauss Orchestra in Vienna apparently only foundered upon the Russian composer's death in 1893.

Vienna's musical life witnessed an innovation on 13 March 1870 when 'Josef and Eduard Strauss, with the assistance of Johann Strauss' (as the advertisement read) organized their first Sunday afternoon concert in the Goldene Saal of the recently-opened Musikverein building, the new home of the Gesellschaft der Musikfreunde. There had been many voices raised against the appearance of the Strauss brothers in the Musikverein, for it was felt that the playing of dance music in such surroundings was a 'desecration' of the house. Despite this, the concert was oversubscribed and the widespread recognition of its artistic excellence led to the Strauss Orchestra giving regular Sunday concerts in the hall. Under Eduard, these musical events took place every Sunday afternoon from October to March or April and soon established themselves as a 'tradition' that was to continue for 30 years. A typical programme would present Strauss family orchestral compositions (including the first performance of many pieces by Johann based on themes from his latest stage works) alongside more serious fare by composers including Bizet, Flotow, Grieg, Kretschmer, Liszt, Mascagni, Mendelssohn, Mozart, Paderewski, Rossini, Rubinstein,



8. Eduard Strauss during his first London visit: caricature by Linley Sambourne from 'Punch' (20 June 1885)

Schumann, Tchaikovsky, Thomas, Vieuxtemps, Wagner and Weber. In addition, Eduard made some 200 orchestral transcriptions of music by other composers, the majority of these arrangements being performed at these concerts in the Musikverein.

Eduard held the title of *k.k. Hofballmusik-Direktor* from 1872 until 1901. After retiring from public life in March 1901 he maintained a critical eye on the Viennese musical scene, and even published a detailed list of orchestral material in the Strauss Orchestra's archive (*Concert-Repertoire der bestandenen Kapelle des Eduard Strauss*, Vienna, 1901). Embittered by alienation from his family and by his eldest son's much-publicized bankruptcy, in October 1907 he destroyed the Strauss Orchestra's musical archive in acts of artistic desecration. His own transcriptions of music from the operatic and symphonic repertories were also among the casualties of these fires. After several bouts of illness, he died from a heart attack on 28 December 1916. He left a wife, Maria Magdalena (née Klenkhart, 1840–1921) and two sons, (5) Johann Maria Eduard (1866–1939) and Josef Eduard Anna (a garage proprietor, 1868–1940).

Eduard's first compositions appeared from Carl Haslinger's publishing house in spring 1863, when his elder brothers were already universally recognized as the two leading writers of dance music. In consequence, from the outset his music was unjustly compared with his brothers', and by the time his compositional gifts were fully developed his dance pieces went unacknowledged because of the abundance of masterpieces by Johann and Josef. Eduard sometimes had difficulty finding publishers for his compositions, particularly during his later years, and a great many works remained unprinted. It was hardly an act of brotherly love when, on 1 April 1892, Johann warned his own publisher, Fritz Simrock, against issuing Eduard's music: 'Unfortunately, little can be done with his compositions. ... His compositions are not bad – but nobody buys them. If they were bought, then he'd not play me again. He plays me – because he needs me. That's how things are'.



9. *Eduard Strauss, c1890*

As a performing musician, 'stylish Edi' (as the Viennese dubbed him) had to yield hardly anything to Johann; as a composer, however, he remained in the shadow of his two brothers, even though many of his compositions, especially those dating from the 1870s and 80s, compared most favourably with those by Johann and Josef. He registered his first success in 1869 with the quick polka *Bahn frei!* op.45, a dance form he was to stamp with his own genius, such as in opp.70, 73, 86, 100, 108, 112, 132 and 168. His waltzes, too, with their imaginative use of countermelody, bear his unmistakable fingerprint (opp.75, 79, 101, 116, 126, 150, 161 and 200), the finest exuding a spirited optimism rarely heard in his brothers' waltzes. In common with Johann and Josef, Eduard orchestrated his own dance compositions. If pressed for time, all three brothers added coded instructions for their copyists, ensuring the resultant orchestrations were precisely as they had been conceived.

WORKS

published in Vienna in year of first performance, unless otherwise stated; dances and marches first published for piano solo and titles shown as on cover of first piano edition, most also published for violin and piano and for orchestra

principal MS sources: A-Wgm, Wn, Wph, Wst, Wweinmann, Wiener Konzerthausgesellschaft; for complete arrangement and MS and details, see Weinmann (1967)

G – *Galop*
M – *Mazurka*
Ma – *Marsch*
P – *Polka*
Pfr – *Polka française*
Pm – *Polka-mazurka*
Potp – *Potpourri*
PS – *Polka schnell*
Q – *quadrille*
rom – *Romance*
SP – *Schnellpolka*
W – *Walzer*

WALTZES

Die Candidaten, op.2, 1862 (1863); Hesperiden, op.18, 1866; Memoiren einer Ballnacht, op.26, 1867; Wiener Stereoskopen, op.31, 1865 (?1868); Freie Gedanken, op.39, 1868; Wiener Genrebilder, op.41, 1863 (1868); Flüchtige Skizzen, op.52, 1869; Lilienkränze, op.61, 1870; Deutsche Herzen, op.65, 1870 (1871); Akademische Bürger, op.68, 1871; Hypothesen, op.72, 1871 (?1872); Fusionen, op.74, 1871; Fesche Geister, op.75, 1871; Doctrinen, op.79, 1872

Ehret die Frauen!, op.80, 1872; Ball-Promessen, op.82, 1872; Myrthen-Sträusschen, op.87, 1872; Huldigungen, op.88, 1872; Manuscripte, op.90, 1872; Interpretationen, op.97, 1873; Studentenball-Tänze, op.101, 1873; Expositionen, op.103, 1873; Stimmen aus dem Publikum, op.104, 1873; Theorien, op.111, 1874; Aulalieder, op.113, 1874; Die Abonnenten, op.116, 1874; Giroflé-Girofla: W nach Motiven über Lecocq's Oper, op.123, 1875 (1874)

Fidele Bursche, op.124, 1875; Aus dem Rechtsleben, op.126, 1875; Bessere Zeiten, op.130, 1875; Verdicte, op.137, 1876; Aus der Studienzeit, op.141, 1876; Consequenzen, op.143, 1876; Fatinitza-W nach Motiven der gleichnamigen Operette von Franz von Suppé, op.147, 1876 (1877); Das Leben ist doch schön!, op.150, 1876 (1877); Mit frohem Muth und heiter'm Sinn!, op.153, 1877; Märchen aus der Heimath, op.155, 1877

Geflügelte Worte, op.158, 1877; Leuchtkäferln, op.161, 1877; Nützt das freie Leben!, op.164, 1878; Ball-Chronik, op.167, 1878; Traumgebilde, op.170, 1878; Boccaccio-W nach Motiven der F.

von Suppé'schen Operette Boccaccio, op.175, 1879; Lustfahrten, op.177, 1879; Rundgesänge, op.178, 1879; Feuerfunken, op.185, 1880; Freie Lieder, op.188, 1880; Juanita-W nach Motiven der F. v. Suppé'schen komischen Oper Donna Juanita, op.190, 1880

Nisida-W nach Motiven der gleichnamigen Operette von Richard Genée, op.193, 1881 (1880); Bemooste Häupter, op.195, 1881; Glockensignale, op.198, 1881; Schleier und Krone, op.200, 1881; Wo Lust und Freude wohnen!, op.202, 1882; Lebende Blumen, op.205, 1882; Heitere Weisen, op.207, 1882; Carnevalsstudien!, op.213, 1883; Glühlichter, op.216, 1883; Jubelfanfaren, op.220, 1883; Bei Sing-Sang und Becherklang, op.224, 1884; Lustige G'schichten, op.227, 1884

Landeskinder, op.232, 1884 (1885); Grüsse an die Aula, op.233, 1885; Wiener Dialect, op.237, 1885; Widmungsblätter, op.242, 1886; Densprüche, op.244, 1886; Freudensalven, op.249, 1886; Heimische Klänge, op.252, 1887; Für lustige Leut', op.255, 1887; Life in America (Das Leben in Amerika) Waltzes (American Women, W, New York 1890), op.263, 1890 (Boston, 1890); As we sing, we dance (So singen, so tanzen wir) Waltzes, op.266, 1888 (Boston, 1890)

The Toast (Trinksprüche) Waltzes, op.270, 1889 (Boston, 1890); Myrthenzauber, op.272, 1890 (1891); Hochzeitslieder, op.288, 1893 (?1893) [later pubd as op.290 (1894/5)]; Blüthenkranz Johann Strauss'scher W in chronologischer Reihenfolge von 1844 bis auf die Neuzeit, arr. Eduard Strauss, op.292, 1894; Tanz-Candidaten, op.293, 1890 (?1895); Die Jubilanten, op.295, 1895; Jubel-W, op.296, 1898; Ball-Erinnerungen [? Welcome to Amerika; Greeting to America], op.300, 1900 (?1900)

POLKAS AND GALOPS

Ideal, Pfr, op.1, 1862; Sonette-P(fr), op.3, 1862 (1863); Eldorado, Pfr, op.5, 1863; Carnevals-Gruss, Pm, op.8, 1864; Iris-P(fr), op.9, 1864; Lebenslust, P(S), op.11, 1864 (1865); Masken-Favorite, Pfr, op.12, 1865; Die Evolvirende, Pfr, op.13, 1865; Paragraphen-P(fr), op.16, 1866; Gruss an die Heimath, P(fr), op.17, 1865 (1866); Dornröschen, Pm, op.19, 1866; Gazelle, P(S), op.20, 1866; Colibri, P(fr), op.21, 1866; Pirouette, P(fr), op.22, 1866

Apollo, Pfr, op.25, 1867; Herz an Herz, Pm, op.27, 1867; Kreuz und quer, P(S), op.28, 1867; Fleurette, P(fr), op.29, 1867; Tanz-Parole, P(fr), op.30, 1867; Carnevalsblume, Pm, op.32, 1867; Studentenliebchen, Pfr, op.33, 1867; Die Ballkönigin, P(fr), op.34, 1868; Nachtrag, P(fr), op.35, 1868; Harmonie, P(fr), op.36, 1868; Wunderblümchen, Pm, op.37, 1868; Jugendlust, P(fr), op.38, 1868; Devise, Pfr, op.40, 1868 (?1869); Thauperle, Pm, op.42, 1868

Froh durch die ganze Welt!, P(S), op.43, 1868; Bahn frei!, P(S), op.45, 1869; Vom Tage, Pm, op.46, 1869; In Künstlerkreisen, Pfr, op.47, 1869; Studentenstreiche, Pfr, op.48, 1869; Sängers Liebchen, Pfr, op.50, 1869; Pegasus-Sprünge, P(S), op.51, 1869; Über Stock und Stein, P(S), op.53, 1869; Die Biene, Pfr, op.54, 1869; Eisblume, Pm, op.55, 1870; Stempelfrei, P(S), op.56, 1870; Pro und Contra, P(fr), op.58, 1870; Echo aus unseren Bergen, Pfr, op.59, 1870

Con amore, Pfr, op.60, 1870; Flott!, P(S), op.64, 1870; Serenade, Pm mit Chor (Moriz August Grandjean), op.66, 1871; Von der Aula, Pfr, op.67, 1871; Mit der Feder, Pm, op.69, 1871; Mit Dampf, P(S), op.70, 1871; Auf und davon!, P(S), op.73, 1871; Herzblättchen, Pfr, op.76, 1871; Goldfischlein, Pm, op.77, 1871; Bruder Studio!, Pfr, op.78, 1872; Weit aus!, P(S), op.81, 1872; Amor's Gruss, Pfr, op.83, 1872; Liebeszauber, Pm, op.84, 1872

Soldatengruss, Pfr, op.85, 1872; Eine neue Welt!, P(S), op.86, 1872; Columbine, Pm, op.89, 1872; Lustig im Kreise, P(S), op.93, 1872 (1873); Unter eigenem Dache, Pfr, op.95, 1873; Pest-Ofener-Eissport-G (Eissport-G; Pester Eislauf-G), op.96, 1873; Ein Stück Wien, Pfr, op.98, 1873; Mädchenlaune, Pm, op.99, 1873; Nach kurzer Rast, P(S), op.100, 1873; Ein Jahr freiwillig, Pfr, op.102, 1870 (1873); Laut und Traut, Pm, op.106, 1873

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Aus Lieb' zu ihr! (J. Kowy), Pfr für Männerchor, op.135, 1876; Über Feld und Wiese, P(S), op.138, 1876; Blümchen Tausendschön, Pm, op.139, 1876; Von Land zu Land, Pfr, op.140, 1876; Aus der Visur, Pfr, op.142, 1876; Gruss an Prag, Pfr, op.144, 1876; Schön Rohtraut, Pm, op.145, 1876, (?1877); Souvenir de Bade, Erinnerung an Baden, P(S), op.146, 1876 (?1877); Treuliebchen, Pfr, op.152, 1877; Brausteufelchen, P(S)G, op.154, 1877

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Pfeilschnell, P(S), op.179, 1879; En miniature, Pm, op.181, 1879; Souvenir de Dresde, Pfr, op.182, 1879 (1880); Terpsichore, Pm, op.184, 1880; Hectograph, SP, op.186, 1880; Still und bewegt, Pfr, op.187, 1880; Original-Bericht, Pfr, op.189, 1880; Fleur Roumaine, Pfr, op.192, 1880; Herzens-Telegraf, Pm, op.194, 1881; Passe-partout, SP, op.196, 1881; Je pense à toi, Pfr, op.197, 1881; Probe-Nummer, Pfr, op.199, 1881; Mit zartem Colorit, Pm, op.201, 1881; Faschingsbrief, Pfr, op.203, 1882

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Sardanapal, Q nach Motiven des gleichnamigen Balletts von F. Hertel, op.49, 1869; Les Brigands: Die Banditen, Operette de J. Offenbach. Q, op.57, 1870; Schatten-Q nach Motiven der Oper Der Schatten (L'ombre) nach F. von Flotow, op.62, 1870; Trapezunt-Q nach Motiven der gleichnamigen Operette von J. Offenbach, op.71, 1871; Pilger-Q nach Motiven der Operette Die Pilger von Max Wolf, op.91, 1872; Q nach Motiven der Operette Der schwarze Corsar von J. Offenbach, op.92, 1872

Javotte-Q nach Motiven der gleichnamigen Operette von Emil Jonas, op.94, 1873; Goldchignon-Q nach Motiven der gleichnamigen Operette von Emil Jonas, op.105, 1873; Angot-Q nach Motiven der komischen Oper von Ch. Lecocq Mamsell Angot, die Tochter der Halle, op.110, 1874; Der König hat's gesagt, komische Oper von L. Délibes. Q, op.118, 1874; Giroflé-Girofla. Q nach Motiven über Lecocq's Oper, op.122, 1875 (1874)

Carmen-Q nach Motiven der gleichnamigen Oper G. Bizet's, op.134, 1876; Fatinitza-Q nach Motiven der gleichnamigen Operette von

Franz von Suppé, op.136, 1876; Q nach Motiven der Lecocq'schen Operette Graziella, op.148, 1877 (?1876); Q nach Motiven der Lecocq'schen Operette Dr Piccolo (Tivolini-Q; Piccolini-Q), op.149, 1877 (?1877); Seekadet-Q nach Motiven der gleichnamigen komischen Operette von Richard Genée, op.151, 1876 (?1877)

Teufels-Q nach Motiven der F. von Suppé'schen Operette Der Teufel auf Erden, op.163, 1878; Herzblättchen-Q nach Motiven der gleichnamigen Franz von Suppé'schen Operette, op.173, 1882; Boccaccio-Q nach Motiven der gleichnamigen Operette von Franz von Suppé, op.180, 1879; Juanita-Q nach Motiven der F.v.Suppé'schen komischen Oper Donna Juanita, op.191, 1880; Q nach Motiven der Operette Der kleine Prinz von Adolf Müller jun., op.209, 1883

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OTHER WORKS

For collabs. see Johann Strauss (ii)

Marches: Gut Heil! Ma, op.4, 1863; Lanciers-Ma, op.44, 1869; La gloire du Brésil, Marche triomphale, op.63, 1871 (1870); Wiener Welt-Ausstellungs-Ma, op.107, 1873; Kaiser Franz-Josef-Jubiläums-Ma, op.109, 1873 (1874); Weyprecht-Payer-Ma, op.120, 1874; Österreich's Völker-Treue, Ma, op.211, 1882; Sarazenen-Ma, op.297, 1891.

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Bester Record, PS, 1892; Das vereinigte Wien, Pm, 1892; Dem Ziele nah, PS, 1892; Tanzende Wellen, W, 1892; Carneval-Epistel, Pfr, 1893; Die Recensenten, Pm, 1893; Einmal 'rum, PS, 1893; Wiener Gemüthlichkeit, Pfr, 1893; Eine kleine Skizze, Pm, 1894; Extra-Beilage, PS, 1894 [also reported incorrectly as a Pm]; Die Kunstnovize, Pm, 1895; Lustige Jagd, PS, 1895; Shahzada Ma (Afghanen-Ma), 1895; Unter dem Banner Wiens, Pfr, 1895; In froher Stunde, Pm, 1896; Liebesgabe, Pfr, 1896; Für alle Welt, PS, 1897; Stilles Behagen, Pm, 1897

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*c*300 transcrs. of works by others

Works of doubtful origin: Liebesknospen, W, op.168 [bis] (?Kassel, 1879); Boccaccio-Ma [on themes from Suppê's operetta], ?1879/80 (St Petersburg and Moscow, ?1879/80) [attrib. E. Strauss]

(5) Johann (Maria Eduard) Strauss (iii) (*b* Vienna, 16 Feb 1866; *d* Berlin-Schöneberg, 9 Jan 1939). Composer, conductor and violinist, eldest son of (4) Eduard Strauss (i). He was known variously as Johann Strauss (iii), Johann Strauss grandson and Johann Strauss junior. From the age of six he received instruction in the piano and violin, later studying musical theory under Professor Karl Nawratil. Upon matriculating (1884) from the Vienna Schottengymnasium, he studied law at Vienna University. In 1890 he entered the service of the Austrian Government and, after five years as an accounts official in the Ministry of Education and Instruction, was promoted to the position of chief. But, as he recalled in 1921:

> My father … decided that I should enter the government service. … But I had music in my blood, and I longed to get away from the prose of the public functionary. It was my paternal uncle, Johann, who especially understood my bent for music. He supervised my efforts as a composer, he even let me transcribe his own orchestral compositions for piano, and he encouraged my musical studies in every way.

While still employed by the ministry, his first and only operetta, *Katze und Maus* (1898), was produced. Though not a success, it provided the spur for him to embark upon a full-time musical career the following year. He made his conducting début with his own orchestra of 60 musicians at a masked ball in the Somossy Orfeum in Budapest (17 February 1900), for which he wrote and dedicated his *Budapester-Polka* op.26. Between May and October 1900 he consolidated the success of his début with a five-month tour through Germany and Holland with 42 of his players. His first appearance in Vienna, again directing his own orchestra, followed on 3 November that year at a festival concert in the Sofienbad-Saal in aid of the Lanner-Strauss Father Memorial Fund. From 1901 to 1906 he directed the music for the annual Hofball and Ball bei Hof at the Imperial Court in Vienna, though circumstances were to conspire against his receiving the title of *k.k. Hofballmusik-Direktor*. During this period he was also engaged for most of the élite balls of the annual Vienna Carnival. Misfortune dogged his early concert tours and in 1904 he was accused of bankruptcy through negligence. He was convicted in November 1906; the next year he moved with his family to Berlin, which became his operational base for the remainder of his life. To avoid conscription in Germany, he relocated to Vienna in October 1916, shortly before the death of his father, returning to Berlin in May 1918. With his musicians he undertook extensive tours of Europe until the outbreak of World War I, whereupon he disbanded his orchestra and thereafter appeared mainly as guest conductor. He claimed to have conducted 187 orchestras in Germany alone between 1921 and 1925, made two tours of America

(1934 and 1937) and visited Great Britain in 1902, 1927, 1928 and 1931. He never wavered in his belief in the waltz as the ideal dance, and was convinced that the popularity of jazz, which he abhorred, was a passing phase. In 1909, by which time he had been a recording artist for some seven years, he was invited by the National Phonograph Company to act as supervisor and conductor in the making of German selections of Edison Records at the Berlin recording department of the company; as such he acted in a similar capacity to that of Victor Herbert in America. His recording career, especially on cylinders, was prolific and, spanning some 30 years, was by no means confined to his own family's music. Regrettably, he recorded only four of his own compositions: the waltzes *Gruss aus Wien* op.24 and *Dem Muthigen gehört die Welt* op.25, the march *Mit vereinten Kräften* op.29 and *Im Galopp* op.34. He made his final concert appearance on 26 December 1938, conducting the Dresden Philharmonic and died in Berlin on 9 January 1939 while preparing further touring plans. He was the only musician of the Strauss dynasty to be decorated by the British royal family, having in 1903 been made a member of the Royal Victorian Order by King Edward VII (for whose coronation with Queen Alexandra in 1902 he wrote his *Krönungs-Walzer* op.40). He left a wife, Maria Emilie Karoline (née Hofer, 1867–1939), a son, Johann Eduard Maria (1895–1972), and two daughters, Maria Pauline Anna (1900–86) and Angelica Maria Pauline (1901–79).

More noted as an interpreter of his family's works, Johann Strauss (iii) nevertheless composed about 70 dances and marches, only 26 of which were published. (The existence of his op.40 is misleading: opp.11–23 remained unallocated.) Unlike his forebears, he was unskilled in instrumentation and relied, in this respect, upon the composer and military musician Adolf Ischpold. Johann's waltzes (for example, opp.1, 25, 30, 33, 38 and 40) particularly reflect the more 'modern' style and orchestrations of 'Silver Age' composers like Franz Lehár, while his galops and quick polkas such as opp.6, 27, and 34 reveal that he inherited his own father's verve and panache.

WORKS

printed works published in Vienna in year of first performance, unless otherwise stated; dances and marches first published for piano solo and titles shown as on cover of first piano edition, most also published for full and reduced orchestra

Stage: Katze und Maus (Operette, 3, F. Gross and V. Léon, after E. Scribe: *Bataille de dames*), Vienna, An der Wien, 23 Dec 1898 (1899) [opp.1–9 based on melodies from the operetta issued separately]

Waltzes: Sylvianen-Walzer, op.1, 1898; Leonie-Walzer, op.2, 1898; Gruss aus Wien (Salut de vienne), op.24, 1900 (Leipzig, 1900); Dem Muthigen gehört die Welt (La chance aux audacieux), op.25, 1900 (Leipzig, 1900); Unter den Linden (Sous les tilleuls), op.30, 1900 (Leipzig, 1900); Die Schlittschuhläuferin (La patineuse), op.31, 1901 (Leipzig, 1901); Wiener Weisen (Airs Viennois), op.32, 1901 (Leipzig, 1901); Mariana Valse, op.33, 1901 (Leipzig, 1901); In der Blütezeit (La floraison), op.36, 1902 (Leipzig, ?1902); Dichterliebe (Dichterminne, Amour du poëte), op.38, 1903 (Leipzig, 1903); Wilhelminen-Walzer, op.39, 1901 (Leipzig, ?1902); Krönungs-Walzer (Couronnement), op.40, 1902 (Leipzig, 1902)

Polkas, galops and mazurkas: Comme il faut, polka française, op.3, ?1898 (1898); Empire, Polka-mazurka, op.5, ?1898 (1898); Schlau-Schlau, Polka schnell, op.6, 1899 (1898); Budapester-Polka, op.26, 1900 (Leipzig, 1900); Frisch durch's Leben (A travers la vie), Galop, op.27, 1900 (Leipzig, 1900); Rosige Laune (De bonne humeur), Mazurka, op.28, 1900 (Leipzig, 1900); Im Galopp (Au Galop), Galop, op.34, 1901 (Leipzig, 1901); Ludmilla-Mazurka, op.35, ?1901 (Leipzig, ?1901); Mit freudigen Herzen (De coeur joyeux), Polka, op.37, ?1902 (Leipzig, ?1902)

Marches: Dragoner-Marsch, op.7, 1898; Mit vereinten Kräften (Union fait la force), op.29, 1900 (Leipzig, 1900)

Other works: Katze und Maus-Quadrille, op.8, ?1898 (1898); Rococo-Gavotte, op.4, ?1898 (1898); Musette, op.9, 1899

Unpub. MSS: Lob der Heimat (J. Weinheber), Walzer, male chorus, 1936

Unpubd. and lost works: Ball-Express, Polka schnell, 1901; Burschenblut, Polka schnell, 1901; Faschingsgrüsse, Walzer, 1901; Heitere Stunden, Polka-mazurka, 1901; Jubiläumstänze, Walzer, 1901; Letztes Läuten, Polka schnell, 1901; Neueste Depesche, polka française, 1901; Redactions-Geheimnisse, Walzer, 1901; Concordia-Album, Walzer, 1902; Fest-Marsch, 1902; Investitions-Galop, 1902; Prufungsgefühle, Polka schnell, 1902; Unter den Arcaden, Walzer, 1902; Von der Donau bis [zur] Oder, Walzer, 1902; Ausgleichsklänge, Walzer, 1903; Beim Wetter-häuschen, Walzer, 1903; Froh durch das Leben, Polka schnell [?op.27], 1903; Reporter-Polka-schnell, 1903; Ein Strauss von Strauss, potpourri, 1904; Elektra, Walzer, 1904; Feuilleton, polka française, 1904; Rathausballtänze, Walzer, 1904; Dichterträume, Walzer, 1905; Im Rathauskeller, Walzer, 1905; Walzer, 1905 [for J. Strauss (iii)'s concert academy in the Sofiensaal]; Walzer, 1905 [for the academy and ball of the 'Treue'-Verein]; Feuilleton, Walzer, 1905; Operetten-Revue, Quadrille, 1906; Paragraph 19, Polka schnell, 1906; Stadtgespräche, Walzer, 1906; Gruss an Wien, Walzer, 1921

(6) Eduard (Leopold Maria) Strauss (ii) (*b* Vienna, 24 March 1910; *d* Vienna, 6 April 1969). Conductor; grandson of (4) Eduard (i) and nephew of (5) Johann (iii). He learnt the piano, horn and singing, privately and at the Vienna Music Academy. He was an accompanist at the Auer-Weissgerber private singing school in Vienna, then in 1939 enlisted for military service. From 1946 to 1956 he worked as a teacher and répétiteur in Alfred Jerger's opera class at the Vienna Conservatory, where he met his future wife, the Polish-born soprano Elisabeth Pontes (*b* 1919). He made his public conducting début in Vienna in 1949, although, not being a violinist, he conducted with a baton. His good looks, self-effacing manner and the elegance he brought to his interpretations of music by the Strauss family and composers such as Mozart and Schubert won him great popularity. International tours took him to Manila, Seoul, Moscow, Cairo, Paris, London, Athens, Gothenburg and Warsaw. Of greatest significance were the six tours of Japan he made between 1956 and 1967 with the Tokyo SO, which helped spread the popularity of western classical and light-classical music in that country. In 1966 he became founder-conductor of the Vienna Johann Strauss Orchestra, with which he made a highly successful tour of Canada and the USA. His final public engagement was on 19 January 1969 at the Namur Festival, Belgium. He died suddenly in Vienna on Easter Sunday of that year. He left a rich heritage of recordings with numerous orchestras, by which to assess his stylish interpretations of his family's music (for example, *Johann Strauss Première*, Philips, 1961; *Eduard Strauss Conducts the Unknown Johann Strauss*, Turnabout, 1969). His only son, Dr Eduard Strauss (*b* 1955), sang with the renowned Wiener Männergesang-verein for several years and is a judge in Vienna.

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PETER KEMP

Strauss, Isaac (*b* Strasbourg, 2 June 1806; *d* Paris, 9 Aug 1888). French conductor, composer and violinist. He was already an accomplished violinist in 1826 when he entered the Paris Conservatoire. In 1828 he was a co-founder of the Société des Concerts du Conservatoire and shortly thereafter began a 15-year engagement as violinist at the Théâtre Italien. He became known as a composer of dance music and conductor of instrumental ensembles at court and noble functions, and in 1852 he replaced Musard as music director of the court balls; he held this post until 1870 and then became director of the opera balls until 1872. He also conducted the spa orchestra in

Vichy (1843–63), where his luxurious villa was used as a residence by the emperor and empress in the summers of 1861 and 1862. In his later years he was a generous benefactor to old and needy musicians. His large art and archaeological collection (he was something of an expert, and was on the Commission de l'art ancien at the Expositions universelles of 1867 and 1878) is in the Salle Strauss of the Musée des Thermes (Cluny), Paris.

Strauss's vast output of waltzes, polkas, galops and quadrilles achieved considerable popularity in his day. Some of the works bear titles identical with those of pieces by Johann Strauss (i), and the omission of Isaac's first name from the title-pages of piano editions caused some of his works, such as the set of waltzes *Le diamant*, to be falsely attributed to the Viennese Strauss.

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MAX SCHÖNHERR/CORMAC NEWARK

Strauss, Richard (Georg) (*b* Munich, 11 June 1864; *d* Garmisch-Partenkirchen, 8 Sept 1949). German composer and conductor. He emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career which spanned nearly eight decades, he composed in virtually all musical genres, but became best known for his tone poems (which were composed during the closing years of the 19th century) and his operas (from the early decades of the 20th). Coming of age as a composer at a time when the duality of bourgeois and artist had become increasingly problematic, Strauss negotiated the worlds of art and society with a remarkable combination of candour and irony. Averse to the metaphysics of Wagner and indifferent to Mahler's philosophical intentions in music, Strauss exploited instead the paradoxes, inconsistencies and potential profundities to be found in modern, everyday life. The new possibilities he envisioned for music were exemplified in the eclecticism of the opera *Der Rosenkavalier*, in which the juxtaposition of contemporary with intentionally anachronistic elements creates a stylistic pluralism that adumbrates subsequent experimentation by composers of the later 20th century.

1. CHILDHOOD AND EARLY CAREER, 1864–85. Strauss was the first of two children born to Franz Strauss (1822–1905), principal horn player in the Munich court orchestra, and Josephine Pschorr Strauss (1837–1910), daughter of Georg Pschorr, a wealthy Munich brewer. Franz Strauss was a superb musician (the 'Joachim of the horn', according to Hans von Bülow) whose brilliance was equalled by his dogged tenacity. These characteristics took him from lowly illegitimacy to the rank of professor at the Königliche Musikschule in 1871, and to that of *Kammermusiker* of the Bavarian court two years later. The same dual hallmarks of genius and diligence were to leave their imprint on the musical personality of his son.

Though often stereotyped as a successor to Wagner (Bülow dubbed him 'Richard III', believing that Wagner could have no direct successor), Strauss had artistic roots markedly different from those of his predecessor. If anything, in his bourgeois upbringing and classical training, with instrumental music-making central to domestic life, he was closer to Wagner's nemesis, Mendelssohn. The Strauss family lived in the heart of Munich, and Richard was able to capitalize on all that a great city had to offer. Moreover, again unlike Wagner, he was musically precocious. He began piano lessons at the age of four with August Tombo (harpist in the court orchestra), composed his first works at the age of six, took up the violin at the age of eight under his cousin Benno Walter (leader of the court orchestra) and at 11 began five years of compositional study with Friedrich Wilhelm Meyer.

Yet the most important musical influence on the young Strauss was his arch-conservative father, who brought him up on Haydn, Mozart, Beethoven and Schubert. As late as the early 1880s Franz was still supervising his son's compositions, making comments and criticisms. The second most important youthful influence was that of Ludwig Thuille (1861–1907), who was to become a prominent composer, theorist and member of the Munich School. The orphaned Thuille was treated as one of the family in the Strauss home, and Richard's surviving letters to Thuille of the late 1870s present something of a childhood diary, including reports on composing, music lessons and the works of other composers.

Strauss's earliest compositions consisted mostly of lieder, piano pieces and chamber music. From them we can infer that though his teacher, Meyer, may have been unexceptional, he nonetheless gave the young composer a thorough grounding in harmony, classical phraseology and form. Towards the end of the 1870s Strauss demonstrated an increasing interest in orchestral music, probably linked to the fact that his father had taken over the 'Wilde Gung'l'. This amateur orchestra, which Franz directed from 1875 to 1896, helped introduce Richard to the world of symphonic composition: he attended rehearsals and himself joined the ensemble in 1882 as a violinist. Through the Wilde Gung'l he learnt orchestration on a practical level, his father leading the way, and he wrote some of his first orchestral pieces for the group. His early orchestral works included marches, concert overtures and ultimately two symphonies, in D minor (1880) and F minor (1884), but his best remembered works from this period are the pieces for 13 woodwind (the Serenade of 1881 and Suite of 1884) and the concertos for violin (1880–82) and horn (1882–3).

In 1882 he graduated from the Ludwigs-Gymnasium and, in accordance with his father's wishes, entered the University of Munich, though only for the winter of 1882–3. As brief as his enrolment may have been, it marked the awakening of his intellectual curiosity, for what he studied of Shakespeare, art history, philosophy and aesthetics was to affect his musical growth over the next decade. He soon became interested in Schopenhauer, whose writings he discussed at length with Arthur Seidl and with his lifelong friend Friedrich Rösch. He also began to make a name for himself in 1882 with some important premières outside Munich (the Serenade and the Violin Concerto). Strauss left for Dresden, then Berlin, in December 1883. In the bustling Prussian metropolis he

attended concerts and theatre, and met influential people who would help guide his future. Letters to his family and to Thuille document his activities and impressions of Berlin musical life.

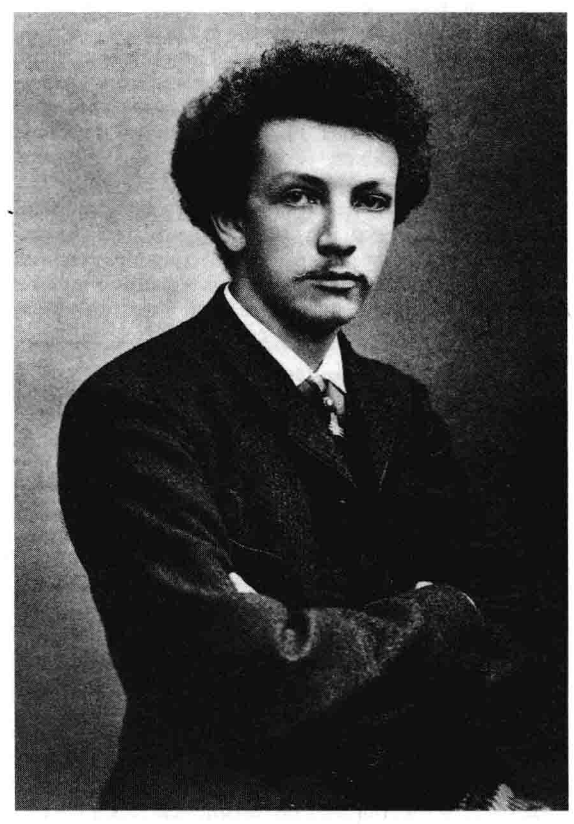
Of all the musicians he observed in Berlin, Bülow made the greatest impression – as a pianist, whose 'phrasing, touch and execution' he admired, but even more so as a conductor, whose probing interpretations captivated him. From Bülow he gained a preoccupation with Brahms that would last the next few years. Also, while on tour in Berlin, Bülow's Meiningen orchestra performed Strauss's Serenade, and the conductor soon commissioned another woodwind piece for his orchestra. This, the Suite in B♭, marked Strauss's début as a conductor, for in November 1884, when the Meiningen orchestra toured Munich, Bülow included the Suite in the programme of a special matinée concert, informing Strauss that he would be directing the ensemble without a rehearsal.

By now Strauss was maturing rapidly as an artist, and his fame spread quickly. His Second Symphony had received its first performance in the USA earlier in 1884, and its first European performance took place in Cologne the next year, which was also the year in which Bülow presented the First Horn Concerto for the first time in Meiningen. Even more important to Strauss's career was his appointment, again in 1885, as Bülow's conducting assistant in Meiningen – his first professional post and a position that took him away from family and friends in Munich. The timing was ideal, for his musical independence from his father had evolved steadily since the early 1880s. The university had opened his eyes to Schopenhauer, and before that his ears had been opened to Wagner (a composer of whom his father strongly disapproved), whose music increasingly fascinated him. In 1878 he attended performances of *Die Walküre* and *Siegfried* in Munich, and by 1879 he had heard the entire *Ring* as well as *Tristan* (he studied the score in detail in 1880) and *Die Meistersinger*. And of course he went to Bayreuth to hear his father play in the first production of *Parsifal* in 1882. The negative opinions he voiced regarding Wagner at this time must be evaluated within the context of their conservative recipients, namely his father and Thuille.

2. The tone poet, 1885–98. Strauss's period in Meiningen as Hofmusikdirektor lasted only from October 1885 to April 1886, but it profoundly affected the rest of his life as composer and conductor. Apprenticed to Bülow, he learnt conducting from one of Europe's finest practitioners; he later openly credited Bülow for teaching him 'the art of interpretation'. Beyond his own conducting duties, which included directing the local choral society, he attended all Bülow's rehearsals with score and pencil in hand. The inexperienced 21-year-old composer learnt quickly, and in December 1885 took full charge of the orchestra in the wake of Bülow's sudden resignation. Among the highlights of his Meiningen tenure were his public début as a soloist in Mozart's C minor Piano Concerto, for which he wrote his own cadenzas, and the opportunity to help prepare the orchestra for the first performance of Brahms's Fourth Symphony, with the composer conducting. He conducted his Symphony in F minor for Brahms, who reportedly advised: 'Your symphony contains too much playing about with themes. This piling up of many themes based on a triad, which differ from one another only in rhythm, has no value'. Though Strauss claimed to have taken the master's admonition to heart, this technique, for better or worse, remained a substantive component of his compositional style.

Meiningen represented another important moment in Strauss's career as a composer, for in 1885 came his so-called conversion to the 'music of the future' through his acquaintance with Alexander Ritter (1833–96), an outspoken proponent of the ideals of Wagner and Liszt. Married to Wagner's niece, Ritter was both a composer and a violinist in the Meiningen orchestra, and Strauss would later credit his friend for making him a Wagnerian, though it is unlikely that Ritter alone caused such a dramatic turnaround in the younger composer. Strauss was already growing away musically from his father, who disliked Brahms as much as Wagner, and growing towards both these composers. What he called his 'Brahmsschwärmerei' ('Brahms adoration') overlapped significantly with his increasing fascination with the aura of Bayreuth, and his *Wandrers Sturmlied* (1884) and *Burleske* (1885–6) are strongly indebted to Brahms, though the latter work 'burlesques' Wagner as well.

Contrary to Strauss's memoirs, Ritter did not introduce the young composer to the writings of Schopenhauer, though he surely sharpened his interest. Ritter's success in expanding Strauss's knowledge of Wagner's and Hausegger's writings was the logical consequence of the composer's emerging personal style. Ritter, in short, offered Strauss – who already knew Wagner's music – an aesthetic focus. His more important (and less recognized) contribution to Strauss's development was the introduction to Liszt, especially the symphonic poems. Strauss



1. Richard Strauss, aged 24

proclaimed the slogan 'New ideas must seek new forms' to be the 'basic principle of Liszt's symphonic works', and he credited Ritter for helping him realize this central tenet of the 'music of the future'. From then on he viewed abstract sonata form as little more than 'a hollow shell' filled with empty phrases. After he left Meiningen for a post as third conductor at the Munich Hofoper, his friendship with Ritter grew and intensified. Indeed, in Munich, from 1886 to 1889, Strauss and Rösch, occasionally with Thuille and Anton Seidl, met regularly in the evenings 'to exchange noble ideas and to listen to the teachings of the Lisztian Ritter', who had moved to Munich in September 1886.

Before taking up his Munich post the month before Ritter's arrival, Strauss spent several weeks touring Italy, and in a letter to his mother he described various sites. In the left margin he sketched 'tonal impressions' that he would use in his 'first hesitant step' into the realm of the tone poem, *Aus Italien* (1886). From Italy he returned to Munich, where he concentrated on this new orchestral work for most of the summer. In early August he travelled with Ritter to Bayreuth, to visit the grave of the recently deceased Liszt and to hear *Tristan* and *Parsifal*. Thereafter he was ready to take up his Munich duties. Now 22, he was brash and talented, and this combination of traits complicated his life considerably during the three years he served in Munich. On paper, the post was a step up, and he was able to return to a richer cultural centre as well. But he had operated with autonomy in Meiningen, whereas Munich required him to fit into a hierarchy that often rewarded seniority over talent. Moreover, after the death of Ludwig II, in June 1886, the opera house no longer enjoyed the same level of royal support. Worse yet, Hermann Levi, first conductor at the Hofoper, was often ill, which put the detested Franz Fischer in charge. Still worse, the Intendant, Karl Perfall, was hostile both to Strauss's music and to his 'Bülowian' conducting. Strauss readily admitted that because he insisted on his own tempos, his taking the baton at short notice made things difficult for singers and musicians, among them his father at first horn. Franz advised patience and moderation to his often hot-headed son, who was bored with a repertory that included Boieldieu, Auber and Donizetti.

Less preoccupied with conducting duties, Strauss spent more time thinking about music and aesthetics, and his relationship with Ritter deepened. Their friendship was complex, and one should not infer that the overbearing Ritter exerted absolute influence. His idiosyncratic fusion of Catholicism, Schopenhauer, Liszt and Wagner was surely alien to the agnostic Strauss, who probably found Ritter's religio-mystical views on the ethical properties of music hard to swallow. But they remained friends throughout the 1880s, and Ritter continued to catalyse Strauss's thoughts on music and philosophy (mostly Schopenhauer), thoughts which in 1887 found their way into the beginnings of the libretto for his first opera, *Guntram* (1892–3). There were more practical ramifications as well, for Strauss seriously began to reconsider his approach to musical form. Convinced of an artist's duty to create a 'new form for every new subject', he tried to address this problem in *Macbeth* (1888), for if *Aus Italien* had been a 'first step' toward programme music, *Macbeth* (though it was not performed until after *Don Juan*, 1888, and *Tod und Verklärung*, 1889) was his first fully fledged tone poem. *Don Juan* followed some eight months later.

This early Munich period also saw the composition of 17 lieder (opp.15, 17 and 19) and some important premières, including those of *Aus Italien* in 1887 and the Violin Sonata in 1888. By the autumn of 1887 Strauss had secured numerous conducting engagements outside Munich, for example in Berlin, Dresden and Leipzig, where he first met Mahler. That year he met too another person who became central to his life: his future wife, Pauline de Ahna. The daughter of a major general, she had studied singing at the Munich Musikschule, but soon switched to private lessons with Strauss, and in 1889 followed him to Weimar, where he was appointed Kapellmeister to the Grand Duke of Saxe-Weimar-Eisenach. Before beginning his Weimar duties in the autumn, he worked as musical assistant at Bayreuth, where he developed and maintained a close relationship with Cosima Wagner. The major event early in his Weimar tenure – one that established him as a leading composer of his day – was the première of *Don Juan*. The work's provocative subject matter and musical brilliance earned him international recognition as a modernist, and that reputation was only enhanced with the premières of the *Burleske* and *Tod und Verklärung* within a year. His renown as a conductor grew rapidly too. He had become a staunch advocate of the symphonic poems of Liszt and, with the support of Cosima, worked tirelessly to make Weimar a significant centre for Wagner. His crowning glory was an uncut production of *Tristan* in 1892.

All this feverish activity as composer and conductor left Strauss exhausted, and by the end of the 1891–2 season he had become gravely ill. His engagement to conduct that summer in Bayreuth was cancelled, and he spent the following winter convalescing in Greece and Egypt. But he was resilient, and turned the experience into a miniature *Bildungsreise*, for it was during this time of solitary journey that he deepened his study of philosophy and aesthetics. His travel diaries detail an immersion in, among others, Schopenhauer and Nietzsche, a preoccupation that informed his work on *Guntram*, which was nearing completion. These readings inspired other potential operatic ideas as well: a *Don Juan*, *Das erhabene Leid der Könige*, *Der Reichstag zu Mainz* and an opera based on the Till Eulenspiegel legend.

A rested Strauss returned to his Weimar duties in the autumn of 1893 with a completed *Guntram* scheduled for a première there the next May. This final season in Weimar saw important changes in his personal life. A dispute over the ending of *Guntram*, and his post-Egypt rejection of musical metaphysics, chilled relations with Ritter. Soon afterwards he lost another father figure, Bülow, who died in February 1894. The next month, during rehearsals for *Guntram*, Strauss was officially notified that he had been appointed Kapellmeister in Munich. That move may have helped prompt him to propose marriage to Pauline de Ahna, and they were wed on 10 September. Pauline sang the role of Freihild at the first performance of *Guntram*, which received reviews ranging from lukewarm to mildly favourable. The Munich première proved less equivocal: in the wake of its failure, future performances were cancelled, despite initial promises to the contrary, and for the first time Strauss had to deal head-on with strong conservative elements in the Bavarian capital.

Despite this setback Strauss continued to make a name for himself as both composer and conductor. Before

beginning his Munich duties, he finally conducted in Bayreuth (*Tannhäuser*, with Pauline singing Elisabeth); he then assumed responsibility for the major Wagner operas in Munich. Moreover, he was invited to conduct concerts with the Berlin PO during the 1894–5 season, and thereafter broadened his conducting engagements to various European countries, including Russia. Meanwhile he was steadily composing tone poems during this period: *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote* and *Ein Heldenleben* were all written by 1898, when he signed a contract as conductor with the Berlin Hofoper. These post-*Guntram* tone poems reveal a composer capable of making poetic content and formal design coalesce with great brilliance.

3. THE OPERA COMPOSER, 1898–1916. Independent of Ritter, Bülow, his father and, most importantly, Munich, Strauss confidently left for Berlin with his wife and their one-year-old son Franz. The busy capital of the German empire offered an ideal cultural atmosphere in which the composer could explore new artistic directions. His early tone poems, such as *Don Juan* and *Tod und Verklärung*, were already firmly part of the German repertory, he was in constant demand as a guest conductor, and his appointment as conductor at the Hofoper was one of the most prestigious in the country. In his first season alone he conducted 25 operas in over 71 performances, including an ambitious *Ring* cycle. But his acknowledged excellence as an opera conductor was not yet matched by any comparable achievement as a composer in that genre. Stung by the failure of *Guntram*, he threw himself into a second stage project, a satirical one-act *Singgedicht* to pour scorn on a Munich that had rejected the earlier work.

Around the time he was composing this second opera, *Feuersnot* (1900–01), Strauss began working on behalf of composers' rights, and in 1903 he helped establish the first society protecting the copyrights of German composers (the Genossenschaft Deutscher Tonsetzer), which became a model for future societies. His extensive professional activity beyond his Berlin opera duties is difficult to fathom. In 1901 he was elected president of the Allgemeiner Deutscher Musikverein, and he took over the conducting of the Berliner Tonkünstlerverein, which toured Europe. Both posts allowed him to champion the music of his contemporaries, including Mahler, and his work as editor of the book series *Die Musik* gave him yet another platform for furthering the music of his day. By now all-Strauss concerts were becoming increasingly popular; the first was in Vienna in 1901, and two years later a major Strauss festival took place in London (June 1903). Months after that a Heidelberg Strauss festival was capped by the presentation of an honorary doctorate, celebrated by the first performance of *Taillefer* (1903), a large-scale work for soloists, chorus and orchestra.

During an earlier trip to England (May 1902) Strauss had begun work on the *Symphonia domestica*, which was finished the next year shortly before his first North American tour (1904) that included stops in New York, Boston, Pittsburgh, Cleveland and Chicago. He conducted the première at Carnegie Hall, and there were also lieder recitals featuring him and his wife. All the while he was working on a piece that would establish him as the leading German opera composer of his time. With the colourful, chromatic *Salome* he found a new, modernist voice for the stage, one that resonated throughout a Europe preoccupied with the image of the sensual femme fatale. Within a year of its 1905 Dresden première, this *succès de scandale* had been performed in six German cities as well as Graz, Prague and Milan, and its fame quickly spread throughout Europe and the USA.

Given Strauss's busy conducting schedule, the summer offered him the only time for serious, extended creative work, and he regularly spent his summers between 1890 and 1908 composing at the cool mountain villa of Pauline's parents in Marquarstein, Bavaria. *Salome* royalties augmented his income considerably and helped pay for his own villa in Garmisch, where he composed from *Elektra* onwards. This next opera marked the beginning of his artistic association with Hugo von Hofmannsthal, whom he had first met in Berlin in 1899. Having seen



2. Richard Strauss with his wife, the soprano Pauline de Ahna, and their son Franz

Reinhardt's riveting production of Hofmannsthal's *Elektra* in the autumn of 1905, Strauss was convinced the play would make a compelling opera. Not entirely sure he should compose consecutive tragedies, he nonetheless gave in to Hofmannsthal's pleading and vigorously began composing *Elektra* in the summer of 1906. As he had with Oscar Wilde's *Salome*, he set the play to music, which was finished in 1908 and given its première in 1909 as part of a Strauss opera festival in Dresden (fig.3). That year his Berlin duties were augmented when he succeeded Weingartner as conductor of the Berlin court orchestra.

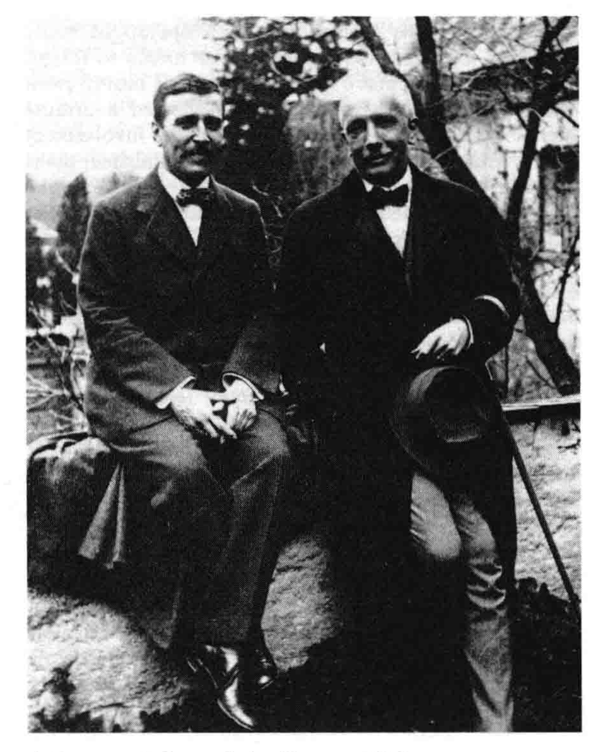
Elektra failed to outshine her flashier sister, but confirmed Strauss's pre-eminence among German opera composers. By the time the piece was performed, he was already working on his first real collaboration with Hofmannsthal, which soon exceeded his other operas in popularity: *Der Rosenkavalier* (1909–10). Its 1911 première, again in Dresden under Ernst Schuch, would prove to be his greatest operatic success. Within days there were performances in other major German cities, Vienna saw the work within three months, and in 1913 it was staged in London and New York. Once more Strauss was already on to his next operatic project, convinced that it should mark a return to tragedy. A dutiful Hofmannsthal supplied him with a scenario for *Der steinere Herz*, a sketch that would ultimately find its way into *Die Frau ohne Schatten* (1914–17). But the poet remained preoccupied with the stylized world of the 17th and 18th centuries, especially the work of Molière, which had partly inspired the *Rosenkavalier* libretto. The immediate result was *Ariadne auf Naxos* (1911–12), a theatrical hybrid combining spoken theatre – a German adaptation of Molière's *Le bourgeois gentilhomme* (*Der Bürger als Edelmann*) with incidental music – and opera. The work, first performed in Stuttgart in 1912, fell short of critical acclaim and was revised to greater success, four years later, when Strauss and Hofmannsthal replaced the play with a lively operatic prologue.

The *Ariadne* project proved to be far more time-consuming than either collaborator had imagined; they had thought of it as a stepping-stone to their next major work, *Die Frau ohne Schatten*. Strauss described this as his 'last Romantic opera' and rightly so. Conceived in peacetime, composed during World War I and first performed after the Treaty of Versailles, the grandiose, metaphysical *Frau ohne Schatten* stands as a magnificent epitaph to late Romantic music. Hofmannsthal entered military service during the European conflict, and work on the opera was often interrupted, much to Strauss's annoyance. After the war, in 1919, the composer left Berlin to become co-director, with Franz Schalk, of the newly renamed Vienna Staatsoper. His appointment was marked by the première of *Die Frau ohne Schatten*; its unenthusiastic reception, in the wake of military defeat, may well have reflected a society's fatigue with the pre-war era.

4. World War I, Vienna and the Weimar era. Hofmannsthal savoured the geographical distance between himself and his collaborator, and thus had misgivings about Strauss's move to the Austrian capital after World War I. Many Viennese journalists feared the composer might exploit his new position for the performance of his own stage works; moreover, his extensive periods away from Vienna caused friction between him and Schalk. But Strauss enjoyed Viennese musical life. He



3. Scene from Strauss's 'Elektra', Hofoper, Dresden, 1909, with Ernestine Schumann-Heink as Clytemnestra (centre) and Annie Krull in the title role (right): drawing by W. Gause from the 'Illustrirte Zeitung' [Leipzig] (1909)



4. Hugo von Hofmannsthal and Strauss, c1915

attracted some of Europe's finest singers, reinvigorated the opera repertory with fresh productions of Mozart, and conducted new works by Pfitzner, Schreker, Zemlinsky, Weingartner and others. His love for Mozart reinforced his resolve to help establish an annual music festival in Salzburg, and with the help of Reinhardt, Schalk, Alfred Roller and Hofmannsthal this annual summer event was launched in 1920.

Shortly after arriving in Vienna he began work on his two-act ballet *Schlagobers*, which had its première in the spring of 1924, a period of hyperinflation and therefore not a felicitous moment for dancing pralines and pastries. And while the facile image of a successful composer out of touch with his time has proved irresistible for some commentators, it presents an erroneous view of a musician acutely aware of the business and politics of contemporary culture. Strauss was convinced that his next opera should leave behind post-Wagnerian metaphysics and move towards modern domestic comedy. Hofmannsthal was aghast, and the composer went his own way, writing the text for *Intermezzo* (first performance, 4 November 1924) himself. This fairly successful autobiographical marital comedy, informed by contemporary cinematic techniques, would influence later *Zeitopern* by Hindemith, Krenek and Schoenberg.

The year of the *Intermezzo* première began happily enough, with the marriage of his son Franz to Alice von Grab, daughter of a wealthy Viennese industrialist with strong musical connections; the fact that she was Jewish was to create unforeseen problems only a decade later. The 60-year-old composer was also regaled that summer with a host of *Strauss-Tage* in Germany and throughout Europe, but his working relationship with Schalk had deteriorated seriously. Schalk resented having to undertake the day-to-day work of directing the opera house while Strauss seemed to bask in the international spotlight, and Schalk's daily involvement with operations easily gave him the upper hand. Strauss was forced to resign, and the world première of *Intermezzo* was moved from Vienna to Dresden, which had not hosted a Strauss première since *Rosenkavalier*. Yet Strauss's involvement with Viennese musical life was hardly diminished; plans to build his winter home along the eastern edge of the Belvedere continued, in 1924, on schedule. Though the mansion was built at his own expense, he received the property (on loan for 60 years) from the city of Vienna in exchange for, among other things, the *Rosenkavalier* autograph score. By now he could finance his composing with freelance conducting and with royalties from published compositions. During the concert season, when he was not touring, he and his family lived in Vienna; summer months were spent in Garmisch.

The Schalk episode notwithstanding, Strauss's love for Vienna remained steadfast, and he continued there as a guest opera conductor. He also composed two left-hand piano works (*Parergon zur Symphonia Domestica*, 1925, and *Panathenäenzug*, 1927) for the Viennese pianist Paul Wittgenstein, a work for male choir (*Die Tageszeiten*, 1928) dedicated to the Vienna Schubertbund and a work entitled *Austria* (1929) for male choir and orchestra, as well as arranging Mozart's *Idomeneo* for the Vienna Staatsoper in 1930. But his main preoccupation after *Intermezzo* was *Die ägyptische Helena* (1923–7), the last completed collaboration with Hofmannsthal. Strauss, who never forgot the *Guntram* débâcle, felt insecure as



5. Richard Strauss: drawing by Hugo Bottinger, pen and ink, 1916

librettist, and had looked forward to a renewed collaboration with Hofmannsthal, the first since World War I. *Die ägyptische Helena* had its première in Dresden under Fritz Busch in 1928, but though Hofmannsthal claimed it as his favourite of their works, it failed to gain a foothold in the repertory. Their next project, *Arabella* (1929–32), came far closer to the realm of operetta and is Strauss's best loved stage work of the 1930s. On 15 July 1929, shortly after putting the final touches to the text of the first act, Hofmannsthal suffered a fatal stroke, leaving acts 2 and 3 complete but in far from final form. Strauss was too distraught to attend the funeral, but sent a moving condolence letter to the widow: 'This genius, this great poet, this sensitive collaborator, this kind friend, this unique talent! No musician ever found such a helper and supporter. No one will ever replace him for me or the world of music!'

5. THE LATE STRAUSS, 1930–49. Though the 1930s was Strauss's most prolific decade as an opera composer, this was also a time of personal, professional and political crisis. It began with him bereft of his collaborator, and work on *Arabella*, not surprisingly, progressed slowly; the score was not completed until the autumn of 1932. By then he had already met someone he believed a worthy successor: Stefan Zweig, the Austrian novelist and biographer. However, events surrounding the *Arabella* première (1933) signalled grim political realities that would ultimately force Zweig out of the picture. Hitler had become German chancellor, and Busch, the opera's co-dedicatee, who had been chosen to conduct the première, was forced out of his Dresden post; the opera was

conducted instead by Clemens Krauss. During the late 1920s Strauss's negative feelings regarding the National Socialists were known only to his close friends and colleagues, and later he could not imagine, despite their political success, that they would impede his career, especially given the fact that in the autumn of 1933 he was appointed president of the Reichsmusikkammer. By the late 1920s and early 30s, artists of various political viewpoints had become disillusioned with the Weimar government's ineptitude in cultural affairs, and in 1933–4, before the realities of Kristallnacht, it is not difficult to conceive how some, including Strauss, could have thought the Reichsmusikkammer might improve musical life. One positive consequence of Strauss's influence came early in his post as president, when he was finally able to secure full copyright protection for all German composers – something he had not achieved during the Weimar period.

It has always been difficult to gain a clear understanding of Strauss during this period; our picture of him has been obscured either by uncritical rationalizing and omission on the one hand or by simplistic accusation on the other. He was surely no political hero during the period of National Socialism, but neither was he a Nazi sympathizer or anti-Semite. He was a composer who, until 1933, had always been able to put his personal and professional life above politics. The Toscanini episode serves as an unfortunate case in point. Shortly after the deaths, in 1930, of Cosima and Siegfried Wagner, Strauss tried to repair decades of bad feelings between himself and Bayreuth. By replacing Toscanini, who had resigned in protest from the Wagner festival in 1933, Strauss saw an opportunity to make a gesture of goodwill towards the Wagner family, yet in doing so he clearly chose to ignore the fact that this played right into the hands of the National Socialists, who were eagerly seeking international legitimacy. Indeed, the more he tried to ignore political events around him, the more politics seemed to invade his world, a world he felt to be removed from the rules of the regime: refusing to call Hitler 'der Führer', for instance, was not so much an act of civil disobedience as an expression of artistic ego.

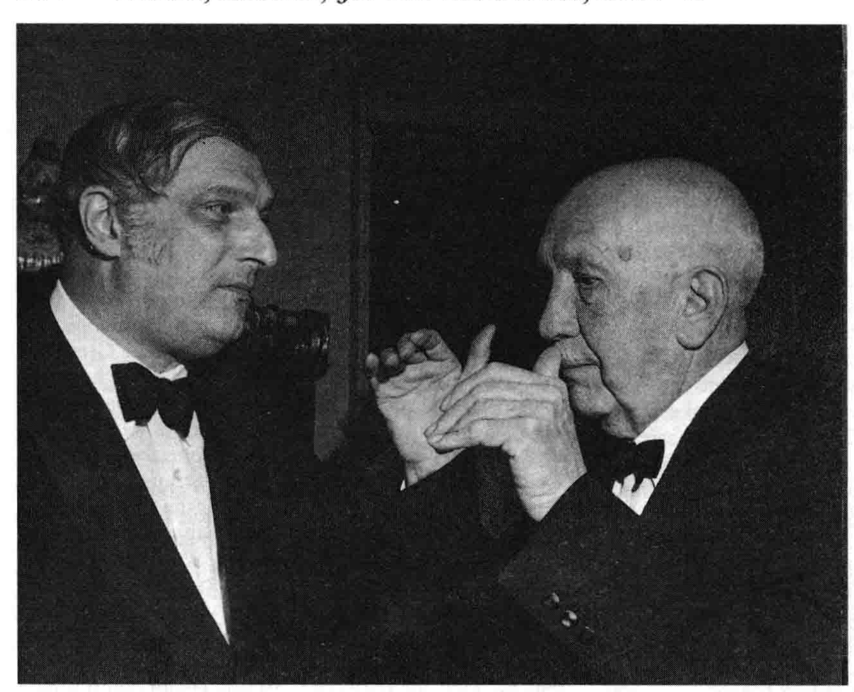
During the early 1930s he focussed his attention on composing Zweig's libretto *Die schweigsame Frau*, but as he neared completion and began thinking about future projects, he refused to accept that a Jew could no longer be his collaborator. The composer's reaction to Nazi anti-Semitism is revealing, for he dwelt not so much on its global evil but on how it affected his career. An impassioned letter to Zweig that insulted the Nazi regime was intercepted by the Gestapo, and as a result of this naive gesture Strauss was forced to resign the official post he had held for nearly two years. *Die schweigsame Frau*, first performed in Dresden under Karl Böhm in 1935, was banned after four performances. But Strauss did not sever his relationship with the Reich, and in various ways – by conducting his *Olympische Hymne* in 1936, composing the *Japanische Festmusik* in 1940 and cultivating relationships with specific Nazi officials – he tried to stay in the good graces of the government. Without such influence in high places, the potential for the persecution of his Jewish daughter-in-law and grandsons (officially classified as 'grade-one half-breeds') was indeed great. Their protection became an increasing obsession for the composer after the *Schweigsame Frau* scandal.

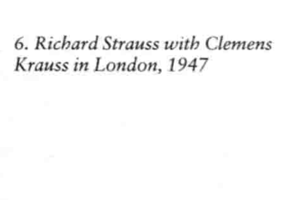
It was now clear to him that he needed to look for another librettist; Zweig had suggested, among others, his friend Joseph Gregor, a Viennese theatre historian who fancied himself a librettist. Gregor was not a Hofmannsthal, nor even a Zweig, but he was all Strauss had during a time when, in his 70s, he preferred composing opera to searching for yet another collaborator. Zweig, moreover, promised to help Gregor behind the scenes, and Strauss reluctantly agreed to take him on. The Strauss–Gregor collaboration was a unique working relationship, where the composer assumed almost total artistic control. Having learnt much from Hofmannsthal, he could be blunt and outright insulting to Gregor in order to achieve the required results: sometimes he would rewrite passages of text himself, and he never hesitated to seek outside advice, principally that of Krauss, who worked with him on his final opera, *Capriccio*.

Gregor, who wrote three texts for Strauss, ranks next to Hofmannsthal in libretto output for the composer. The first Gregor opera was based on a subject suggested by Zweig: the end of the Thirty Years War in 1648. This pacifist work, *Friedenstag*, though completed in 1936, was not performed until 1938, by which time Germany was preparing for world war; once the war had started, performances were curtailed. Shortly after finishing the final sketches for the opera, Strauss began composing a cello concerto, his first foray into this genre since the horn concerto of 1883; he never completed it. The subtitle to the planned work reflects his feelings in the wake of the *Schweigsame Frau* affair: 'Struggle of the artistic spirit [solo cello] against pseudo-heroism, resignation and melancholy [orchestra]'. In the same sketchbook, drafts for two pieces ultimately not included in the *Drei Männerchöre* (1935) also suggest his despair and frustation with the Nazi regime. In both instances we see him as an artist internalizing social forces.

The one-act *Friedenstag* was planned to form a double bill with *Daphne* (1936–7), Gregor's only original libretto. This 'bucolic tragedy' was the ninth and last Strauss opera to have its première in Dresden and was dedicated to Böhm, who conducted. But the two operas went their separate ways, and *Daphne*, with its stirring transformation scene at the end, became one of Strauss's best-known late operas. Strauss now felt his tragic vein depleted, and he was reminded of a mythological comedy that Hofmannsthal had sketched shortly before the collaboration on *Die ägyptische Helena*. He asked Gregor to forge a 'cheerful mythology' from this fragment, but the result was a work far more serious than originally intended. Indeed, these were hardly cheerful times. During work on the new opera, *Die Liebe der Danae* (1938–40), Strauss's daughter-in-law was placed under house arrest in Garmisch, and Strauss appealed to Heinz Tietjen, the Berlin Intendant, who had high political connections, to help ensure her and his grandsons' safety.

Danae was scheduled for a 1944 première in Salzburg, but cancelled after a dress rehearsal by an order from Goebbels to close all theatres in preparation for total war. In the meantime Strauss composed his final opera, *Capriccio* (1940–41), which had its première in Munich in 1942. By then he and his extended family had been allowed to move back to their Vienna house; Alice and her children were under the unofficial protection of the Viennese Gauleiter Baldur von Schirach. But Vienna proved increasingly unsafe, and Richard and Pauline





6. Richard Strauss with Clemens Krauss in London, 1947

returned to Garmisch in June 1943, leaving Franz, his wife and their children behind. The composer and his wife returned a year later for a festive week of music celebrating Strauss's 80th birthday, 'unofficially' celebrated in the former Austrian capital where, months earlier, the Gestapo had abducted the composer's son and daughter-in-law from their Vienna residence, imprisoning them for two nights. Fame and humiliation became increasingly sharp juxtapositions for Strauss as the war progressed. In 1944, the most that he could hope was for a safe return to Garmisch, where his daughter-in-law was now under house arrest, as she was to remain until the end of the war. He withdrew increasingly from society, re-reading, among other things, the writings of Wagner and the works of Goethe. The destruction of Goethe's house in Weimar, and of the opera houses of Dresden, Munich and Vienna – monuments of his Europe – brought him to utter despair; his *Metamorphosen* (1945) is a moving testament to his resignation. Throughout his career he spoke of 'liberation through work', and his late compositional activity, as well as the writings of various artistic manifestos – plans for rebuilding post-war German cultural life – brought him out of depression from time to time.

Allied forces arrived in Garmisch in late April 1945, and Strauss's villa was declared 'off limits' by musically sympathetic military officers who had visited him. One of them was the American oboist John de Lancie, who inspired the Oboe Concerto of 1945. With food and fuel shortages, the coming winter looked grim for the elderly composer and his wife. Moreover, there was no stabilized currency, and Strauss's accounts and future royalties had been frozen. Forced to leave their family behind, they went to Switzerland in October 1945, staying in a hotel in Baden, near Zürich, where they were befriended by the Swiss music critic and the composer's future biographer Willi Schuh. The sale of sketchbooks and manuscripts provided loans and some income; nonetheless, Strauss's health declined steadily. In October 1947 a three-week trip to London, his last foreign tour, offered both hard currency and, more important, a transfusion of sorts for the ailing composer (fig.6). He heard excerpts from his operas, tone poems and a complete performance of *Elektra* for the BBC, and conducted *Don Juan*, the *Burleske*, waltzes from *Der Rosenkavalier* and the *Symphonia domestica*.

Shortly after his return to Switzerland he completed the *Duett-Concertino* (1947) for clarinet, bassoon and strings; he was also in the midst of extensive sketching for a chamber opera, *Des Esels Schatten*, though this was never finished. His main compositional efforts during his final years were four orchestral songs (*Im Abendrot*, *Frühling*, *Beim Schlafengehen* and *September*) completed between May and September 1948. He had also orchestrated his song *Ruhe meine Seele* in June of that year – the month he was cleared by a de-Nazification tribunal in Munich. In December he underwent bladder surgery and was in hospital for many weeks. His health rapidly worsened. He returned to Garmisch from Switzerland in May 1949, and on 10 June he conducted in public for the last time: the end of Act 2 of *Der Rosenkavalier* at the Prinzregententheater in Munich. He suffered a heart attack on 15 August and died of kidney failure shortly after 2 p.m. on 8 September. The final trio of *Der Rosenkavalier* was conducted by Georg Solti at a memorial service at the Ostfriedhof in Munich. Strauss's wife died eight months later.

6. THE COMPOSER. Strauss's compositional career was as long as it was prolific, beginning when he was six and not ending until months before his death at the age of 85. When not composing, his favourite pastime was reading or, especially when on tour, playing the South German card game Skat. He always kept his cards close to his chest, for he was a man of puzzling contradictions: aloof and phlegmatic in life, extroverted and sanguine in art. Averse to the Romantic posture of the artist set apart

from worldly life, he cultivated the image of a composer who treated composition as everyday work, as a way of earning a living. But however true this may have been on one level, it was no less a pose, a persona so real to others that he could disappear behind it and gain the seclusion necessary for creative work. In short, no-one was more aware of the disjunction between man and artist than Strauss himself, who revelled in conducting his most expressive musical passages with minimal body gestures and a face devoid of emotion.

At some level, he recognised the inability of contemporary art to maintain any unified mode of expression, and from *Der Rosenkavalier* onwards he relished creating moments of grandeur only to undercut them, sometimes in the most jarring fashion. Unlike his contemporary Mahler or the younger Schoenberg, who both held to the 19th-century notion of music as a transcendental, metaphysical phenomenon, Strauss faced the problem of modernity straight on, and he did it in a typically dialectical way, using a Wagnerian musical language to discredit a metaphysical philosophy that gave us that very language. Music, he concluded, could be nothing more than music. His attraction to Nietzsche stemmed from a desire to debunk the Schopenhauerian notion of the 'denial of the Will' through music; Nietzsche provided the necessary apparatus for his joyful agnosticism.

In an essay written shortly before his death, Strauss lamented the fact that this aspect of modernity – the recognition of an unbreachable gap between the individual and the collective (Adorno's subject-object dichotomy) – went unnoticed in his works. Implicit in this remark was his realization that for a younger generation of composers a new view of modernism had emerged: one that emphasized technical progress, whereby musical style was viewed as evolving necessarily towards atonality. This Schoenbergian ideology, with its firm German-Romantic roots, was alien to Strauss, who recognised a profound disunity in modern life and saw no reason for music to be any different. He treated musical style in an ahistorical, often critical fashion, which prefigures trends of the late 20th century. Adorno and his followers preached the 'aesthetic immorality' of continuing to compose tonal music, which meant that Strauss, deemed guilty of musical faults, was the more easily condemned also for political ones.

Music historians often look for inner unity in a composer's output, and in the broader connections between that output and the age. The extensive Straussian repertory, however, which shows a composer equally at ease in the concert hall, recital hall, ballet, cinema and opera house, is resistant to cultural biographers in this regard, especially to those clinging to notions of music as an autonomous, transcendent art. Strauss once suggested that his body of work was one 'bridged by contrasts', and indeed there are hardly two temporally adjacent works that continue in the same mode, tragic or comic. *Ein Heldenleben* is preceded by the anti-heroic *Don Quixote*; the hyper-symbolic *Die Frau ohne Schatten* is followed by the light domestic comedy *Intermezzo*. But in exploring these contrasts one finds intriguing connections: the two tone poems probe and criticize heroism in its various guises, and the two operas explore domestic relationships on metaphysical as well as mundane levels. If there is an important consistency in Strauss's oeuvre, it is in the desire to suggest the profundities and ambiguities in everyday life, even in the apparently banal. The sublime final trio of *Der Rosenkavalier* is, after all, based on a trivial waltz tune heard earlier in the opera.

Contrasts notwithstanding, there is a coherent shape to Strauss's compositional output, which begins with a focus on instrumental music: solo piano and chamber music at first, then orchestral music by the 1880s. At the turn of the century, after an intense exploration of the tone poem, Strauss moves on to the stage, and opera remains his principal preoccupation over the remaining decades. But after *Capriccio* (1940–41), the elderly Strauss bade farewell to the theatre and returned to the genres of his youth, such as the wind serenade and the concerto. There were also, of course, the abundant lieder interwoven throughout his career, from the naive youthful pieces to the exalted last orchestral songs. The earthbound composer wrote music that could soar, especially when catalysed by compelling textual or visual images, for he was a literary or pictorial composer in the sense that he required extra-musical images to charge his imagination or challenge his intellect to creativity.

7. Instrumental works. Strauss's early period of composition, roughly from 1870 to the mid-1880s may be divided at the year 1880. The instrumental works from the 1870s, many of which remain unpublished, are mostly small-scale: pieces for solo piano, contrapuntal studies, chamber music. These works, which take us from Strauss's early childhood to his mid-teen years, are remarkably skilful, but reveal more the influence of his arch-conservative father than any artistic originality. The First Symphony (1880) was a major step forward and evinces a rapidly increasing interest in composing orchestral music; a less interesting piece from that year was the String Quartet in A. The two works stood at the end of Strauss's studies with Meyer, whose approach to counterpoint and form was rudimentary and straightforward. Nevertheless, Meyer had given Strauss a strong orthodox foundation, albeit one with which the young composer became increasingly dissatisfied. He did not produce another symphony for four years; meanwhile he composed two piano works: the op.5 Sonata and the *Klavierstücke* op.3. Beyond the obvious references to Beethoven's Fifth Symphony in the first movement of op.5, these works, both from 1881, betray a clear homage to the early Romantic generation, especially Mendelssohn. In the same year Strauss produced his major success to date, the Serenade op.7. On hearing this work Bülow, unimpressed with the piano works, was finally convinced that the 17-year-old was far more than a mere talent.

Strauss's early works featuring a solo instrument were nearly always written with a friend or family member in mind: the op.8 Violin Concerto (1880–82) for Benno Walter, the op.6 Cello Sonata (1883) for Hans Wilhan, a friend and principal cellist of the Munich court orchestra, the Horn Concerto op.11, of course, for his father. This last piece occupies a solid position in the horn repertory and also exhibits a loosening of Meyer's firm formal grip, for, as opposed to what happens in the Violin Concerto, the three movements proceed without interruption. A year later Strauss reverted to a formal clarity reminiscent of his First Symphony with the composition of his Second, though the latter work shows a significant advance in harmonic richness, orchestration and counterpoint. 1884 also saw the wonderfully atmospheric *Stimmungsbilder*

as well as another work for woodwind: the Suite in B♭, commissioned by Bülow.

Around this time began the 'Brahmsschwärmerei': an obvious fruit is the Piano Quartet in C minor, strongly influenced by Brahms's piano quartets in C minor and G minor. The end of this Brahmsian episode, as well as what is usually defined as Strauss's early period, is marked by the *Burleske* in D minor for piano and orchestra. Written for Bülow, who deemed the work unplayable, it was eventually dedicated to Eugène d'Albert, who gave the first performance in 1886. In this piece we first witness Strauss the fledgling modernist, for it is one of the earliest pieces to use the historical canon as a source for parody. Fully aware of the Brahms-Wagner polemic, Strauss delights in burlesquing both Brahms (the D minor and B♭ major piano concertos) and Wagner (*Tristan* and *Die Walküre*) in remarkable juxtapositions. He was developing artistically with great rapidity, and confessed to feeling 'trapped' in a steadily escalating antithesis between poetic content and formal structure. *Aus Italien* (1886) he described as a 'first step toward independence', even though, unlike the tone poems to follow, it is divided into four discrete movements. The first, 'Auf der Campagna', is the closest to Liszt in construction; the second, 'Im Roms Ruinen', shows the clearest affinity to Brahms; and the third, 'Am Strande von Sorrent', represents Strauss's first serious attempt at musical pictorialism. The controversial fourth movement, 'Neapolisches Volksleben', was based, according to Strauss, on a Neapolitan folktune that turned out to be none other than the 1880 popular tune *Funiculì, funiculà*, which commemorated the construction of the funicular on Vesuvius.

Macbeth (1888), which he described as 'a completely new path', was not found without detours. Indeed, the piece went through more revisions than any of his other symphonic works, and these revisions, concerned primarily with the development and recapitulation, suggest how seriously he was still struggling with the conflict between narrative content and musical structure. New path or not, *Macbeth* failed to find a firm place in the concert repertory, because it lacked the thematic cogency and convincing pacing of musical events so evident in the two subsequent works. And despite revisions to the orchestration, in an attempt to restrain inner voices and highlight principal themes, *Macbeth* still falls short of *Don Juan* and *Tod und Verklärung* in sonic clarity.

By now Strauss was composing with unprecedented speed: *Macbeth* was completed in January–February 1888, followed by *Don Juan* only eight months later. But the public first heard *Don Juan* in the autumn of 1889; the première of *Macbeth* followed a year later. So it was *Don Juan*, not *Macbeth*, that firmly established Strauss as the brash, young German modernist. In *Macbeth* Strauss struggled with the demands of sonata form and the requirements of the story, while in *Don Juan* – which elegantly merges rondo and sonata principles – narrative and structural strategies came into effortless union. This second tone poem, with its provocative subject matter, dazzling orchestration, sharply etched themes, novel structure and taut pacing, earned Strauss his international reputation as a symphonic composer. Here too he found his voice as a tone poet, the music being flagrantly pictorial, humorous and altogether irreverent. The aesthetics of Wagner and Liszt may have inspired him to embrace the extra-musical, but he refused to carry their torch for music as a sacred entity; the libertine Don (and Strauss with him) simply thumbs his nose at the world.

Cosima Wagner, Strauss admirer and self-proclaimed custodian of her late husband's ideals, sharply criticized both the subject matter of *Don Juan* and its explicit expression. Counselling Strauss against superficial elements and evocative themes, Cosima urged him to seek 'eternal motives' that could be perceived at manifold levels and in various manifestations. Strauss's response was polite: 'I think I have understood [you] correctly, and I look forward to producing evidence next time we meet, in the form of my third symphonic work [*Tod und Verklärung*] … that I have perhaps already made a significant advance, even in choice of subject'. The subject is indeed more elevated, but it is doubtful whether Cosima's advice affected his artistic views in any serious way. The most metaphysical of his tone poems, *Tod und Verklärung* (1888–9) is based not on a literary text but on a narrative of the composer's own conception: a dying artist, obsessed by an artistic Ideal, is transfigured at death to recognize his Ideal in eternity. A poem by Ritter published in the score postdates the composition, though the musical theme for the Ideal may have been inspired by one from Ritter's symphonic waltz *Olafs Hochzeitsreigen*. In *Tod und Verklärung* death is less the issue than transfiguration, a lifelong fascination for Strauss (with its abundant musical possibilities), one that manifests itself from *Rosenkavalier* through to *Metamorphosen*.

The musical subdivisions of *Tod und Verklärung* are clear, though their relationship to its modified sonata form is less so. The work has a quiet, syncopated introduction ('breathing irregularly'), then an agitated exposition ('racked by terrible pain'), followed by an episodic developmental space: dreams of childhood, youthful passions. What follows is the principal theme of the work, that of the artistic Ideal. The restatement of this lofty melody in the extended coda is what Strauss termed the 'point of culmination', and it is indeed one of the most exquisite moments in all his symphonic works: even his arch-conservative father was moved. *Tod und Verklärung* ends the feverish tone-poem activity of the late 1880s, and Strauss was not to compose another major symphonic work for six years, during which time he was preoccupied with composing his first opera, *Guntram*. Its failure, after a string of successes, taught him much. Consciously or not, he realized the need to explore further the problem of narrative in a purely symphonic medium.

Most of the tone poems after this six-year hiatus are significantly longer (*Ein Heldenleben* is nearly three times the length of *Don Juan*), and the size of the orchestra increases as well (fig.7), as does the composer's pleasure in graphic depiction. But Strauss had not entirely got opera out of his system. Shortly after the *Guntram* première he decided to compose a one-act opera *Till Eulenspiegel bei den Schildbürgern*, though he never got beyond an incomplete text draft. Why he scrapped the opera for a tone poem is not clear, but judging from his programme notes, the symphonic work is based on a different scenario: 'Once upon a time there was a knavish fool named Till Eulenspiegel. He was a wicked goblin up to new tricks'. Till rides on horseback through the market, mocks religion (disguised as a cleric), flirts with women, engages in academic double talk with his philistine audience, and by the end finds himself on the scaffold, soon to be hanged. Strauss did not call *Till* a tone poem



7. *Opening of 'Ein Heldenleben', from the autograph fair copy, begun 2 August 1898*

but rather a 'Rondeau Form for Large Orchestra'. Richard Specht suggested this might well have been the first prank, given that the only connection with the old French *forme fixe* is in the spelling. Strauss later described the structure as being an 'expansion of rondo form through poetic content', and cited Beethoven's Eighth Symphony as his model. Given the libertine qualities of young Till, as well as the episodic nature of the work, a rondo would seem quite appropriate. But, as in *Don Juan*, the form is hardly conventional: the sense of rondo is achieved mostly by the return of Till's two themes to articulate his various adventures. Completed in May 1895, the compact *Till Eulenspiegel* was introduced with great success six months later and remains Strauss's most often performed orchestral piece. That he had learnt much about orchestral detail and nuance during the six years since *Tod und Verklärung* is evinced by his brilliant use of the ratchet when Till rides through the market, or by the piercing D clarinet when he whistles in the face of death.

Strauss was so taken by the subject matter that he considered, yet again, composing a *Till* opera, but he ultimately turned his attention to *Also sprach Zarathustra*, the first concrete manifestation of his rejection of Schopenhauerian metaphysics. His interest in Nietzsche had blossomed as early as the end of the *Guntram* project, when the philosopher had helped affirm his agnosticism as well as his lifelong belief in the individual's power to change the world around him, controlling his destiny without promise of a hereafter. Strauss originally subtitled the work 'symphonic optimism in fin-de-siècle form, dedicated to the 20th century'. Later he substituted 'freely after Nietzsche', a description that aptly suggests his liberal treatment of the book's prologue and eight of its 80 subsections: 'Of the Backworldsmen', 'Of Great Yearning', 'Of Joys and Passions', 'Funeral Song', 'Of Science', 'The Convalescent', 'The Dance Song' and 'The Night Wanderer's Song'. If there is some paratextual thread connecting these, Strauss's letters and sketches offer few, if any, clues. Quite probably he chose those sections that appealed most to his musical imagination; many of them refer to song or dance. However, one idea unifies the work and plays a musical-structural role, that of conflict between nature (C major) and humanity (B major). The similar preoccupation in Mahler is hardly

coincidental, for Mahler set Zarathustra's 'Drunken Song of Midnight' in his Third Symphony in the same year, and was to revisit this conflict between finite humanity and infinite nature at greater length in *Das Lied von der Erde* (1908–9). But unlike Mahler, Strauss depicts a humanity not in search of eternity, but rather struggling to transcend religious superstition. *Also sprach Zarathustra* was first performed, to great acclaim, in 1896; by now a Strauss première had become an international event.

Though the earliest idea for *Don Quixote* occurred to Strauss within months of the *Zarathustra* première, he did not begin composing the new work in earnest until the spring of the following year. At the time he was also considering another tone poem, ultimately named *Ein Heldenleben*, for which *Don Quixote* would serve as a comic reverse side of the coin. It makes a return to the satirical world of *Till Eulenspiegel* and, once again, the subtitle suggests not so much genre as form or procedure: 'fantastic variations on a theme of knightly character for large orchestra'. The question of genre remains elusive, for the work – which features both cello and viola in solo roles – is a conglomeration of tone poem, theme and variations, and concerto. Strauss had already written a work for cello and orchestra, the *Romanze* of 1883, but a more obvious earlier precedent was Berlioz's *Harold en Italie*. *Don Quixote* features an introduction, ten variations and a coda, offering, respectively, a portrait of the anti-hero and his faithful Sancho Panza, their ten misadventures and the death of the Don. Once again Strauss chose selections from a major literary work, and, in the tradition of *Don Juan* and *Till Eulenspiegel*, *Don Quixote* proceeds episodically, though these episodes are now more self-contained: as each 'chapter' unfolds, so does a new variation. Moreover, this variation form incorporates nuances of the rondo principle found in the two preceding works. Indeed, what is varied is not so much themes as musical contexts, to make a musical analogy of the characters in their different incidents. The work had its first performance in March 1898. The reviews were mixed, more so than those of the other recent tone poems. Strauss had now reached a new level in his ability to create concrete sonic images through novel instrumental combinations and juxtapositions: bleating winds and brass to represent sheep, the wind machine for the aerial journey, snap pizzicatos to evoke the water-logged adventurers who have just fallen out of their 'enchanted boat'. Some critics accused Strauss of competing with Cervantes rather than interpreting him; others recognized an increasing aesthetic conflict in his music between technical industry and loftier inspiration, between Strauss the artisan and Strauss the artist. *Don Quixote* could have reawakened Cosima Wagner's original misgivings about *Don Juan*.

Strauss always considered *Don Quixote* and *Ein Heldenleben* as paired works, and suggested they be performed together; the first musical ideas for *Heldenleben* emerged while he was working on *Quixote*. This early *Heldenleben* sketch relates to the end of the piece and is labelled: 'longing for peace after the struggle with the world, refuge in solitude: the Idyll'. The parallel with *Quixote* is obvious. Cervantes offered Strauss the necessary material with which to explore the anti-hero, but for his hero Strauss looked to himself: his love for Pauline, his inner and outer struggles. The six sections of the work – the hero, his adversaries, his life's companion, his deeds of war, his works of peace, his withdrawal from the world – do not go beyond this fundamental idea. Some commentators have seen the work as comprising six continuous sections, but the general contours of sonata form seem more appropriate to Strauss's plan of expository material (hero, adversaries, beloved), developmental space (struggle) and recapitulation (rejecting war, seeking solace in domestic love).

Ein Heldenleben remains one of Strauss's most controversial works, mainly because its surface elements have been overemphasized. Various critics see the work as a flagrant instance of Strauss's artistic egotism, but a deeper interpretation reveals the issue of autobiography to be far more complex. *Ein Heldenleben* treats two important subjects familiar from earlier works: the Nietzschean struggle between the individual and his outer and inner worlds, and the profundity of domestic love. Essential to this latter preoccupation was his wife Pauline, for the almost dizzying recollection of themes from previous tone poems, opera and lieder concerns mostly love themes related to her as the hero's partner. This effect of culmination has a broader context as well, for *Ein Heldenleben* marks the end of Strauss's 19th-century tone poems and reflects a composer at the height of his creative powers. The première took place in March 1899.

At the threshold of a new century, Strauss had accepted a new post of unprecedented stature in Berlin, as conductor of the Hofoper. More important than the career change, he decided to dedicate himself to composing opera, though he made at least seven later endeavours in the symphonic realm, five of which never saw completion. In 1899 he briefly toyed with the idea of a tone poem to be called *Frühling*; early the next year he sketched a scenario for a symphonic *Künstlertragödie*. Shortly after completing *Salome* he planned *Vier Frauengestalten der National Gallery*, the intended subjects being Veronese's *Sleeping Girl*, Hogarth's *The Shrimp Girl*, Reynolds's *Heads of Angels* and Romney's portrait of Lady Hamilton. During the mid-1920s came a mooted *Trigon: Sinfonia zu drei Themen*. The fifth of these unrealized projects, *Die Donau* (1941–2), progressed the furthest: over 400 bars of short score survive. The two major symphonic works that were seen to completion, the *Symphonia domestica* (1902–3) and *Eine Alpensinfonie* (1911–15), have been somewhat overshadowed by the operas. And though neither is designated as tone poem in either title or subtitle, both draw on the tone poems' subject matter.

The *Symphonia domestica* inspired at first even more controversy than *Ein Heldenleben*: the composer's self-stylization as hero was distasteful enough, but to cast into the symphonic medium the quotidian world of family life was worse still. A principal focus of *Heldenleben*, however, was domestic love, which makes the autobiographical gesture of *Symphonia domestica* a logical extension. Originally titled *Mein Heim: ein sinfonisches Selbst- und Familienporträt*, the work was always referred to by Strauss as a symphony or symphonic poem, and there are indeed four sections that correspond loosely to symphonic movements: introduction (presentation of major characters and their themes), scherzando (child at play, his parents' happiness), cradle song and Adagio (child is put to bed, thereafter a parental love scene), and finale in the form of a double fugue (a new day begins with quarrelling and happy reconciliation).

Strauss insisted that no programme be published in connection with the first performance and on various occasions tried to distance himself from the work's detailed programmatic ideas, the most famous instance being a letter to Romain Rolland in which he declared that 'the programme is nothing but a pretext for the purely musical expression and development of my emotions, and not a simple *musical description* of concrete everyday musical facts'. He was probably placating Rolland, who was bewildered by a programme he felt diminished an otherwise beautiful work. But Strauss's original scenario and sketchbook annotations demonstrate that the *Symphonia domestica* is a novel celebration of the everyday, where Strauss sought to explore the pleasures and complexities of ordinary life. As he himself asked: 'What could be more serious than married life? Marriage is the most profound event in life and the spiritual joy of such a union is heightened by the arrival of a child. [Married] life naturally has its humour, which I also injected into this work in order to enliven it'. As with *Heldenleben*, the *Symphonia domestica* is not pure autobiography, but rather an idealized portrait of domestic love informed by personal experience. Pure autobiography would hardly have been as attractive, for during the genesis of *Domestica* his marriage was on shaky ground; for a while he and his wife were separated and even contemplated divorce. In a sense, then, the work was a gesture of reconciliation, a reaffirmation of a bond that had been threatened.

Strauss's last major symphonic work represents an extension of his preoccupation with Nietzsche during the 1890s, and indeed the earliest known sketches can be traced to about 1902. Mahler's death in 1911 reawakened his interest in the project, and in his diary he wrote:

> The death of this aspiring, idealistic, energetic artist [is] a grave loss ... Mahler, the Jew, could achieve elevation in Christianity. As an old man the hero Wagner returned to it under the influence of Schopenhauer. It is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity ... I shall call my alpine symphony: *Der Antichrist*, since it represents: moral purification through one's own strength, liberation through work, worship of eternal, magnificent nature.

This original choice of title was no doubt inspired by Nietzsche's 1888 essay *Der Antichrist*, which was published in 1895, the year before Strauss's *Also sprach Zarathustra*.

As in *Zarathustra*, Strauss does not portray the finite individual, jealous of eternal Nature, but rather one who celebrates, who is inspired to great deeds by his natural environment. In an unpublished diary entry (November 1915) on the *Alpensinfonie*, he stresses that both Judaism and Christianity – in short, metaphysics – are unhealthy and unproductive; they are incapable of embracing Nature as a primary, life-affirming source. Yet as Nietzschean as all this sounds, he did not in the event choose *Antichrist* as his model; instead, he turned to the alpine landscape that surrounded his home in Garmisch. The ascent and descent from an alpine mountain serve as a metaphor for the exaltation of nature. *Zarathustra* and the *Alpensinfonie* both begin at sunrise, and in the later work the composer specified 23 tableaux on a 24-hour journey: 'Night', 'Sunrise', 'Ascent', 'Entry into the Forest', 'Wandering by the Brook', 'By the Waterfall', 'Apparition', 'On the Flowering Meadows', 'On the Pastures', 'Through the Thicket and Briar', 'On the Glacier', 'Dangerous Moment', 'On the Summit', 'Vision', 'Mists Arrive', 'The Sun Gradually Darkens', 'Elegy', 'Calm before the Storm', 'Tempest and Storm', 'Descent', 'Sunset', 'Echo' and 'Night'. Despite its philosophical roots *Eine Alpensinfonie* is outwardly unphilosophical, proclaiming with startling beauty the glories of the natural world. It is unparallelled in Strauss's symphonic output both in terms of duration (50 minutes) and size (requiring over 140 players, including offstage brass). Critical reaction after the October 1915 première was mixed; some went as far as to describe it negatively as 'cinema music', a remarkable claim given that film was still a new medium.

It is significant that the *Alpensinfonie* is the achievement of a project that had begun around the turn of the century, for after *Salome* Strauss had lost interest in composing purely orchestral music. Beyond ballets, incidental music and some occasional works, such as the various fanfares, *Festliches Präludium* (1913) and *Japanische Festmusik* (1940), he composed very little instrumental music until the 1940s. In 1924 he was commissioned to write a concertante piece by the pianist Paul Wittgenstein, who had lost his right arm during the war. Shortly before he began work, Strauss's son suffered a severe illness, and the *Parergon zur Symphonia domestica* (1925) was dedicated to his recovery; it is based on Franz's theme from the *Symphonia domestica*. Of all the composers Wittgenstein commissioned, Strauss was the only one asked to write a second piece, and two years later he produced the *Panathenäenzug*. The subtitle, 'Symphonic Etude in the Form of a Passacaglia', refers to the repeated bass pattern above which are 18 continuous variations, framed by an introduction and finale. The neglect of both works, which explore a vast array of colours in both piano and orchestra, is partly due to the difficult technical challenges for the soloist.

In 1938 Strauss was asked to compose music for a documentary film on Munich, and though both music and film were completed the following year, the Nazi regime forbade the film's release. The musical material for the film score had been drawn from *Feuersnot*, a fitting idea since that opera had been set in Munich of old. Despite the ban, Strauss went ahead and published the music under the title *München: ein Gelegenheitswalzer* (1939); after Munich was bombed in the war the work was expanded with a new subtitle, *ein Gedächtniswalzer* (1945). By now Strauss had almost stopped composing, claiming that after *Capriccio* his career had come to a close; what followed were mere 'wrist exercises'. Yet among these exercises are some of his finest instrumental compositions, returning to the classic genres of his youth. His two late woodwind pieces, subtitled 'From the Workshop of an Invalid' (1943) and 'The Happy Workshop' (1944–5), exemplify opposing forces of resignation and hope, a dichotomy interwoven in so many works composed around the end of his life. The Second Horn Concerto (1942) and Oboe Concerto (1945) are very much part of the modern repertory, and the delightful *Duett-Concertino* (1947) for solo clarinet and bassoon with string orchestra has increased in popularity. But the most profound instrumental work from this late period is *Metamorphosen* (1945), subtitled 'a study for 23 strings'. There has been confusion regarding the genesis of this dark, brooding work, said by some to have been inspired by the destruction of Munich. Recent research has convincingly shown that the source was Goethe, more specifically his poem 'Niemand wird sich selber kennen'.

Rather than mourning the destruction of an opera house, *Metamorphosen* seeks to probe the cause of war itself, which stems from humanity's bestial nature. In short, Strauss inverts classic metamorphosis (where through self-knowledge the human subject becomes divine), realizing instead humanity's dangerous potential to indulge the basest animal instincts. In this context, the Beethoven 'Eroica' quotation towards the end is painfully ironic. It has even been referred to (by Alan Jefferson) as 'possibly the saddest piece of music ever written'.

8. Lieder and choral music. Strauss's career as a composer of lieder spans the later decades of the 19th century and the early decades of the 20th, a time when the lied underwent important transformation. His more than 200 songs reflect these changes, from the early lieder firmly in the German Romantic tradition to the later orchestral *Gesänge*, which show the influence of opera. Nonetheless, most were composed before the turn of the century, during which period separate phases may be distinguished. The youthful songs of the 1860s and 70s are grounded in an early 19th-century style, whether strophic or through-composed and ballad-like. These were written mainly for family soirées, and many were dedicated to the composer's aunt, Johanna Pschorr.

1885 marked a significant breakthrough for Strauss as a composer of lieder. During this first year of independence from his family he wrote his op.10 songs, works that reveal unprecedented musical maturity and include several mainstays of the recital repertory (e.g. *Zueignung*, *Allerseelen*). From now until 1891, when he became preoccupied with completing *Guntram*, he produced a lieder opus every year (opp.15, 17, 19, 21 and 22). The texts are all by lesser-known poets who flourished around the middle of the 19th century: Herrmann von Gilm, Adolf Friedrich von Schack and Felix Dahn. Strauss did not so much need poems of high literary quality as texts with striking expressive images or situations that could ignite his imagination. There was another vital catalyst as well: Pauline. Indeed, the three-year lull after 1891 was broken by the important op.27 (*Ruhe, meine Seele!*, *Cäcilie*, *Heimliche Aufforderung* and *Morgen!*), written in celebration of their marriage. Richard and Pauline performed lieder recitals all over the world, and their programming readily demonstrates that, unlike other composers, Strauss usually did not intend a particular opus to be performed as a unit.

The post-1891 lieder suggest a greater interest in contemporary poets, such as Karl Henckel, John Henry Mackay, Otto Julius Bierbaum and Richard Dehmel, and beyond the numerous love songs of the 1890s (*Traum durch die Dämmerung*, *Ich trage meine Minne*, *Ich liebe dich*) were songs of social criticism, such as *Der Arbeitsmann* and *Das Lied des Steinklöpfers*. Near the turn of the century Strauss's literary interests embraced earlier poets, including Rückert, Goethe and Heine, and he also composed some orchestral songs (generally labelled *Gesänge*) that adumbrate his interest in opera: the 14-minute *Notturno* (1899) could have been a model for any number of his future operatic monologues. More evidence for that connection is the fact that, shortly after his second opera, *Feuersnot* (1901), he seems to have lost interest in lieder composition, though Pauline's retirement from singing in 1906 no doubt contributed.

His return to the lied in 1918 brought him into a very different postwar world, where Romantic song had become something of an anachronism. Among his works from that year was a collection of songs very much in the cynical spirit of the time, *Die Krämerspiegel* (1918), which is the only legitimate song cycle he wrote, using biting, satirical texts by his contemporary Alfred Kerr, highly critical of the music-publishing industry. But during these postwar years he again became equally interested in the works of earlier poets. Shortly after *Krämerspiegel* he composed his op.67, which includes three songs of Ophelia and three from Goethe's *West-östlicher Divan*. All these, with their coloratura, reflect his experience as an opera composer, experience even more evident in the *Drei Hymnen* (1921) of Hölderlin for voice and orchestra.

Strauss occasionally orchestrated his piano lieder, generally writing arrangements for specific performances. In 1897 four songs were orchestrated for a concert with his wife in Brussels; a few years later three more were arranged for a performance in Berlin. Other singers (such as Elisabeth Schumann) inspired him to orchestrate; for her he arranged five songs in 1918, as well as the newly composed *Brentano Lieder* op.68. He continued to orchestrate songs off and on until 1948, when he arranged *Ruhe, meine Seele!* from his wedding songs. At that time he was also composing what was later to be called his *Vier letzte Lieder*; it has been suggested that the earlier song might well have been intended as part of this orchestral group, which sets poems by Hermann Hesse and Eichendorff. Whatever his original intention, these autumnal, luminescent late songs, which contemplate the meaning of death, are among Strauss's finest works in any genre.

His significant choral output remains the least-known part of his repertory, much of the neglect due either to the requirements of vast musical forces or, in the case of the *a cappella* music, extreme technical difficulty. The *Wanderers Sturmlied* (1884), on a text by Goethe, belongs in the category of large-scale works. Scored for six-part chorus and orchestra, it was inspired in part by Brahms's six-part *Gesang der Parzen*, a connection noted by Hanslick in a review of 1892, where he lauded aspects of the work but ultimately judged it inferior to its model. The work also reveals the importance of Wagner's growing influence during Strauss's 'Brahmschwärmerei', for the ending betrays distinct echoes of *Parsifal*. 13 years separate this work from his next choral undertaking, the *Zwei Gesänge* for mixed chorus *a cappella*, followed two years later by two sets of folksong-inspired men's choruses, the *Zwei* and *Drei Männerchöre*.

Strauss returned to the large-scale with *Taillefer* (1903). Scored for an orchestra of over 140 players, a mammoth chorus and soloists, this 15-minute work is only rarely heard, as is the *Bardengesang* for male voices and orchestra, composed only two years later. One of the most impressive of his *a cappella* pieces is the *Deutsche Motette* of 1913. Based on a Rückert text, this work, with its extended range and intricate chromatic part-writing, is one of his most difficult, and requires a professional ensemble of the highest skill. The bombastic *Olympische Hymne* (1934) is famous for its association with the 1936 games in Berlin, but around this time Strauss was composing his lesser known but far better *Drei Männerchöre* as a conscious antidote. These brief and rarely heard *a cappella* works, again to texts by Rückert, reject heroic bombast and address themes of peace and nature.

9. MUSIC FOR THE STAGE. Strauss considered his operas to be his major contribution to the 20th century, and from *Salome* to *Capriccio* he averaged a new opera every two to three years. The two operatic ventures that predate *Salome*, however, were less than successful. Encouraged by Ritter, he began sketching his own libretto for *Guntram* in late 1887, and the work, both its text and music, is unthinkable without the legacy of Wagner. But it is no mere copy of Wagner: Wagnerian literary and musical styles from various periods, from *Tannhäuser* to *Parsifal*, are often interlaced in critical fashion, and the work as a whole has a distinctly un-Wagnerian quality. Indeed the ending, where Guntram seeks redemption by abandoning his fraternal order and his art, can be read as an abandonment of Wagnerian metaphysics. That is certainly how Ritter interpreted it and, as a result, his intense friendship with Strauss was damaged irreparably. If the reception at the work's Weimar première in 1894 was lukewarm, the more important Munich première during the next season was an outright failure. Strauss was dismayed by the negative reaction of the musicians, the vehemence of the press and the duplicity of the Munich Hofoper management. This experience of the strong conservative elements in the Bavarian capital is central to an understanding of his later development, for it rekindled a dormant love-hate relationship with the city of his birth, a relationship that endured to the end. But the setback made him recognize that he was no librettist, see the danger of getting too near the Wagnerian shadow and realize the harshness of Munich's philistinism, which would serve as the subject for his next opera, *Feuersnot*.

This one-act work, too, is unthinkable without Wagner, especially in its clever and numerous tongue-in-cheek musical quotations; but now Strauss is engaged in the Eulenspiegel-like world of satire as he pokes fun at the citizens of medieval Munich, a setting owing much to *Die Meistersinger*. His librettist was Ernst von Wolzogen, a satirical playwright and later founder of the Berlin Überbrettl cabaret, who based his text on the Flemish legend *The Extinguished Fire of Audenaarde*, in which a young man is rejected and humiliated by the woman he tries to woo. The hero tells his woes to a magician, who extinguishes all fire in the town: only when the object of the young man's affection is herself humiliated can fire be restored. Strauss and Wolzogen moved the setting to Munich and the magician, not seen in the operatic version, became a thinly disguised Wagner, and the young man, his apprentice, an even more thinly disguised Strauss. 'When love is united with the magic of genius', Wolzogen remarked, 'even the most annoying philistine must see the light'. Seldom performed outside Germany, this fascinating work features waltzes parodied in a manner that foreshadows *Der Rosenkavalier*, and it requires a chorus of great technical skill, especially in the difficult children's parts. It had its première in Dresden on 21 November 1901 and, given the bizarre sexual content (much of it unstageable), had trouble with the censors from the very beginning.

Censorship and scandal were the norm for innovatory art at the turn of the century, and Strauss's next opera, *Salome*, with its unsettling blend of oriental exoticism and sexual depravity, would not disappoint. Lust, incest, decapitation and necrophilia joined with sinuous chromaticism and dazzling orchestration to create a work that provoked simultaneous fascination and revulsion. Strauss became interested in the Wilde play as early as 1902, and seeing Gertrude Eysoldt in Max Reinhardt's Berlin production a year later strengthened his resolve. Dissatisfied with a German versified version of the text, he decided to set the play directly, in Hedwig Lachmann's translation, making his own cuts and alterations (fig.8). Above all he was impressed by the text's contrasting images as well as its symmetry: Herod, Jochanaan, the Jews; Salome's three seduction songs with Herod's three persuasive speeches; Salome's ostinato 'Ich will den Kopf des Jochanaan!'; and, of course, her erotic Dance of the Seven Veils. Salome's disturbing final monologue, where she becomes increasingly detached from the outer world, is one of the great culminating scenes in opera. Strauss remarked that it was easy to say after the fact that Wilde's play was 'crying out for music': 'That [music] had to be discovered'.

In the autumn of 1905 Strauss once again saw Eysoldt in Berlin in a Reinhardt production, this time of Hugo von Hofmannsthal's *Elektra*, a Freudian interpretation of Sophocles' tragedy. He was rivetted by its use of gesture, the concentration of action and the steadily rising tension towards Electra's dance after her father's murder has been avenged. He was immediately struck by the musical possibilities and contacted Hofmannsthal for permission to use the text. Numerous parallels have been drawn between *Salome* and *Elektra*: both works feature a strong female protagonist consumed by an *idée fixe*, both culminate in dance and both heroines are finally undone by their neurotic fixations. Those similarities caused Strauss, who preferred contrasting adjacent operas, to hesitate momentarily, and it took a determined Hofmannsthal to keep him on course. If *Elektra* is performed less often than *Salome*, it is because it contains Strauss's most difficult soprano role. The singer is on stage for every scene save the first, and she must do constant battle with a tumultuous orchestra, which proudly displays an ardent young composer's skill in handling leitmotifs. The opera is arch-shaped, the keystone being the central confrontation between Electra and Clytemnestra, which is the tensest scene in any Strauss work and certainly the most daring in terms of its hyperchromatic harmonic language. Years later Strauss was embarrassed that much of the singing was 'handicapped by instrumental polyphony', and he later suggested – tongue firmly in cheek – that it should be conducted like Mendelssohn, as 'fairy music'.

But it was the world of Mozart, not Mendelssohn, that inspired his next opera, *Der Rosenkavalier* (1909–10), set in 18th-century Vienna. This was his first true collaboration with Hofmannsthal, and though the libretto bears an intentional resemblance to Da Ponte's *Le nozze di Figaro* it conflates a wide range of sources, including Beaumarchais, Molière, Hogarth and even *Die Meistersinger*. It also unites comic elements with themes of profound seriousness. Strauss chose a musical language beyond the chromaticism of *Salome* and the dissonance of *Elektra*, and, as a result, *Der Rosenkavalier* represents a critical multilayering of musical styles – referring to Mozart, Johann Strauss and Verdi – and a modernist preoccupation with the dilemma of history. It is an opera about time and transformation on multiple levels. In its very opening lines ('What you were, what you are – that nobody knows, that no-one can explain'), Octavian transforms the verb 'to be' from the past to the present tense. In Act 1 Baron

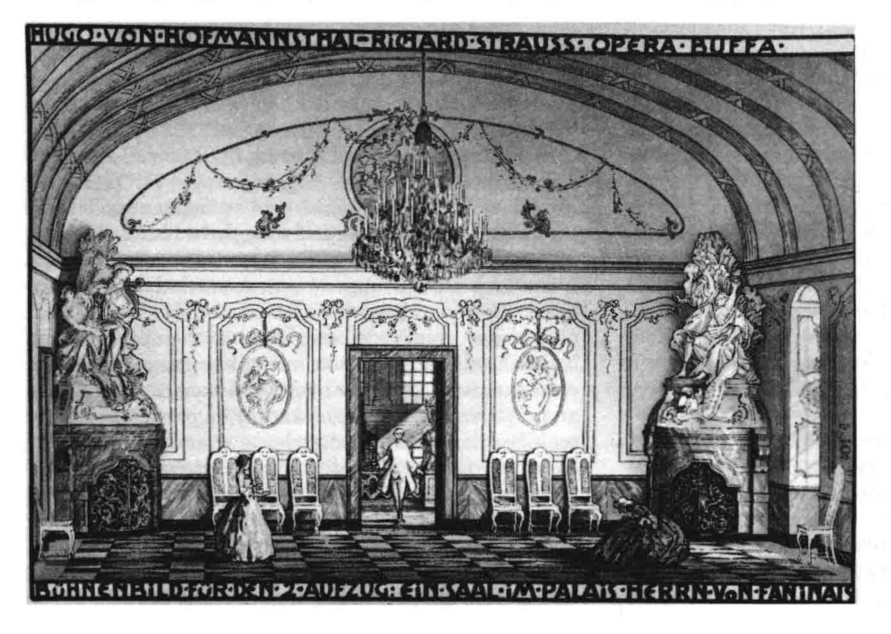


sagt. Ah! ich will ihn jetzt küssen . . . Aber warum siehst du mich nicht an, Jochanaan? Deine Augen, die so schrecklich waren, so voller Wuth und Verachtung, sind jetzt geschlossen. Warum sind sie geschlossen? Öffne doch deine Augen! Erhebe deine Lider, Jochanaan! Warum siehst du mich nicht an? Hast du Angst vor mir, Jochanaan, dass du mich nicht ansehen willst? . . . Und deine Zunge, ~~die wie eine rothe, giftsprühende Schlange war, sie bewegt sich nicht mehr~~, sie spricht kein Wort, Jochanaan, diese Scharlachnatter, die ihren Geifer auf mich spie. Es ist seltsam, nicht? Wie kommt es, dass die rothe Natter sich nicht mehr rührt? . . . ~~Du wolltest mich nicht haben, Jochanaan! Du wiesest mich von dir.~~ Du sprachst böse Worte gegen mich, ~~Du benahmst dich gegen mich wie gegen eine Hure, wie gegen ein geiles Weib~~, gegen mich, Salome, die Tochter der Herodias, Prinzessin von Judäa! Nun wohl, ich lebe noch, aber du bist tot, und dein Kopf gehört mir. Ich kann mit ihm thun, was ich will. Ich kann ihn den Hunden vorwerfen und den Vögeln der Luft. Was die Hunde übrig lassen, sollen die Vögel der Luft verzehren . . . Ah! Jochanaan, Jochanaan, ~~du warst der Mann, den ich allein von allen Männern liebte! Alle anderen Männer waren mir verhasst.~~ Doch du warst schön! Dein Leib war eine Elfenbeinsäule auf silbernen Füssen.

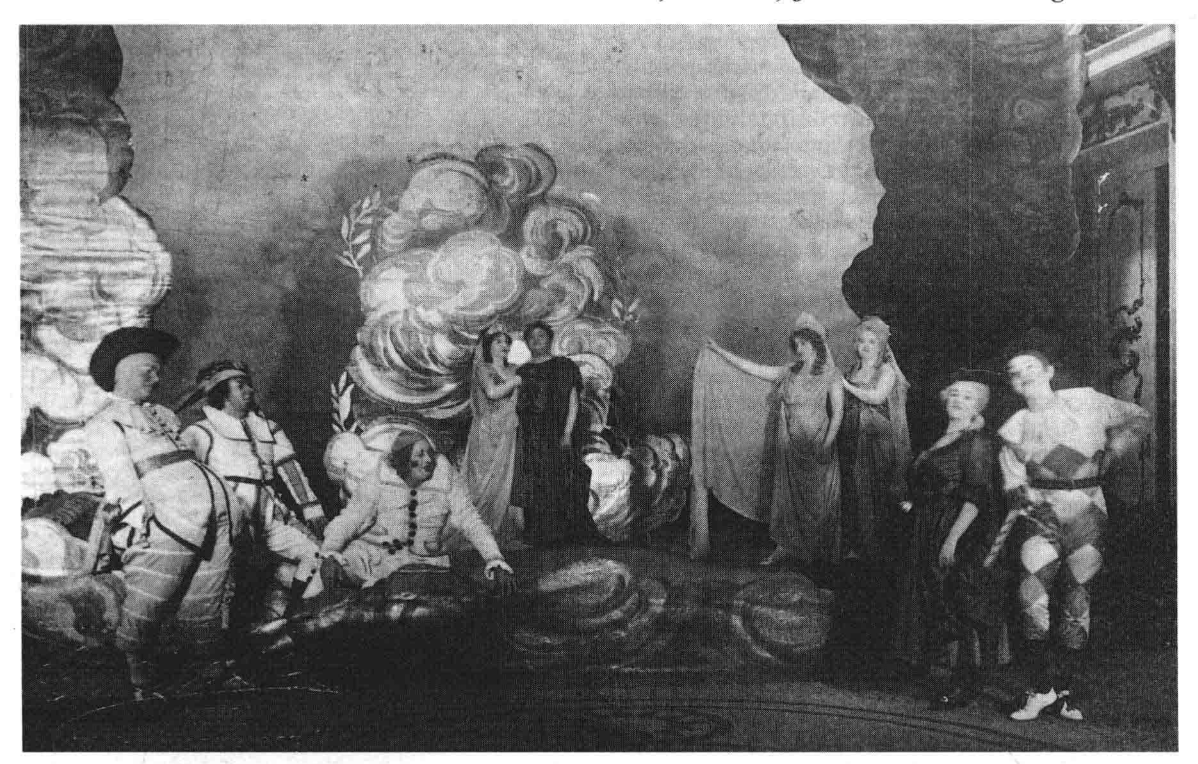
8. Opening from Strauss's working copy of Oscar Wilde's 'Salome' (1896), translated by H. Lachmann, with illustrations by Aubrey Beardsley

Ochs boasts that he is 'Jupiter blessed with a thousand forms', but it is Octavian who takes on various transformations throughout the opera: as the Marschallin's adolescent lover, as her chambermaid, as a rose cavalier and, by the end, as a wiser young man.

To Hofmannsthal the miracle of life is that an old love can die, while a new one can arise from its ashes; yet in this transformation, which requires us to forget, we still preserve our essence. How is it that – in the same body – we are what we once were, now are and will become? This great mystery of life is, in one way or another, a theme that permeates much of Hofmannsthal's work. The Marschallin ponders this enigma in her poignant monologue ending Act 1, one of the opera's great moments in both score and libretto. Beyond the monologue, the delightfully anachronistic 19th-century waltzes, the magical presentation of the rose in Act 2 and the sublime final trio of Act 3 constitute some of Strauss's best-loved music. Yet the popularity of excerpts, independent of the whole, has overshadowed the theatrical brilliance and modernity of the work. Strauss, the lover of parody, pastiche and contrasts, had found his ideal librettist.



9. Design by Alfred Roller for Act 2 (the reception hall of Faninal's town house) of Strauss's 'Der Rosenkavalier', Hofoper, Dresden, 1911; it was obligatory for any theatre performing the opera to follow Roller's published stage and costume designs (Berlin: Fürstner, 1910)



10. Final scene from the revised version of Strauss's 'Ariadne auf Naxos', Hofoper, Vienna, 1916, with Maria Jeritza as Ariadne (background) and Selma Kurz as Zerbinetta

Ariadne auf Naxos (1911–12, rev. 1916), like *Der Rosenkavalier*, is a remarkably modern theatrical piece which, in its historicism, exploits an established canon as a source of parody. The opera forges a new relationship between composer, performer and audience, for without the audience's knowledge of tradition, parody cannot function. If in *Rosenkavalier* Strauss alludes to the style of other composers, *Ariadne* quotes specific musical works: Harlequin's song ('Lieben, Hassen, Hoffen, Zagen') is based on the opening theme of Mozart's A major Piano Sonata K331, and the melody of the Nymphs' trio ('Töne, töne, süsse Stimme') comes from Schubert's *Wiegenlied* ('Schlafe, schlafe, holder, süsser Knabe'). Although Zerbinetta's famous coloratura aria makes no direct quotations, Strauss's letters to Hofmannsthal make it clear from the outset that he looked to Bellini, Donizetti and others as stylistic models.

The opera within the opera juxtaposes the worlds of *opera seria* and *commedia dell'arte*, and the vivacious prologue of the revised version presents a behind-the-scenes view of the operatic stage. The work's mix and fragmentation of elements (e.g. the everyday world of the Prologue against the loftier Opera) foreshadows opera that other composers were to write in the 1920s: it offers a complex amalgam of contrasting literary and musical styles that, at face value, appear to undermine its coherence. In the hands of lesser artists, uniting these jarring contrasts might have proved an impossible task. But Strauss's penchant for accommodating the trivial alongside the exalted made him the ideal match for Hofmannsthal, whose chief aim in *Ariadne* was to 'build on contrasts, to discover, above these contrasts, the harmony of the whole'. *Ariadne* continues Hofmannsthal's preoccupation with the mystery of transformation: through Ariadne's love, Bacchus is transfigured, and Ariadne, who had longed for death in the wake of Theseus's departure, is herself transformed by embracing Bacchus and life.

Strauss's incidental music for the Molière play of the first version of *Ariadne* was not wasted, for it was used in a revised adaptation of the play that included pantomime and dance, though it is heard most often in the form of an orchestral suite. Gesture and dance were two modes of artistic expression of central importance to both Strauss and his collaborator. Indeed, Hofmannsthal's very first letter to the composer (11 November 1900) concerned a possible ballet scenario: at the time Strauss was already at work on a ballet of his own, *Kythere*, though it was never finished. Thus it was probably inevitable that Hofmannsthal, who viewed gesture as the purest form of communication, would ultimately approach Strauss with another ballet proposal, first *Orest und die Furien* (which Strauss rejected in 1912) and then *Josephslegende* (1912–14). The Joseph project, which included the significant collaboration of Hofmannsthal's friend Harry Graf Kessler, was planned for Diaghilev's Ballets Russes, with Nizhinsky in the title role and choreography by Fokine. By the time of the staging Nizhinsky had fallen out with the company, and the Paris première of 1914 featured Leonid Massine as Joseph. The exotic, oriental extravagance of the score recalls *Salome*, as does the erotic conflict between the chaste Joseph and the seductress Potiphar's Wife. The score, which incorporates material from Strauss's unfinished *Kythere*, foreshadows some of the more exotic moments in *Die Frau ohne Schatten*, especially in its timbral qualities, with the use of harp, celesta and first violins in three parts.

Serious work on *Die Frau ohne Schatten* began in the same year, 1914. In its dense orchestration, rich polyphony and intricate symbolism, this is Strauss's most complex stage work yet in many ways also his most personal. Though the subject concerns the shadowless Empress's search for humanity, the subplot of the Dyer, his wife and their troubled marriage touched Strauss more deeply than any other aspect of the story. His own marriage was troubled during this time, and Hofmannsthal hinted at this domestic friction when he suggested that the Dyer's wife could be modelled 'in all discretion' after Strauss's. Significantly, the 'symphonic fantasy' derived from the opera in 1946 presents themes related primarily to this aspect of the plot. *Die Frau ohne Schatten* is as difficult to cast as it is to stage, for it requires an ensemble of strong singers and is both complex and expensive to produce. But after the composer's death this work, always among his favourites, finally earned its deserved international acclaim.

Die Frau ohne Schatten was followed by three ballet projects: the unfortunate *Schlagobers* (1921–2), the Couperin *Tanzsuite* (1923, only choreographed as part of *Verklungene Feste* in 1941) and a reworking of Beethoven's *Die Ruinen von Athen* (1924).

Strauss seems to have wearied of late Romanticism. 'Let us resolve', he wrote to Hofmannsthal as early as 1916, 'that *Die Frau ohne Schatten* will be the last Romantic opera. Hopefully you will have a fine, happy idea that will definitely help set me out on the new road'. But Strauss was to go that road alone, to *Intermezzo* (1918–23), a comedy that again featured his wife Pauline as model for the leading female role. The work was based on an incident that occurred when Pauline mistakenly accused her husband of philandering while on tour. Strauss called his work a 'bourgeois comedy with symphonic interludes' and firmly believed that he had established a new operatic genre (*Spieloper*) for the 20th century, so much so that he felt compelled to write a preface to the score. The innovatory aspects of the work lay in its realistic, contemporary subject matter, in its separation of conversational and lyrical impulses (by putting the latter in the interludes), and in its quasi-cinematic dramaturgy (13 short scenes in just two acts). Opinions among contemporary critics were mixed, but most praised the delightful interludes, which became so popular that Strauss published four of them in a concert arrangement nine years after the opera's première.

The two-act *Die ägyptische Helena* (1923–7) completes Strauss's trilogy of marriage operas and, in doing so, returns to the more elevated world of Greek myth. But the composer, encouraged by his comic *Intermezzo* and feeling destined to become, in his own words, the 'Offenbach of the 20th century', this time sought not tragedy but mythological operetta, and Hofmannsthal, eager to lure him away from Wagnerian 'erotic screaming', was all in favour. Especially in its densely symbolic second act, however, the work was to prove far removed from *La belle Hélène*. Indeed, it explores many important themes central to *Ariadne* and *Die Frau ohne Schatten*: memory, marital fidelity and the restoration of trust. Hofmannsthal considered *Helena* to be his finest libretto and, though it has been ridiculed by many commentators, it remains underrated. Moreover, as in *Die Frau ohne Schatten*, Strauss renders complicated myth on a powerful human level. The work was composed during his Vienna period, and he had specific Staatsoper singers in mind, such as Maria Jeritza, though she did not in fact sing the title role at the première. The second act was revised for a revival in Salzburg in 1933, but the work has never become part of the basic repertory.



11. Costume design by Alfred Roller for the Dyer (Barak) in Strauss's 'Die Frau ohne Schatten', Staatsoper, Vienna, 1919

Strauss and Hofmannsthal's final collaboration, *Arabella* (1929–32), was a different matter. *Helena* had failed to satisfy Strauss's desire for lightness: he believed he still had within him another Viennese comedy, without the 'mistakes and longueurs' of *Der Rosenkavalier*, which he nonetheless considered his high-water mark. *Arabella* marks a return to Vienna, but to the Vienna of the 1860s, the 'Ringstrasse period' when the Austrian capital experienced its final upsurge. In constructing his libretto, Hofmannsthal returned to two earlier works: an unfinished play, *Der Fiaker als Graf*, and a short story, *Lucidor*. The play provided setting and atmosphere (especially the Fiaker ball), but the essence of the story came from *Lucidor* which, however, focussed attention more on

Arabella's younger sister than on Arabella herself. Strauss sensed this problem in the first libretto draft and asked that the title character be given a soliloquy to close Act 1. Hofmannsthal's solution ('Mein Elemer') delighted the composer, who immediately sent a telegram of congratulations to his librettist. But the telegram remained unopened. Hofmannsthal had suffered a fatal stroke the day it arrived.

Work on *Arabella* then progressed slowly, and the stunned composer felt artistically isolated, even disorientated. Though Act 1 was in good shape, Acts 2 and 3 were doubtless to have been further refined, and Strauss could not bring himself to alter what he considered Hofmannsthal's 'final bequest'. Dramaturgical problems in Act 2 notwithstanding, Strauss created an opera of compelling lyricism and poignancy. The Arabella-Zdenka duet of Act 1, infused with the flavour of Hungarian folk music, is one of Strauss's finest. Act 2 features another memorable Hungarian duet, for Arabella and Mandryka, as well as some remarkable coloratura from the Fiakermilli. But the greatest moment of all is the final scene of the work, which opens with a downward sweep in the orchestra in a gesture recalling the song *Allerseelen* (1885). Arabella descends the staircase to offer a glass of pure water to her betrothed, a 'Hungarian custom' invented by Hofmannsthal, just as the 'Viennese tradition' of the silver rose had been his device. Yet, despite her gesture of submission, Arabella is a woman fully in control of her surroundings throughout the work, 'an entirely modern character', according to Hofmannsthal. Indeed, in the final line of the opera she informs Mandryka that she can only be herself: 'Nimm mich wie ich bin'.

As with so many of Strauss's collaborations with Hofmannsthal, *Arabella* changed as it was being made, and though not without its humorous moments, it is not the light comedy he intended. Indeed, his only work in the true *buffa* tradition was his next, *Die schweigsame Frau* (1933–4). And where *Arabella* was composed during some of Strauss's darkest personal moments, this next project found him at his brightest. Not since *Der Rosenkavalier* had he shown such unbridled enthusiasm for an operatic project, and he declared Zweig's libretto, based on Ben Jonson's *The Silent Woman* (1609), a 'born comic opera ... more suitable for music than even *Figaro* and the *Barber of Seville*'. However, the text's closest affinity is to Donizetti's *Don Pasquale*. Both Don Pasquale and Morosus, the leading male figure in *Die schweigsame Frau*, are crotchety old bachelors upon whom friends and relatives play abundant good-natured tricks. There are numerous and amusing allusions to Italian operas, in both words and music, throughout a work that contains some of Strauss's lightest music for the stage. Indeed, the consistent parlando style, with only rare moments of lyricism, has made this opera, especially for non-German-speaking audiences, somewhat tedious. Strauss nonetheless was delighted with the result and always considered it one of his finest stage comedies.

Zweig, unable to work again with Strauss, proved true to his promise to help Gregor in writing the libretto for the composer's next opera, *Friedenstag* (1935–6): the idea was his, and he offered advice right up to the final revision. *Friedenstag*, Strauss's first one-act opera since *Elektra*, occupies a unique place in his output. Inspired chiefly by the female voice, Strauss now found himself writing mostly for male singers, and he no doubt drew on his earlier experience of composing for men's choruses. The music of *Friedenstag* is dark and brooding, lacking the warmth of his other operas; the only exception is the role of Marie, the wife of the steadfast Commandant and the only solo soprano in the opera. Ironic allusions to the march, in a distinctly Mahlerian guise, suggest the distance between Strauss and his military material, for what had attracted him to the libretto was its hope of peace between opposing German forces. After the two rival commandants embrace, Strauss composed an extended C major choral finale, a conscious allusion to the end of *Fidelio*. With its paucity of stage action and extensive choral treatment, the work is perhaps as much a scenic cantata as an opera, and its rare performances have usually been in concert form.

Daphne (1936–7), its intended partner, marks a return to a theme dear to Strauss's heart, that of transformation. Unlike the Empress in *Die Frau ohne Schatten*, who desires humanity, the nature-worshipping Daphne disdains it, and by the end of the opera she is transformed into a laurel tree. The flaws in the unwieldy first version of the libretto were immediately clear to Strauss: with its lack of focus, human conflict and sense of shape, it failed to suggest felicitous musical possibilities. But after extensive revision and outside advice from Zweig, Krauss and others, a usable libretto was crafted. Even Gregor's beloved final chorus was scrapped, for Strauss was far more interested in the process of transformation than in a stiff choral finale. The splendid music he wrote for this scene develops into a miniature tone poem with wordless vocal obbligato, combining a seemingly effortless interweaving of returning motifs with skilful harmonic pacing. The enchanting orchestral sound is at once rich and refined – a hallmark of Strauss's late period.

The roots of his next opera, *Die Liebe der Danae* (1938–40), reach back to 1920, when, after the tortuous *Frau ohne Schatten*, Strauss wanted to write a lighter, more cheerful work. Hofmannsthal had responded with a scenario, *Danae oder Vernunftheirat*, that conflated two myths, Danae's visitation by Jupiter in the guise of golden rain and the legend of Midas's golden touch. As much as Strauss admired many details of the sketch, there were too many insurmountable dramaturgical problems, and he became increasingly preoccupied with his own *Intermezzo*. Hofmannsthal's next offering to Strauss was to be a 'light mythology' based on an entirely different source, *Die ägyptische Helena*. *Danae* was soon forgotten. But by 1936 the Thirty Years War and Greek tragedy had taken their toll on Strauss, who asked Gregor to work up the Hofmannsthal sketch, even though Gregor had earlier shown the composer a *Danae* scenario of his own. The fragile satire of Hofmannsthal's draft was beyond Gregor's grasp, whose job was further complicated by the very dramaturgical problems that had vexed Strauss in 1920. After long, diligent work, and much outside assistance, a libretto was finally forged.

With its numerous transformations and sizable vocal demands on a large singing cast, *Die Liebe der Danae* is a challenge to stage and cast, and therefore rarely performed. The title role was written for Krauss's wife, Viorica Ursuleac, and there are ample instances of the quiet, sustained high-range singing that made her famous. The role of Jupiter is a tour de force among Strauss's baritone roles, for not only is the range rather high (certain sections are routinely transposed) but the music

12. Final page of the autograph score of 'Capriccio', dated 3 August 1941

demands great vocal agility, especially in the final 'Maia Erzählung', one of Strauss's best baritone monologues. Despite the work's various contributors – Gregor, Zweig, Krauss, Wallerstein – one detects the spirit of Hofmannsthal in its broad themes. Not unlike *Die ägyptische Helena*, the opera focusses on marriage, fidelity and memory. Moreover, neither opera turned out to be the mythological operetta that was first envisioned. In the end Danae chooses love over money and power; Jupiter renounces earthly things and, after blessing the union of Danae and Midas, he returns to Olympus. In 1944 an aged, resigned Strauss strongly identified with his Jupiter, and after the dress rehearsal, on August 16, he even suggested that the 'sovereign gods of Olympus' should have called him up as well.

Though he often referred to *Danae* as his last opera, his final completed work for the stage was a 'Conversation Piece for Music', *Capriccio* (1940–41) – a work that was intended neither for the regular opera house nor for the normal opera audience. Inspired by a libretto (Casti's *Prima la musica, dopo le parole*) that Zweig had come across in the 1930s, the work is an extended one-act debate about words and music. The issue of textual audibility became an increasing preoccupation for Strauss throughout his operatic career, and from *Elektra* to *Daphne* he had come a long way in his self-described 'struggle' for balance between singers and orchestra. Those two works call for orchestras of similar size, but the latter – emphasizing clarity, lyricism and transparency – is far from the turbulent sonic realm of the former. Important milestones along the way in this evolution include *Ariadne*, *Intermezzo* and *Die schweigsame Frau*.

Set during the time of the Querelle des Bouffons, *Capriccio* is rich in both historical allusions and self-references: we hear quotations from Gluck, Piccinni and Rameau, textual references to Metastasio, Pascal and Ronsard and self-borrowings from *Ariadne*, *Daphne* and *Die Krämerspiegel*. Moreover, the characters are all allegorical: Flamand (music), Olivier (words), La Roche (stage direction), Clairon (acting) and the Count and Countess (patrons). The title-page suggests that the libretto was a collaboration between Strauss and Krauss, but there were other unmentioned ingredients in the final recipe: Zweig, who rediscovered the Casti text, Gregor, who tried and failed to carry it out, and Hans Swarovsky, who found the Ronsard sonnet on which the work centres. Not unlike Act 3 of *Die Meistersinger*, where we witness the genesis of Walther's Prize Song, *Capriccio* also offers a view of compositional process. First the Count reads the sonnet alone; then it is read by its 'author', Olivier,

while Flamand improvises at the keyboard; finally Flamand sings it to the Countess. The last of the 13 scenes marks the sonnet's final destination in its upward journey from prosaic baritonal readings through a musical setting sung by a tenor to Strauss's favourite medium, the soprano voice. But before we arrive there we must get through the pivotal ninth scene, which Strauss labels 'Fuge (Diskussion über das Thema: Wort oder Ton)'. The centrepiece of this scene is La Roche's monologue, where he asks, and Strauss with him: 'Where is the [modern] masterpiece that speaks to the hearts of people, in which their souls are seen reflected? Where is it? I cannot discover it, although I keep searching. They make fun of the old and create nothing new'. An extended orchestral introduction (the 'moonlight music') brings us to the last scene, where the Countess must finally choose between poet and composer. To make up her mind she sings through the sonnet one last time. Whom will she choose? Strauss's final curtain seems to leave the question open. Yet this final scene, one of his great soprano monologues, radiates with some of his finest composition, proclaiming clearly that it is not words but music that reigns supreme.

WORKS

Works are given the no. assigned them in Franz Trenner: *Richard Strauss: Werkverzeichnis* (Munich, 1993, 3/1999) (TrV)

OPERAS

TrV	*op.*	
168	25	Guntram (3, Strauss), 1892–3; Weimar, Hof, 10 May 1894; rev. 1934–9, Weimar, Deutsches Nationaltheater, 29 Oct 1940
203	50	Feuersnot (Singgedicht, 1, E. von Wolzogen), 1900–01; Dresden, Hof, 21 Nov 1901
215	54	Salome (Musikdrama, 1, O. Wilde, trans. H. Lachmann), 1903–5; Dresden, Hof, 9 Dec 1905
223	58	Elektra (Tragödie, 1, H. von Hofmannsthal), 1906–8; Dresden, Hof, 25 Jan 1909
227	59	Der Rosenkavalier (Komödie für Musik, 3, Hofmannsthal), 1909–10; Dresden, Hof, 26 Jan 1911
228	60	Ariadne auf Naxos (1, Hofmannsthal), 1911–12 [to be played after adaptation of Molière: *Le bourgeois gentilhomme* (*Der Bürger als Edelmann*)]; Stuttgart, Hof, 25 Oct 1912
228a	60	Ariadne auf Naxos, 2nd version (prol, 1, Hofmannsthal), 1916; Vienna, Hof, 4 Oct 1916
234	65	Die Frau ohne Schatten (3, Hofmannsthal), 1914–17; Vienna, Staatsoper, 10 Oct 1919
246	72	Intermezzo (bürgerliche Komödie mit sinfonischen Zwischenspielen, 2, Strauss), 1918–23; Dresden, Staatsoper, 4 Nov 1924
255	75	Die ägyptische Helena (2, Hofmannsthal), 1923–7; Dresden, Staatsoper, 6 June 1928; Act 2 rev. 1932–3, Salzburg, Festspielhaus, 14 Aug 1933; rev. 1940, Munich, Staatsoper, 15 June 1940
263	79	Arabella (lyrische Komödie, 3, Hofmannsthal), 1929–32; Dresden, Staatsoper, 1 July 1933
265	80	Die schweigsame Frau (komische op, 3, S. Zweig, after B. Jonson), 1933–4; Dresden, Staatsoper, 24 June 1935
271	81	Friedenstag (1, J. Gregor), 1935–6; Munich, Staatsoper, 24 July 1938
272	82	Daphne (bukolische Tragödie, 1, Gregor), 1936–7; Dresden, Staatsoper, 15 Oct 1938
278	83	Die Liebe der Danae (heitere Mythologie, 3, Gregor, after Hofmannsthal), 1938–40; Salzburg, Festspielhaus, 16 Aug 1944 (dress rehearsal for cancelled première); Salzburg, Festspielhaus, 14 Aug 1952
279	85	Capriccio (Konversationsstücke für Musik, 1, C. Krauss and Strauss), 1940–41; Munich, Staatsoper, 28 Oct 1942
294	—	Des Esels Schatten, 1947–8, inc.

OTHER DRAMATIC WORKS

61	—	Lila (Singspiel, J.W. von Goethe), 1878, inc.
150	—	Romeo und Julia (incid music, W. Shakespeare), 1887; Munich, Hof, 23 Oct 1887
167	—	Lebende Bilder (incid music), 1892; Weimar, Hof, 8 Oct 1892
201	—	Kythere (ballet), 1900, inc.
228b	60	Der Bürger als Edelmann (incid music, Hofmannsthal, after Molière: *Le bourgeois gentilhomme*), 1912 [incl. frags. from Lully]; Stuttgart, Hof, 25 Oct 1912, rev. as ballet, 1917, Berlin, Deutsches Theater, 9 April 1918
227b	—	Der Rosenkavalier (film score), 1925; Dresden, Staatsoper, 10 Jan 1926 [arrs. from op Der Rosenkavalier, and marches and dances from TrV 167, TrV 214, TrV 217, TrV 245]
231	63	Josephslegende (ballet, 1, H.G. Kessler and Hofmannsthal, choreog. M. Fokine), 1912–14; Paris, Opéra, 14 May 1914
243	70	Schlagobers (ballet, 2, Strauss), 1921–2; Vienna, Staatsoper, 9 May 1924
245a	—	Verklungene Feste (ballet, choreog. Pia and Pino Mlaker), 1941 [incl. Tanzsuite nach Couperin, TrV 245, chbr orch, 1923, with 6 new nos. later incl. in Divertimento, op.86, chbr orch, 1940–41]; Munich, Bayerische Staatsoper, 5 April 1941

ORCHESTRAL

17	—	Ouvertüre zum Singspiel Hochlands Treue, 1872–3
41	—	Concertouvertüre, b, 1876
43	1	Festmarsch, E♭, 1876

TrV	op.	
45	—	Ouvertüre zu der geplanten Oper Ein Studentenstreich, E, 1876, inc.
46	—	Ouvertüre zu der geplanten Oper Dom Sebastian, E♭ 1876, inc. [pf score only]
52	—	Serenade, G, 1877
55	—	Andante cantabile, D, 1877, inc.
56	—	Andante, B♭, 1877, inc.
69	—	Ouvertüre, E, 1878
83	—	Ouvertüre, a, 1879
94	—	Symphony no.1, d, 1880
124	—	Lied ohne Worte, E♭, 1883
125	—	Concertouvertüre, c, 1883
126	12	Symphony, no.2, f, 1884
135	—	Festmarsch, D, 1884–5, rev. 1888
147	16	Aus Italien, sym. fantasy, 1886
156	20	Don Juan, tone poem after N. Lenau, 1888–9
157	—	Festmarsch, C, 1889
158	24	Tod und Verklärung, tone poem, 1888–9
163	23	Macbeth, tone poem after W. Shakespeare, 1888, 1891
165	—	Fanfare, C, 1891 [for A.W. Iffland's play *Der Jäger*]
—	—	Music for tableaux vivants at the celebrations of the golden wedding of the Grand Duke and Duchess of Weimar, 1892, no.1 rev. as Kampf und Sieg, 1931
171	28	Till Eulenspiegels lustige Streiche, 1894–5
176	30	Also sprach Zarathustra, tone poem after F. Nietzsche, 1896
190	40	Ein Heldenleben, tone poem, 1897–8
209	53	Symphonia domestica, 1902–3
214	—	De Brandenburgsche Mars, 1905 [arr. of pf work]
215a	—	Salomes Tanz, 1905 [from op Salome]
217	—	Militärscher Festmarsch, E♭, 1906 [arr. of Königsmarsch, pf]
221	57	Zwei Militärmärsche, 1906
227a	—	Der Rosenkavalier, zweite Walzerfolge, 1911 [from Act 3 of op]
227b	—	Militärmarsch, 1925 [from film score Der Rosenkavalier]
227c	—	Der Rosenkavalier, erste Walzerfolge, 1944 [from Acts 1 and 2 of op]
228c	60	Der Bürger als Edelmann, suite, 1920 [from ballet]
229	—	Festliches Präludium, 1913
231a	—	Symphonisches Fragment aus Josephs Legende, 1947 [from ballet]
233	64	Eine Alpensinfonie, 1911–15
234a	—	Symphonisches Fantasie, 1946 [from op Die Frau ohne Schatten]
243a	—	Schlagobers, suite, 1932 [from ballet]
245	—	Tanzsuite nach Klavierstücken von François Couperin, chbr orch, 1923
246a	—	Vier sinfonische Zwischenspiele aus Intermezzo, 1929 [from op]
253	—	Trigon: Sinfonie zu drei Themen, *c*1925, inc.
274	—	München: ein Gelegenheitswalzer, 1939, rev. 1945
277	—	Festmusik zur Feier des 2600jährigen Bestehens des Kaiserreichs Japan, 1940
—	86	Divertimento, chbr orch, 1940–41 [after pf pieces by Couperin]
284	—	Die Donau, 1941–2, inc.
290	—	Metamorphosen, study, 23 solo str, 1945

with soloist(s)

TrV	op.	
80	—	Romanze, E♭, cl, orch, 1879
110	8	Violin Concerto, d, 1880–82
117	11	Horn Concerto no.1, E♭, 1882–3, arr. hn, pf, 1883
118	—	Romanze, F, vc, orch, 1883
133	—	Der Zweikampf, polonaise, fl, bn, orch, 1884 [doubtful attrib.]
145	—	Burleske, d, pf, orch, 1885–6
146	—	Rhapsody, c♯, pf, orch, 1886, inc.
184	35	Don Quixote, 'fantastische Variationen über ein Thema ritterlichen Charakters', vc, orch, 1897
209a	73	Parergon zur Symphonia Domestica, pf left hand, orch, 1925
254	74	Panathenäenzug 'symphonische Etüden in Form einer Passacaglia', pf left hand, orch, 1927
283	—	Horn Concerto no.2, E♭, 1942
—	—	Oboe Concerto, 1945, rev. 1948
293	—	Duett-Concertino, cl, bn, str, hp, 1947

brass and wind

TrV	op.	
106	7	Serenade, E♭, 13 wind, 1881
132	4	Suite, B♭, 13 wind, 1884
224	—	Feierlicher Einzug der Ritter des Johanniter-Ordens, brass, timp, 1909
248	—	Wiener Philharmoniker Fanfare, brass, timp, 1924
250	—	Fanfare zur Eröffnung der Musikwoche der Stadt Wien im September 1924, brass, timp, 1924
286	—	Festmusik der Stadt Wien, brass, timp, 1942–3
287	—	Wiener Fanfare, brass, timp, 1943
288	—	Sonatina no.1 'Aus der Werkstatt eines Invaliden', F, 16 wind, 1943
291	—	Sonatina no.2 'Fröhliche Werkstatt', E♭, 16 wind, 1944–5

CHORAL

with orchestra

TrV	op.	
102	—	Festchor mit Klavierbegleitung, 1880, lost
104	—	Chor aus Elektra (Sophocles), male vv, small orch, ?1881
131	14	Wandrers Sturmlied (J.W. von Goethe), 6vv, orch, 1884
144	—	Bardengesang (H. von Kleist), male chorus, orch, 1886, lost
183	—	Hymne (F. von Schiller), 4 female vv, brass band, orch, 1897
207	52	Taillefer (J.L. Uhland), S, T, Bar, 8vv, orch, 1903
219	55	Bardengesang (F.G. Klopstock), 12 male vv, orch, 1905

TrV	op.	
256	76	Die Tageszeiten (J. von Eichendorff), TTBB, orch, 1928
259	78	Austria (A. Wildgans), male chorus, orch, 1929
266	—	Olympische Hymne (R. Lubahn), SATB, orch, 1934
298	—	Besinnung (H. Hesse), SATB, orch, 1949, inc.

unaccompanied

TrV	op.	
37	—	Zwei Lieder (Eichendorff), SATB, 1876: Morgengesang, Frühlingsnacht
54	—	Kyrie, Sanctus, Benedictus, Agnus Dei, SATB, 1877
92	—	Sieben Lieder, SATB/S, A, T, B, 1880: Winterlied (Eichendorff), Spielmannsweise (O.F. Gensichen), Pfingsten (A. Böttger), Käferlied (R. Reinick), Waldessang (Böttger), Schneeglöcklein (Böttger), Trüb blinken nur die Sterne (Böttger)
134	—	Schwäbische Erbschaft (F. Löwe), TTBB, 1884
182	34	Zwei Gesänge, 16vv, 1897: Der Abend (Schiller), Hymne (F. Rückert)
188	—	Richard Till Knopff, 4vv, 1898
192	—	Soldatenlied (A. Kopisch), TTBB, 1899
193	45	Drei Männerchöre (J.G. von Herder: *Stimmen der Völker in Liedern*), TTBB, 1899: Schlachtgesang, Lied der Freundschaft, Der Brauttanz
194	42	Zwei Männerchöre (Herder: *Stimmen der Völker in Liedern*), TTBB, 1899: Liebe, Altdeutsches Schlachtlied
208	—	Hans Huber in Vitznau sei schönstens bedanket (Strauss), 4-part canon, 1903
210	—	Skatkanon, 4 male vv, 1903
216	—	Sechs Volksliedbearbeitungen, TTBB, 1905–6: Geistlicher Maien, Misslungene Liebesjagd, Tummler, Hüt' du dich, Wächterlied, Kuckuck
230	62	Deutsche Motette (Rückert), S, A, T, B, 16vv, 1913
232	—	Cantate (H. von Hofmannsthal), TTBB, 1914
267	—	Die Göttin im Putzzimmer (Rückert), 8vv, 1935
270	—	Drei Männerchöre (Rückert), 1935: Vor den Türen, TTBB; Traumlicht, TTBBB; Fröhlich im Maien, TTBB
272a	—	An den Baum Daphne (J. Gregor), 9vv, 1943 [epilogue from op Daphne]
273	—	Durch Einsamkeiten (Wildgans), 4 male vv, 1938

SONGS

solo voice and piano

TrV	op.	
2	—	Weihnachtslied (C.F.D. Schubart), 1870
3	—	Einkehr (J.L. Uhland), 1871
4	—	Winterreise (Uhland), 1871
5	—	Waldkonzert (J.N. Vogel), ?1871
7	—	Der böhmische Musikant (O. Pletzsch), ?1871
8	—	Herz, mein Herz (E. Geibel), 1871
10	—	Gute Nacht (Geibel), 1871, inc.
13	—	Das Alpenhirten Abschied (F. von Schiller), ?1872, lost
16	—	Der müde Wanderer (A.H. Hoffmann von Fallersleben), ?1873
42	—	Husarenlied (Hoffmann von Fallersleben), ?1873
48	—	Der Fischer (J.W. von Goethe), 1877
49	—	Die Drossel (Uhland), 1877
50	—	Lass ruhn die Toten (A. von Chamisso), 1877
51	—	Lust und Qual (Goethe), 1877
58	—	Spielmann und Zither (T. Körner), 1878
59	—	Wiegenlied (Hoffmann von Fallersleben), 1878
60	—	Abend- und Morgenrot (Hoffmann von Fallersleben), 1878
62	—	Im Walde (Geibel), 1878
63	—	Der Spielmann und sein Kind (Hoffmann von Fallersleben), 1878 [also for S, orch]
65	—	Nebel (N. Lenau), 1878
66	—	Soldatenlied (Hoffmann von Fallersleben), 1878
67	—	Ein Röslein zog ich mir im Garten (Hoffmann von Fallersleben), 1878
74	—	Für Musik (Geibel), 1879
75	—	Drei Lieder (Geibel), 1879: Waldgesang, O schneller mein Ross, Die Lilien glühn in Düften
77	—	Frühlingsanfang (Geibel), 1879
78	—	Das rote Laub (Geibel), 1879
87	—	Die drei Lieder (Uhland), 1879, lost
88	—	Im Vaters Garten heimlich steht ein Blümlein (H. Heine), 1879
89	—	Der Morgen (F. von Sallet), 1880, lost
90	—	Die erwachte Rose (Sallet), 1880
98	—	Begegnung (O.E. Gruppe), 1880
100	—	Mutter, o sing mir zur Ruh (F. von Hemans), 1880, lost
101	—	John Anderson, mein Lieb (R. Burns, trans. F. Freiligrath), 1880
107	—	Geheiligte Stätte (Fischer), 1881, lost
112	—	Waldesgang (K. Stieler), 1882, lost
113	—	Ballade (A. Becker), 1882, lost
119	—	Rote Rosen (Stieler), 1883
128	—	Mein Geist ist trüb (Byron), 1884, lost
129	—	Der Dorn ist Zeichen der Verneinung (F. Bodenstedt), 1884, lost
141	10	Acht Gedichte aus Letzte Blätter (H. von Gilm), 1885: Zueignung, Nichts, Die Nacht, Die Georgine, Geduld, Die Verschwiegenen, Die Zeitlose, Allerseelen; no.1 orchd 1940
142	—	Wer hat's gethan? (Gilm), 1885
148	15	Fünf Lieder, 1884–6: Madrigal (Michelangelo), Winternacht (A.F. von Schack), Lob des Leidens (Schack), Aus den Liedern der Trauer (Dem Herzen ähnlich) (Schack), Heimkehr (Schack)

TrV	op.	
149	17	Sechs Lieder (Schack), 1885–7: Seitdem dein Aug' in meines schaute, Ständchen, Das Geheimnis, Aus den Liedern der Trauer (Von dunklem Schleier umsponnen), Nur Muth!, Barkarole
152	19	Sechs Lieder aus Lotosblätter (Schack), 1885–8: Wozu noch, Mädchen, soll es Frommen; Breit über mein Haupt dein schwarzes Haar; Schön sind, doch kalt die Himmelssterne; Wie sollten wir geheim sie halten; Hoffen und wieder verzagen; Mein Herz ist stumm, mein Herz ist kalt
153	22	Mädchenblumen (F. Dahn): Kornblumen, 1888; Mohnblumen, 1888; Efeu, 1886–8; Wasserrose, 1886–8
160	21	Schlichte Weisen (Dahn), 1887–8: All' mein Gedanken, mein Herz und mein Sinn; Du meines Herzens Krönelein; Ach Lieb, ich muss nun scheiden; Ach weh, mir unglückhaften Mann; Die Frauen sind oft fromm und still
166	26	Zwei Lieder (Lenau), 1891: Frühlingsgedränge, O wärst du mein
170	27	Vier Lieder, 1894: Ruhe, meine Seele (K. Henckell); Cäcilie (H. Hart); Heimliche Aufforderung (J.H. Mackay); Morgen (Mackay); no.1 orchd 1948, nos.2 and 4 orchd 1897
172	29	Drei Lieder (O.J. Bierbaum), 1895: Traum durch die Dämmerung, Schlagende Herzen, Nachtgang
173	31	Drei Lieder: Blauer Sommer (C. Busse), 1896; Wenn (Busse), 1895; Weisser Jasmin (Busse), 1895; Stiller Gang (R. Dehmel) [added no.], with va, 1895
174	32	Fünf Lieder, 1896: Ich trage meine Minne (Henckell), Sehnsucht (D. von Liliencron), Liebeshymnus (Henckell), O süsser Mai (Henckell), Himmelsboten zu Liebchens Himmelbett (Des Knaben Wunderhorn); no.3 orchd 1897
175	—	Wir beide wollen springen (Bierbaum), 1896
178	—	Vorüber ist der Grau der Nacht (anon.), ?1896, inc.
186	36	Vier Lieder: Das Rosenband (F.G. Klopstock), 1897; Für funfzehn Pfennige (Des Knaben Wunderhorn), 1897; Hat gesagt – bleibt's nicht dabei (Des Knaben Wunderhorn), 1898; Anbetung (F. Rückert), 1898; no.1 orchd 1897
187	37	Sechs Lieder: Glückes genug (Liliencron), 1898; Ich liebe dich (Liliencron), 1898; Meinem Kinde (G. Falke), 1897; Mein Auge (Dehmel), 1898; Herr Lenz (E. von Bodman), 1896; Hochzeitlich Lied (A. Lindner), 1898; no.2 orchd 1943; no.3 orchd 1897; no.4 orchd 1933
189	39	Fünf Lieder, 1898: Leises Lied (Dehmel), Junghexenlied (Bierbaum), Der Arbeitsmann (Dehmel), Befreit (Dehmel), Lied an meinen Sohn (Dehmel); no.3 orchd 1918, no.4 orchd 1933
195	41	Fünf Lieder, 1899: Wiegenlied (Dehmel), In der Campagna (Mackay), Am Ufer (Dehmel), Bruder Liederlich (Liliencron), Leise Lieder (C. Morgenstern); no.1 orchd 1900
196	43	Drei Gesänge älterer deutscher Dichter, 1899: An Sie (Klopstock), Muttertändelei (G.A. Bürger), Die Ulme zu Hirsau (Uhland); no.2 orchd 1900
198	—	Weihnachtsgefühl (M. Greif), 1899
199	46	Fünf Gedichte (Rückert): Ein Obdach gegen Sturm und Regen, 1900; Gestern war ich Atlas, 1899; Die sieben Siegel, 1899; Morgenrot, 1900; Ich sehe wie in einem Spiegel, 1900
200	47	Fünf Lieder (Uhland), 1900: Auf ein Kind, Des Dichters Abendgang, Rückleben, Einkehr, Von den sieben Zechbrüdern; no.2 orchd 1918
202	48	Fünf Lieder, 1900: Freundliche Vision (Bierbaum), Ich schwebe (Henckell), Kling! (Henckell), Winterweihe (Henckell), Winterliebe (Henckell); nos.1, 4 and 5 orchd 1918
204	49	Acht Lieder: Waldseligkeit (Dehmel), 1901; In goldener Fülle (P. Remer), 1901; Wiegenliedchen (Dehmel), 1901; Das Lied des Steinklopfers (Henckell), 1901; Sie wissen's nicht (O. Panizza), 1901; Junggesellenschwur (Des Knaben Wunderhorn), 1900; Wer lieben will, muss leiden (C. Mundel: *Elsässische Volkslieder*), 1901; Ach, was Kummer, Qual und Schmerzen (Mundel: *Elsässiche Volkslieder*), 1901, no.1 orchd 1918
206	51	Der Einsame (Heine), 1906 [also arr. 1v, orch, 1906]
218	—	Der Graf von Rom (textless), 2 versions, 1906
220	56	Sechs Lieder: Gefunden (Goethe), 1903; Blindenklage (Henckell), 1903–6; Im Spätboot (C.F. Meyer), 1903–6; Mit deinen blauen Augen (Heine), 1903–6, Frühlingsfeier (Heine), 1903–6, Die heiligen drei Könige aus Morgenland (Heine), 1903–6, no.5 orchd 1933, no.6 orchd 1906
226	—	Herbstabend, before 1910, inc.
235	68	Sechs Lieder (C. Brentano), 1918: An die Nacht; Ich wollt' ein Sträusslein binden; Säusle, liebe Myrthe; Als mir dein Lied erklang; Amor; Lied der Frauen; nos.1–5 orchd 1940, no.6 orchd 1933

TrV	op.	
236	66	Krämerspiegel (A. Kerr), 1918: Es war einmal ein Bock; Einst kam der Bock als Bote; Es liebte einst ein Hase; Drei Masken sah ich am Himmel stehn; Hast du ein Tongedicht vollbracht; O lieber Künstler sei ermahnt; Unser Feind ist, grosser Gott; Von Händlern wird die Kunst bedroht; Es war mal eine Wanze; Die Künstler sind die Schöpfer; Die Händler und die Macher; O Schöpferschwarm, O Händlerkreis
237	69	Fünf kleine Lieder, 1918: Der Stern (A. von Arnim), Der Pokal (Arnim), Einerlei (Arnim), Waldesfahrt (Heine), Schlechtes Wetter (Heine)
238	67	Sechs Lieder, 1918: I Drei Lieder der Ophelia (W. Shakespeare, trans. K. Simrock): Wie erkenn' ich mein Treulieb vor andern nun?; Guten Morgen, 's ist Sankt Valentinstag; Sie trugen ihn auf der Bahre bloss; II Aus den Büchern des Unmuts der Rendsch Nameh (Goethe): Wer wird von der Welt verlangen; Hab' ich euch denn je geraten; Wanderers Gemütsruhe
239	—	Sinnspruch (Goethe), 1919
244	87	Erschaffen und Beleben (Goethe), 1922
251	—	Durch allen Schall und Klang (Goethe), 1925
257	77	Gesänge des Orients (trans. H. Bethge), 1928: Ihre Augen (Hafiz), Schwung (Hafiz), Liebesgeschenke (Die chinesische Flöte), Die Allmächtige (Hafiz), Huldigung (Hafiz)
	—	Wie etwas sei leicht (Goethe), 1930
258	87	Und dann nicht mehr (Rückert), 1929
260	87	Vom künftigen Alter (Rückert), 1929
261	—	Spruch (Goethe), 1930
264	88	Das Bächlein (falsely attrib. Goethe), 1933, orchd 1935
268	87	Im Sonnenschein (Rückert), 1935
269	—	Zugemessne Rhythmen (Goethe), 1935
280	88	Sankt Michael (J. Weinheber), 1942
281	88	Blick vom oberen Belvedere (Weinheber), 1942
282	—	Xenion (Goethe), 1942
297	—	Malven (B. Knobel), 1948

voice and orchestra

TrV	op.	
63	—	Der Spielmann und sein Kind (Hoffman von Fallersleben), S, orch, 1878
—	—	Arie der Almaide (Sie nicht Klommen) (Goethe: *Lila*), S, orch, ?1878
—	—	Cäcilie, 1897 [version of op.27 no.2]
—	—	Morgen, 1897 [version of op.27 no.4]
—	—	Liebeshymnus, 1897 [version of op.32 no.3]
179	—	Ganymed (Goethe; arr. of Schubert), 1897
180	33	Vier Gesänge: Verführung (Mackay), 1896; Gesang der Apollopriesterin (E. von Bodmann), 1896; Hymnus, 1896; Pilgers Morgenlied (Goethe), 1897
—	—	Das Rosenband, 1897 [version of op.36 no.1]
—	—	Meinem Kinde, 1897 [version of op.37 no.3]
185	—	Zwei Lieder von Beethoven, 1898: Ich liebe dich (K.F. Herrosee), Wonne der Wehmut (Goethe)
197	44	Zwei grössere Gesänge, A/B, orch, 1899: Notturno (Dehmel), Nächtlicher Gang (Rückert)
—	—	Wiegenlied, 1900 [version of op.41 no.1]
—	—	Muttertändelei, 1900 [version of op.43 no.2]
—	—	Die heiligen drei Könige, 1906 [version of op.56 no.6]
206	51	Zwei Gesänge, B, orch: Das Thal (Uhland), 1902, Der Einsame (Heine), 1906 [no.2 arr 1v, pf]
—	—	Der Arbeitsmann, 1918 [version of op.39 no.3]
—	—	Des Dichters Abendgang, 1918 [version of op.47 no.2]
—	—	Freundliche Vision, 1918 [version of op.48 no.1]
—	—	Winterweihe, 1918 [version of op.48 no.4]
—	—	Winterliebe, 1918 [version of op.48 no.5]
—	—	Waldseligkeit, 1918 [version of op.49 no.1]
240	71	Drei Hymnen von Friedrich Hölderlin, S/T, orch, 1921: Hymne an die Liebe, Rückkehr in die Heimat, Liebe
241	—	Walzerlied zu einer Operette von Maximiliano Niederberger, 1921, inc.
—	—	Mein Auge, 1933 [version of op.37 no.4]
—	—	Befreit, 1933 [version of op.39 no.4]
—	—	Frühlingsfeier, 1933 [version of op.56 no.5]
—	—	Sechs Lieder, no.6, 1933 [version of op.68]
264	—	Das Bächlein, 1935 [version of op.88 no.1]
—	—	Sechs Lieder, nos.1–5, 1940 [version of op.68]
—	—	Zueignung, 1940 [version of op.10 no.1]
—	—	Ich liebe dich, 1943 [version of op.37 no.2]
—	—	Ruhe, meine Seele, 1948 [version of op.27 no.1]
296	—	Vier Letzte Lieder, S, orch, 1948; Frühling (Hesse), September (Hesse), Beim Schlafengehen (Hesse), Im Abendrot (Eichendorff)

OTHER VOCAL WORKS

TrV	op.	
6	—	Der weisse Hirsch (Uhland), A, T, B, pf, ?1871

TrV	op.	
—	—	Four scenes for a Singspiel (?Strauss), vv, pf, 1876: Gnomenchor, Lied Mariechens, Ensemble mit Arie und Rezitativ des Wurzel, Arie des Wurzel und Szenenmusik
64	—	Ein Alphorn hör' ich schallen, (J. Kerner), 1v, hn, pf, 1878
—	—	Utan svafvel och fosfor [From a Swedish matchbox]; 2 T, 2 B, 1889
181	38	Enoch Arden (A. Tennyson, trans. A. Strodtmann), melodrama, spkr, pf, 1897
191	—	Das Schloss am Meere (Uhland), melodrama, spkr, pf, 1899
—	—	Zwei Lieder aus Der Richter von Zalamea (P. Calderón de la Barca), 1904: Liebesliedchen, T, gui, hp; Lied der Chispa, Mez, unison male vv, gui, 2 hp
—	—	Hymne auf das Haus Kohorn (Strauss), 2 T, 2 B, 1925
—	—	Hab Dank, du güt'ger Weisheitspender (Strauss), B, 1939
—	—	Notschrei aus den Gefilden Lapplands (Strauss), S/T, 1940
—	—	Wer tritt herein (Strauss), S/T, 1943

CHAMBER AND SOLO INSTRUMENTAL

TrV	op.	
15	—	Zwei Etuden, no.1 for E♭ hn, no.2 for E hn, ?1873
21	—	Zwei kleine Stücke, vn, pf, 1873, inc.
33	—	Concertante, pf qt, ?1875
35	—	Quartettsatz, c, str qt, 1875, inc.
53	—	Piano Trio no.1, A, 1877
70	—	Introduction, Theme and Variations, E♭, hn, pf, 1878
71	—	Piano Trio no.2, D, 1878
76	—	Introduction, Theme and Variations, G, fl, pf, 1879
84	—	Hochzeitsmusik, pf, toy insts, 1879, lost
85	—	Quartettsatz, E♭, str qt, 1879, inc.
95	2	String Quartet, A, 1880
109	—	Variationen über 'Das Dirndl is harb auf mi', str trio, 1882
114	—	Ständen, G, pf qt, early 1880s?
115	6	Sonata, F, vc, pf, 1880–83
116	—	Fantasie über ein Thema von Giovanni Paisiello, bn, fl, gui, 1883
117	—	Horn Concerto, E♭, 1883 [red. for hn, pf]
123	—	Variationen über eine Tanzweise von Cesare Negri, str qt, 1883
136	—	Festmarsch, D, pf qt, ?1885
137	13	Piano Quartet, c, pf qt, 1883–4
151	18	Sonata, E♭, vn, pf, 1887
155	—	Andante, C, hn, 1888 [from an inc. sonata]
169	—	Zwei Stücke, pf qt, 1893
247	—	Hochzeitspräludium, 2 hmn, 1924
272b	—	Daphne-Etude, vn, 1945 [from op Daphne, op.82]
279a	—	Sextet, str sextet, 1943 [from op Capriccio, op.85]
279b	—	Dances, vn, vc, hpd, 1943 [from op Capriccio, op.85]
279c	—	Suite, hpd/pf, 1944 [from op Capriccio, op.85]
295	—	Allegretto, E, vn, pf, 1948

PIANO

solo unless otherwise stated

TrV	op.	
1	—	Schneiderpolka, 1870; also arr. str, perf. 1873
9	—	Moderato, C, ?1871, inc.
11	—	Panzenburg-Polka, 1872
12	—	Langsamer Satz, G, ?1872
14	—	Polka, Walzer, und andere kleinere Kompositionen, ?1872 (lost)
18	—	Fünf kleine Stücke, ?1873
19	—	Sonatina no.1, C, ?1873, lost
20	—	Sonatina no.2, E, ?1873, lost
22–7	—	Six Sonatinas, 1874; C, F, B♭, E, E♭, D [TrV 25 inc., TrV 27 lost]
29	—	Fantasie, C, ?1874
30	—	Zwei kleine Stücke, ?1874
—	—	Untitled composition, c, ?1874
34	—	Allegro assai, B♭, 1875, inc.
47	—	Sonata, no.1, E, 1877
68	—	Zwölf Variationen, D, 1878
72	—	Aus alter Zeit: eine kleine Gavotte, 1879
73	—	Andante, c, 1879
79	—	Sonata, no.2 (Grosse Sonate), c, 1879
82	—	Skizzen, 5 pieces, 1879
86	—	Scherzo, b, ?1879
—	—	Four-part Fugue, C, 1879; Double Fugue, B♭, 1880
93	—	Zwei kleine Stücke, 1879–80
—	—	Scherzando, G, 1880
99	—	Fugue on Four Themes, C, 1880
103	5	Sonata, b, 1880–81
105	3	Fünf Klavierstücke, 1880–81: Andante, Allegro vivace scherzando, Largo, Allegro molto, Allegro marcatissimo
111	—	Albumblatt, F, 1882
120	—	Largo, a, ?1883
121	—	Stiller Waldespfad, 1883
122	—	Melodie (Ruhig), G♭, ?1883, inc.
127	9	Stimmungsbilder, 2 pf, 1882–4: Auf stillen Waldespfad, An einsamer Quelle, Intermezzo, Träumerei, Heidebild
130	—	Improvisation und Fuge a-Moll über ein Originalthema, 1884 [only fugue survives]
138	—	Intermezzo, F, pf 4 hands
213	—	Parade-Marsch des Regiments Königs-Jäger zu Pferde no.1, E♭, 1905
214	—	De Brandenburgsche Mars, D, 1905, orchd 1905
217	—	Königsmarsch, E♭, 1905, orchd as Militärscher Festmarsch, 1906
222	—	Parade Marsch für Kavallerie no.2, D♭, 1907

STUDIES AND EXERCISES

TrV	op.	
31	—	Four-voice exercise, B♭, ?1875
32	—	Four-voice chorale exercise, B♭, ?1875
38	—	Four-voice exercise, d, 1876
39	—	Four-voice exercise, A♭, 1876
57	—	Contrapuntal Studies I (imitative exercises and canons), 1877–78
81	—	Contrapuntal Studies II (9 fugues), 1879

TrV	*op.*	
91	—	Contrapuntal Studies III (3 fugues), 1879–80
		ARRANGEMENTS
108	—	F. Lachner: Nonett, F, pf 4 hands
139	—	W.A. Mozart: Piano Concerto, c, K491, 1885 lost [cadenza]
140	—	A. Ritter: Der faule Hans, 1886 [ov. arr. pf]
143	—	J. Raff: Bernhard von Weimar, 1885 [2 marches, arr. pf]
161	—	C.W. Gluck: Iphigénie en Tauride, 1899; Weimar, Hof, 9 June 1900
164	—	A. Ritter: Nun hält Frau Minne Liebeswacht, 1898 [song, op.4/8, arr. 1v, orch]
162	—	R. Wagner: Rienzi, 1890, lost
227b	—	R. Wagner: Die Feen, 1888; Munich, Hofoper, 29 June 1888 [insertions for Act 2]
242	—	A. Boieldieu: Jean de Paris, 1922; Vienna, Redoutensaal, 1923 [rev. of aria]
249	—	L. van Beethoven: Die Ruinen von Athen (text rev. Hofmannsthal), 1924; Vienna, Staatsoper, 20 Sept 1924
262	—	W.A. Mozart: Idomeneo (text rev. L. Wallerstein), 1930; Vienna, Staatsoper, 16 April 1931
285	—	F. Schubert: Kupelwieser-Walzer, G♭, 1943 [arr. pf]

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WRITINGS

† – *edited in Schuh*

Asow nos. given in parentheses

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for fuller list see GroveO

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BRYAN GILLIAM (text, work-list), CHARLES YOUMANS (bibliography)

Stravaganza (It.: 'extravagance', 'fantastic eccentricity'). A term for a piece in no specific form involving melodic, harmonic, rhythmic or other features of an extraordinary kind. It appears adjectivally by the end of the 16th century in works such as Giovanni de Macque's *Consonanze stravaganti* for organ (HAM, no.174) which exhibit harmonic mannerisms, similar to those employed by Gesualdo, that became part of the *stylus phantasticus* of the Baroque period. The word occasionally appears as a title in 17th- and 18th-century violin music: Carlo Farina's *Capriccio stravagante* (1627), a taxing virtuoso piece for violin and strings including the imitation of birds and animals, was extremely influential; and a *Stravagance* by the elder Matteis from the late 17th century is characterized by wide leaps across the strings. On the other hand, Vivaldi's set of concertos called *La stravaganza* (op.4) is more remarkable for its musical originality than for extravagant features of technique or musical style. Carlo Tessarini probably adopted the title from Vivaldi for his

own op.4 of 1736–7. A cantata by Benedetto Marcello, *Stravaganze d'amore* (excerpt in C. Parrish, ed.: *A Treasury of Early Music*, New York, 1958, no.49), is a musical and textual satire on the genre as amusing as the same composer's *Teatro alla moda*. Roger North was highly critical of many features adopted in the genre (see J. Wilson, ed.: *Roger North on Music*, London, 1959, pp.129–31). Although it must be admitted that in pursuing novelty composers sometimes achieved effects that were merely awkwardly unconvincing, the value of these experiments in discovering new expressive resources was not altogether negligible.

MICHAEL TILMOUTH

Stravinsky, Fyodor Ignat'yevich (*b* Rechitskiy, Minsk province, 8/20 June 1843; *d* St Petersburg, 21 Nov/4 Dec 1902). Russian bass of Polish descent, father of IGOR STRAVINSKY. He attended the *gimnaziya* (grammar school) at Nezhin, and then studied law. While a student, he sang with great success in public concerts and eventually decided to make a career as a singer. He entered the St Petersburg Conservatory in 1869, where, from September 1871, he studied with Camillo Everardi. In 1873, the year in which he graduated, Stravinsky's performance as Don Basilio in a student production of *Il barbiere di Siviglia* attracted the attention of the critics. He was engaged to sing at the opera theatre in Kiev and made his public début as Count Rodolpho in *La sonnambula* on 22 August/3 September 1873. He remained in Kiev until 1876, when he became one of the principal basses at the Mariinsky Theatre in St Petersburg, appearing there regularly until the year of his death. Stravinsky possessed a many-sided dramatic talent, and played both serious and comic roles with great mastery. He made a total of 1235 appearances in 64 different roles. He was particularly successful in Russian opera, being noted for his portrayals of Holofernes in Serov's *Judith*, the Miller in Dargomïzhsky's *Rusalka*, Rangoni and Varlaam in *Boris Godunov* (Rimsky-Korsakov wrote the drinking scene in *Sadko* especially for Stravinsky after seeing him as Varlaam or, as some writers claim, as Skula in Borodin's *Prince Igor*), Golova in Rimsky-Korsakov's *May Night* and Panas in his *Christmas Eve*, and Andrey Dubrovsky in Nápravník's *Dubrovsky*. Stasov considered that in the role of Farlaf (in Glinka's *Ruslan and Lyudmila*) Stravinsky was the 'worthy successor to Osip Petrov'. Tchaikovsky was a great admirer of Stravinsky, and asked that he should play the comparatively small part of Orlik in his opera *Mazepa*, since this part in particular required a 'good artist'. Stravinsky sang in three other Tchaikovsky premières, creating the roles of His Highness in *Vakula the Smith*, Dunois in *The Maid of Orleans* and Mamïrov in *The Enchantress*.

An intelligent and inspired performer, Stravinsky scorned the purely routine and superficial approach to his art and made a thorough psychological study of each character he portrayed, jotting down ideas for his interpretation in a notebook which he always carried. He took an interest in every aspect of stagecraft, and was an authority on make-up and costume design. Although his voice was said to be not intrinsically beautiful, especially in his last years, it was powerful and of a wide range (over two octaves). He strove to achieve evenness of tone, flexibility and variety of colour, so that he could use his voice to both musical and dramatic ends with equal success. He was an excellent concert singer; ballads such as Glinka's *Nochnoy smotr* ('The Night Review') and Musorgsky's *Polkovodets* ('The Field Marshal') were ideally suited to his histrionic gifts. Chaliapin acknowledged Stravinsky's supremacy in the 1890s, and learnt much from him. Stravinsky was a bibliophile whose library numbered over 7000 volumes, and a collector of pictures. His son alleged that he had an uncontrollable temper, and was a somewhat distant and unpredictable parent. But Igor had no doubts about his father's 'brilliant' dramatic gifts as an actor and his 'virtuosic' singing, commenting on the 'nobility' of his interpretations. For most of his last year he was semi-paralysed, and he died from cancer of the spine.

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JENNIFER SPENCER/EDWARD GARDEN

Stravinsky, Igor (Fyodorovich) (*b* Oranienbaum [now Lomonosov], nr St Petersburg, 5/17 June 1882; *d* New York, 6 April 1971). Russian composer, later of French (1934) and American (1945) nationality. One of the most widely performed and influential composers of the 20th century, he remains also one of its most multi-faceted. A study of his work automatically touches on almost every important tendency in the century's music, from the neo-nationalism of the early ballets, through the more abrasive, experimental nationalism of the World War I years, the neo-classicism of the period 1920–51 and the studies of old music which underlay the proto-serial works of the 1950s, to the highly personal interpretation of serial method in his final decade. To some extent the mobile geography of his life is reflected in his work, with its complex patterns of influence and allusion. In another sense, however, he never lost contact with his Russian origins and, even after he ceased to compose with recognizably Russian materials or in a perceptibly Slavonic idiom, his music maintained an unbroken continuity of technique and thought.

1. BACKGROUND AND EARLY YEARS, 1882–1905. Stravinsky was in Russian terms a nobleman; his parents were 'dvoryanine' or, as we might say, gentry. His mother, Anna Kholodovskaya, was one of four daughters of a high-ranking official in the Ministry of Estates in Kiev, a respectable if dull man who educated his daughters in the correct, somewhat prim manner of the provincial 19th century. Anna grew up a good domestic singer and fluent pianist, a well-organized if strait-laced wife and mother.



1. Igor Stravinsky in the family flat at Kryukov Canal 66, St Petersburg, 1898

Her husband, FYODOR IGNAT′YEVICH STRAVINSKY, whom she married in Kiev (against her widowed mother's wishes) in 1874 when she was still only 19 and he 30, descended from a long line of Polish grandees, senators and landowners. But since the partition of Poland in the 1790s the Stravinskys had come down in the world, lost their lands and gradually migrated southwards into a remote region of what is now south-eastern Belarus′. Fyodor's father, Ignaty, was a working agronomist of vaguely disreputable habits, a womanizer (according to his composer grandson) who eventually left and divorced his Russian wife, and a bad businessman who bequeathed to his youngest son little beyond a determination not to let his own family life disintegrate in the same way.

If there was music in Ignaty Stravinsky's house it was provided by his wife, Aleksandra Skorokhodova, who had an attractive singing voice. But it was probably never a strikingly musical household, and it was only gradually that, while studying law in the mid-1860s in Odessa, Kiev and (when money started running out) Nezhin, Fyodor discovered a talent for singing. Eventually he won a scholarship to the Conservatory in St Petersburg, and in 1876 he made his début at the Mariinsky Theatre (as Mephistopheles in Gounod's *Faust*). By the time his and Anna's third son, Igor, was born (at the nearby Baltic summer resort of Oranienbaum) in 1882, Fyodor had taken the Russian operatic world by storm and was being widely discussed as the finest bass-baritone of his generation.

Music was thus a part of the working environment in the large second-floor flat on the Kryukov Canal, a stone's throw from the Mariinsky, which was to be Igor's home for the next 27 years. Fyodor sang not only repertory parts but also new roles, some written for him, like the Mayor in Rimsky-Korsakov's *May Night*. Leading lights of the St Petersburg operatic world came and went in the Kryukov flat. Fyodor knew not only Rimsky-Korsakov but also Borodin and Musorgsky, as well as prominent music journalists like Nikolay Findeyzen, and conductors like Nápravník. Fyodor also accumulated a large library, partly a bibliophile's collection, partly a working archive of scores and other materials relating to the parts he was studying. Igor inherited his mother's fluency as a piano sight-reader and had access to his father's scores: the Russian repertory, of course (including figures such as Dargomïzhsky and Serov), Mozart, Rossini, Meyerbeer, Gounod, Bizet, Verdi, Boito and the Wagner of *Rienzi* and *Lohengrin*, among many others. A photograph of Igor in his mid-teens shows him at his desk surrounded by the icons of a musical passion, including montages of portraits of the great composers and a low relief of Beethoven. His early enthusiasm for Wagner is attested by a surviving notebook from 1896 with an entry on *Parsifal*: '1877 – wrote text, 1879 – composed opera in rough, 1882 – orchestrated whole of *Parsifal*', with a drawing of 'Bayreuth' in the form of a castle, and information about the dates of composition of *Tristan*. Whether or not Igor attended any Wagner in his youth, he must often in his teens have witnessed his father's performances in a wide range of other operas from the comfort of a family box. He certainly went to the 50th anniversary performance of Glinka's *Ruslan and Lyudmila* in November 1892 (with his father as Farlaf), possibly even to the première production of Tchaikovsky's *Sleeping Beauty* almost three years before that; and ballet matinées must have been a fairly common treat.

Nothing survives, however, of any compositions of his own before 1898, and there was in all probability no talk of a musical career until at least that stage. Early piano lessons with a certain Aleksandra Snetkova were probably no more than a normal part of an upper middle-class domestic education, since Igor (like his brothers) was educated by governesses at home until he was 11. Teenage summer-holiday letters to his parents are more about the books he has read, the plays he has acted in and the sketches he has drawn than about music-making. But then music may already have become a touchy subject by the time he was 17; and it is transparent that Igor constructed his letters home, loving as they are, specifically to gratify his parents' expectations.

In the 1890s the family began to spend long summer holidays with Kholodovsky aunts and uncles on their

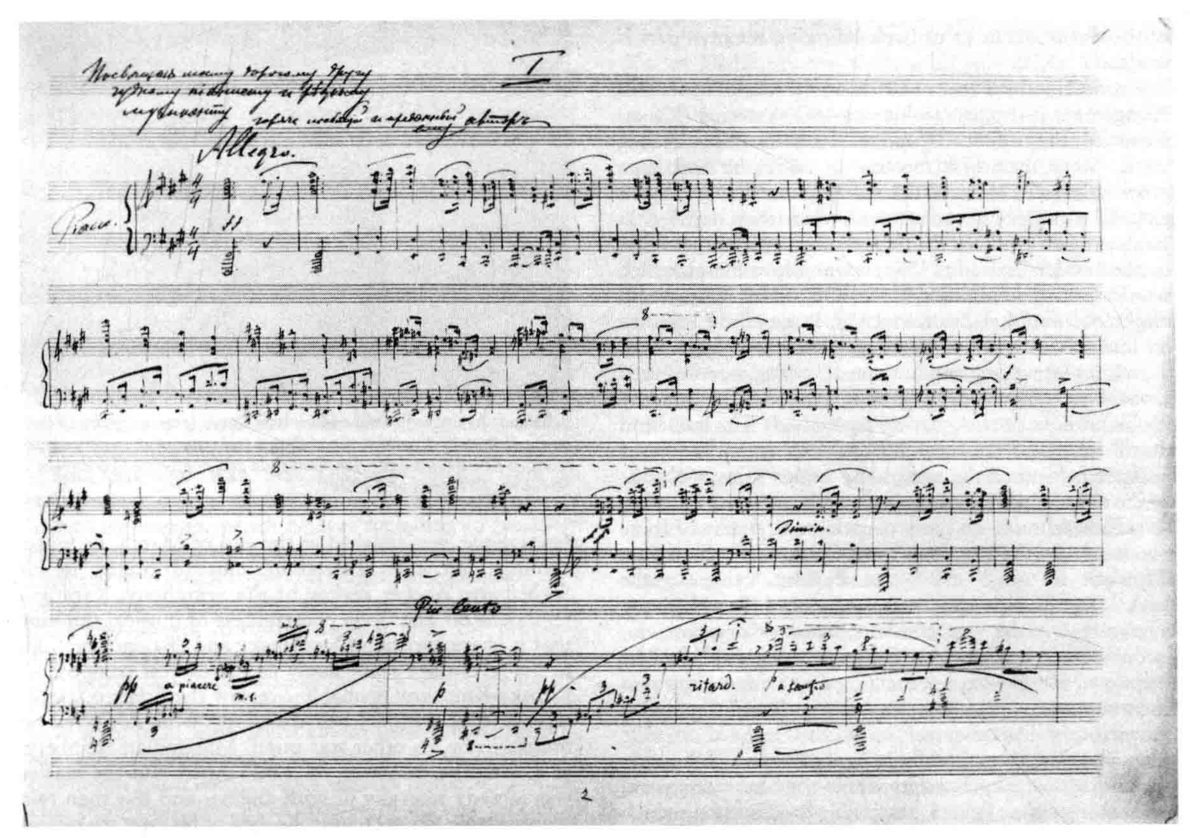
estates in trans-Volgan Samara (Pavlovka) and Ukraine, and after the death of Igor's eldest brother, Roman, in 1897 Fyodor and Anna summered routinely at one Ukrainian estate (Pechisky), where the adored Roman was buried, while Igor and (sometimes) his younger brother, Gury, preferred the other, Ustilug (in Volhynia), where there were lively female cousins and a less funereal atmosphere. This entailed long rail journeys for the boys, for which they were required to account in meticulous detail, and it also meant regular and painstaking health bulletins from Ustilug. Stravinsky's lifelong obsession with illness, medicine and doctors doubtless sprang from this source. And it was not wholly unjustified, since tuberculosis was endemic in the Kholodovskys, and Igor and his surviving older brother Yury were both sufferers (to the extent that Igor spent the summers of 1903–4 with his Samaran aunt and uncle at Pavlovka, talking about music – of which they were passionate amateurs – and drinking huge quantities of koumiss, the Tartar fermented mare's milk, which was supposed to be good for the lungs). Like most well-to-do Russians, the Stravinskys also visited German spas and Swiss mountain resorts. Such holidays were traditional and, in some ritualistic sense, precautionary. But in 1902, Fyodor fell terminally ill with cancer, and the German trip that summer was no holiday and certainly no precaution, but a desperate, ultimately unavailing quest for treatment (which included the new Röntgen method). Igor, however, was able to put it to another use.

2. TOWARDS 'THE FIREBIRD', 1902–09. Stravinsky had left school (Gurevich's Gymnasium) the year before and entered St Petersburg University as a law student that autumn. His real wish, however, was to study music. Two years before that (in December 1899) he had acquired a new and more high-powered piano teacher, a pupil of Anton Rubinstein called Leokadiya Kashperova. Now, in November 1901, he started private lessons in harmony and counterpoint with Fedir Akimenko, a newly graduated student of Rimsky-Korsakov; and three months later Akimenko was replaced by the more sympathetic Vasily Kalafaty, also a former Rimsky pupil. There is some evidence that these theory lessons were a *quid pro quo* for Igor's agreeing to study law, which in Tsarist Russia was the normal (and reasonably foolproof) route to an eventual sinecure in the civil service. At the law faculty Stravinsky met and befriended Vladimir Rimsky-Korsakov, the composer's youngest son, and a keen violinist. And it was probably at his suggestion that, in Germany in August 1902, Igor made an excursion from Bad Wildungen to Heidelberg, where the Rimsky-Korsakovs were ensconced for the summer, bearing with him a portfolio of short pieces which may or may not have included the only two works (apart from the fragmentary Tarantella of 1898) which survive from this period: the little piano Scherzo in G minor, and the Pushkin song, *Tucha* ('The Storm'). Rimsky-Korsakov, who was not given to extravagant praise at the best of times, is unlikely to have been wildly impressed by these gauche miniatures or others like them. But equally he must have been struck by something about them, since he did not (as he is supposed to have done in other cases) simply advise Igor to stick to the law. Instead he insisted that he continue his theory lessons, and agreed to oversee his composition work in due course himself. Significantly, he advised him against entering the Conservatory, sensing that in such an environment the 20-year-old composer would merely be discouraged by his own lack of training.

By the following summer, Stravinsky was at work on his first major task for Rimsky-Korsakov, a sumptuous four-movement Piano Sonata in F♯ minor in the manner of Glazunov (another Rimsky-Korsakov pupil) and Tchaikovsky. In August he travelled from Pavlovka to Krapachukha, in the Valdye Hills to the south-east of St Petersburg, where the Rimsky-Korsakovs were staying that year. Rimsky-Korsakov gave him instruction in sonata writing, and set him orchestration exercises based on his own recently completed opera, *Pan Voyevoda*. Back in St Petersburg, Stravinsky completed the first two movements of the sonata, then broke off to compose a cantata for performance at Rimsky's house on his 60th birthday in March 1904; the cantata was duly performed under the composer's direction, and was described by Rimsky in his diary as 'not bad', but the music has not survived. After completing the sonata at Pavlovka that following summer, Stravinsky soon embarked on his next assignment, a large-scale symphony, which, like the sonata, cultivated good practice in terms of conventional models, the obvious models being again Glazunov and Tchaikovsky. The first draft of the 40-minute Symphony in E♭ came more rapidly than the sonata, and was finished in September 1905.

Stravinsky had been continuing his law studies and living at home on the Kryukov Canal. It was not a comfortable time. Anna had been overwhelmed by her husband's death late in 1902 (according to her great-niece, she kept a photograph of Fyodor in his coffin by her bed for the rest of her life); and she may have resented Rimsky-Korsakov's influence on her son, and its tendency to draw him further into the idea of a musical career. She certainly resented Yury's marriage in January 1904, and cordially detested her new daughter-in-law. On one occasion, Igor fled to Yury's house and stayed there for some days before crawling home to the Kryukov flat. He was also frequently at the Rimsky-Korsakovs', either for his weekly lesson (after which he would usually stay to dinner), or for the regular musical soirées which, early in 1905, crystallized into a formal *jour fixe* every Wednesday, and which his brother Gury, who was developing into a fine baritone, often attended as well. There were also concerts at the so-called Assembly of the Nobility (now the Philharmonic), especially the ever more stereotyped Russian Symphony Concerts, a regular series devoted exclusively to Russian music, founded by the publisher Mitrofan Belyayev, which Rimsky-Korsakov would attend with favoured pupils, often also sitting in on rehearsals. More repertory based were the concerts of the Russian Musical Society, and (from 1903) the enterprising Ziloti concerts, which introduced new music from the West (Strauss, Elgar, Debussy, Mahler) and were by far the best played. Stravinsky would also sometimes go to the Mariinsky with his teacher, but only ever to opera (Rimsky-Korsakov and his entire circle despised ballet). Rimsky-Korsakov himself was writing mainly operas at the time, and his own premières were red-letter days for all his pupils. Stravinsky went to *Pan Voyevoda* (in the Conservatory) in October 1904, and *The Legend of the Invisible City of Kitezh*, another score on which he himself had worked, at the Mariinsky in February 1907.

It was at Rimsky-Korsakov's Wednesdays that Stravinsky had his own first performances. After the cantata, the



2. Autograph MS of the beginning of Stravinsky's Piano Sonata in F♯ minor, composed 1903–4 (RUS-Mcm)

Piano Sonata was played by its dedicatee Nikolay Richter in February 1905; and Stravinsky himself from time to time performed short piano pieces and comic songs, none of which has survived. There was also much musical discussion, of works heard at the soirées or at concerts or the opera. But the atmosphere, though in a sense open and stimulating, was aesthetically cramped. New music was discussed, but habitually questioned, and there was a self-congratulatory air to the conversation, dominated by Rimsky-Korsakov's own dry, cynical conservatism, as relentlessly recorded by the diarist of these gatherings, Vasiliy Yastrebtsev. They all also from time to time attended the sole 'alternative' musical venture of these years in St Petersburg, the Evenings of Contemporary Music, an irregular and somewhat ramshackle series of chamber concerts which had started in 1902 and prided itself on breaking the conventional mould of classical concerts in the city. The Evenings were certainly the nearest approach at that time to the modern contemporary music concert, though their programmes were more heterogeneous than strictly ground-breaking, with a scattering of newish French and German works alongside the inevitable rag-bag of Russian pieces old and new. Nevertheless Stravinsky remembered them as the most intellectually stimulating musical events of the time (though he misremembered what pieces of his own they included: only his *Pastorale* and the first of the Gorodetsky songs, *Vesna* ('Spring'), were done before he left St Petersburg in 1910). Here he will have met for the first time the raffish set, which included the founders of the concerts, Alfred Nurok, Walter Nouvel (amateur composers, associates of Sergey Diaghilev on the art magazine *Mir iskusstva*, and aesthetes with a reliable passion for the new and strange), and the critic Vyacheslav Karatïgin. Rimsky-Korsakov hated the evenings, partly because they escaped his influence, partly because they stood for everything he disliked: amateurishness, pluralism, contempt (however stumbling) for the rules. As for Stravinsky, nothing illustrates his own lack of rebelliousness at this time than the fact that, in his mid-20s, he scarcely figured in a local contemporary music series that would have embraced even an incompetent proto-modernist with open arms.

Russia in 1905 had experienced the first serious tremors of the earthquake which, 12 years later, would destroy the country of Stravinsky's youth. The previous year, the Tsar had embarked on a damaging war with Japan, and 1905 opened with a series of lightning industrial strikes in St Petersburg which culminated in Bloody Sunday (9/22 January), when a peaceful deputation of workers and a crowd of bystanders were fired on in the Palace Square and more than 100 were killed. Like most members of his class, Stravinsky would have been broadly on the workers' side. But there is no sign that he was in any way involved, unlike the firmly liberal Rimsky-Korsakov, who was summarily dismissed from his post after publishing open letters in support of the striking students and advocating the liberalization of the Conservatory establishment. For Stravinsky, the most damaging consequence of these events may have been that the closure of the university in spring 1905 meant he could not take his law finals. His certificates (dated April 1906) show that he never graduated, but merely audited his courses and received a half-course diploma. But whether this was a consequence

of the disturbances or of backsliding on his own part is unclear.

A more notable event of 1905, on the face of it, was his engagement in August to his cousin Yekaterina (Katya) Nosenko, the orphaned younger daughter of his Ustilug uncle. Since their first meeting in 1890, he had been growing steadily closer to this softly spoken but intelligent girl, 17 months his senior; and when they married in January 1906 (without the dispensation necessary for first cousins under Orthodox law), it was a love-match which would survive debilitating illness and, on his side, candid duplicities until her death in 1939. It may have been (as he later claimed) as a wedding present to Katya that, during the late spring and summer at Ustilug, he composed a vocal-orchestral setting of three erotic early poems by Pushkin under the title *Favn' i pastushka* ('The Faun and the Shepherdess'). Meanwhile he had embarked on a radical revision of the symphony under Rimsky-Korsakov's close scrutiny. And it must have been Rimsky-Korsakov who set up the semi-private dry runs of these two works by the Imperial Court Orchestra under Hugo Wahrlich in April 1907 (the Pushkin cycle on the 14th/27th, the two middle movements of the symphony on the 16th/29th), just as it was Rimsky-Korsakov who in due course arranged for the cycle to be published by Belyayev. Stravinsky later claimed (in *Memories and Commentaries*, 59) that his teacher found the work 'suspiciously "Debussy-ist"'. But this is hard to take seriously, since its main influences are Russian (Tchaikovsky and Musorgsky), and its whole-tone harmonies and tritonal melodic figures standard Russianisms which reflect Rimsky-Korsakov's own contemporary usage. Rimsky-Korsakov does seem to have been disturbed by the Gorodetsky song *Vesna*, which Stravinsky wrote in May or June 1907, and which was sung at a Wednesday at the end of October, along with the little *Pastorale*. But this was mainly because he detested what he regarded as the pseudo-symbolism of the poem, as well as finding the start of the song, the first of many bell imitations in Stravinsky, 'frenetic and harmonically senseless' (see Yastrebtsev's diary entry for 30 December 1907/12 January 1908). The static musette harmony of the *Pastorale* he (or Yastrebtsev) found merely strange. Certainly the main importance of these three vocal works is that they show Stravinsky beginning to make his way, however uncertainly, against the Rimsky-Korsakov tide and, in the *Pastorale* at least, achieving a cool, decorative poise which modestly anticipates the radical thinker of four or five years later.

Meanwhile, having at last completed the revision of the symphony, Stravinsky embarked in July 1907 on a more personal orchestral project, a large-scale scherzo based on a programme derived from Maeterlinck's *La vie des abeilles*. Here he began to explore more freely, and without academic constraint, the 'fantastic' qualities in Rimsky-Korsakov's late magical operas, with their glittering orchestration and spicy harmony based on an eight-note scale of alternating tones and semitones (*see* OCTATONIC). There were more opportunities to test his ear for such things. In January 1908 his Symphony in E♭ and *The Faun and the Shepherdess* were performed together in a public concert under Wahrlich, and Stravinsky picked up his first ever press notices, which were largely, if not ecstatically, favourable. By the time the Maeterlinck piece, *Fantasticheskoye skertso* or *Scherzo fantastique*, was finished at the end of March, he was a coming man in St Petersburg musical circles. In his *Stolichnaya pochta* review of the symphony, Karatïgin remarked on 'the lively cheerfulness of musical thinking that is characteristic of Stravinsky and distinguishes him to his advantage from many of the newest composers'. Rimsky-Korsakov probably oversaw the *Scherzo fantastique* and he certainly heard excerpts from it, played on the piano by his other star pupil, Maximilian Steinberg, at a domestic gathering on 12/25 April. But the master was already mortally ill with angina, and less than two months later, on 8/21 June, he died at his country retreat at Lyubensk.



3. Stravinsky (extreme left) and his wife Katya (extreme right) at the home of Rimsky-Korsakov (seated next to Stravinsky), together with Rimsky-Korsakov's daughter Nadezhda and her fiancé Maximilian Steinberg, St Petersburg, 1908

Stravinsky was shattered by his teacher's death. He travelled from Ustilug to St Petersburg (a two-and-a-half day rail journey) for the funeral. Before leaving, he had completed and dispatched to Lyubensk a new, more compact and refined orchestral scherzo called *Feyerverk* ('Fireworks') – a wedding present for Steinberg and Rimsky-Korsakov's daughter Nadezhda, who had married a few days before her father's death. Now, on his return to Ustilug, he rapidly composed a funeral tribute which he hoped would be performed in one of the memorial concerts that autumn and winter. His letters of the time to the Rimsky-Korsakov family express positive despair at the thought that, amid all the diplomacy and politics surrounding such occasions, his work would be overlooked; the sense of impending rejection is almost tangible. Meanwhile he, Katya and their baby son moved into a new house he had designed on the Nosenko estate at Ustilug, and there he completed a set of four piano studies (begun in May), indebted not to any music of the St Petersburg circle, but to the Moscow composer Skryabin.

At this point, Stravinsky had no fewer than three orchestral works awaiting performance. Ziloti had already seen the *Scherzo fantastique*, had successfully lobbied the house of Jürgenson to publish it, and eventually conducted its première in January 1909. The previous week the *Pogrebal'naya pesn'* ('Funeral Song') had at last been presented in a Russian Symphony Concert in Rimsky-Korsakov's memory, conducted by Felix Blumenfeld. Since all the performance materials subsequently vanished, we can judge its character only from reviews. Several critics praised its orchestration, while some regretted that, though often beautiful, it was less

tragic in tone than they would have expected: 'the author makes successful play with orchestral colours', one wrote, 'but in itself the piece preserves an impression of artificiality, and is in no way an "outcry of the heart"' (N. Bernstein, *Peterburgskaya gazeta*). If we add to these accounts the common view of the *Scherzo fantastique* as dazzling but insubstantial, we can already sense the local wind blowing against Stravinsky's emerging musical personality. The no less brilliantly ephemeral *Fireworks*, with its subtle fusion of tonal and octatonic harmonies, had to wait another year for its public performance, again under Ziloti, in January 1910. But it was almost certainly tried out at some time in early 1909, perhaps with the Conservatory orchestra, since Stravinsky revised the orchestration extensively in the summer of 1909. But if he himself was dissatisfied with his efforts in this case, others were more impressed.

The first sign was that Diaghilev invited him to contribute a pair of orchestrations to Mikhail Fokine's ballet *Chopiniana*, which he was including in his 1909 Paris season under the new title *Les Sylphides*. Stravinsky had been sketching an opera on Hans Christian Andersen's tale *The Emperor and the Nightingale*, with a libretto by his friend Stepan Mitusov, since at least the previous autumn. But he hastily put this work to one side, and completed the Chopin arrangements well in time for the Paris première at the start of June. Meanwhile Ziloti must have seen, or at least heard about, these pieces, since he too now commissioned a pair of arrangements, of Beethoven's and Musorgsky's settings of the Song of the Flea from *Faust*, for a 'Goethe in Music' concert in St Petersburg in November 1909. That gave Stravinsky time to write the first act of *Solovey* ('The Nightingale') during the summer. He then orchestrated the Musorgsky song and was probably just about to start on the Beethoven when a telegram arrived at Ustilug which was to change his life and with it the whole course of 20th-century music.

The ballet element of Diaghilev's 1909 season, though brilliantly successful as dance and design, had been criticized by the Paris press for its lack of any comparable musical novelty. Diaghilev now proposed to answer this criticism by commissioning, among other works, a ballet on the most typically, exotically Russian fairy tale he or his collaborators could think of, *Zhar'-ptitsa* ('The Firebird'). The process by which this commission eventually reached the largely untried Stravinsky is still obscure (it certainly came by way of Diaghilev's resident composer, Nikolay Tcherepnin, and Lyadov, and possibly also Stravinsky's old counterpoint teacher Akimenko). Diaghilev's telegram, indeed, was no more than a sounding-out, and the commission was probably only confirmed in early December. By that time Stravinsky had already sketched some music, and may even have had musical discussions with Fokine about the relationship between the music and the action, though the essential details of the staging were probably in place by the time he came on the scene.

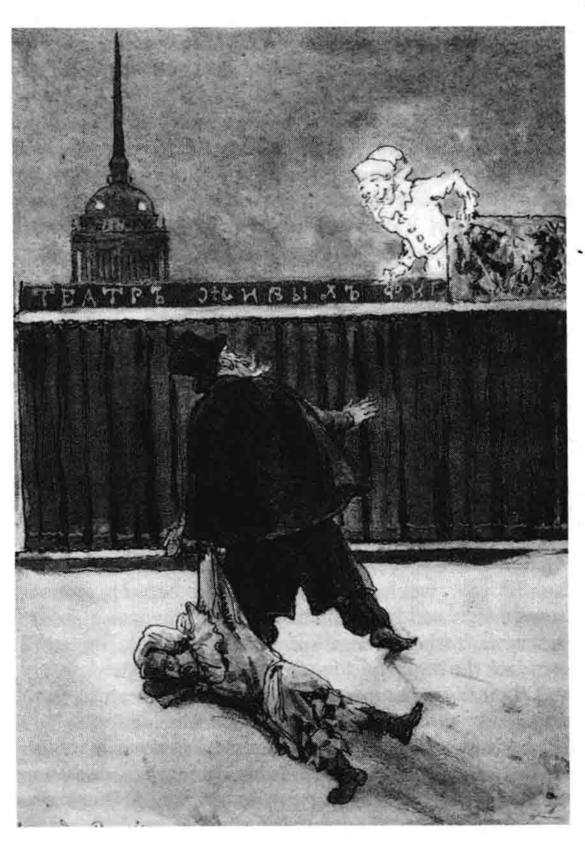
3. The early Diaghilev ballets, 1910–14. Igor and Katya, now with two children, had been living for a year in a flat in the Angliysky Prospekt, and it was here, between December 1909 and early May 1910, that the bulk of *The Firebird* was composed. In February the composer broke off for long enough to make arrangements of Grieg's piano piece *Kobold* op.71 no.3 for a charity ball in which a young dance protégé of Diaghilev's called Vaclav Nizhinsky was making his solo début. The piano score of *The Firebird* was then completed on 21 March/3 April, the orchestral score on 5/18 May, and the 45-minute ballet had its first performance in the Russian season at the Opéra in Paris on 25 June.

The spectacular success of this first of a long line of Diaghilev ballet commissions barely disguises now the fact that the music was both derivative and to some extent formulaic. It was true that, at orchestral rehearsals, Stravinsky had to explain the music to the bewildered players, and that, at the first rehearsal, the sonorities were so unexpected that dancers missed their entrances. But this was mainly because of the actual orchestration, in which a huge force was handled with the same wizardry and dexterity that had already been seen in St Petersburg as masks for a lack of musical substance. As music drama, *The Firebird* broke little new ground. The scenario, cobbled together by a committee of Diaghilev's collaborators with Fokine at their head, was an old-fashioned sequence of dances linked by *pas d'action*, much like *Coppélia* or *Swan Lake*. As for the music, Stravinsky had borrowed the old Rimsky-Korsakov idea of depicting evil or magic in structured chromatics, good or human in diatonics or folksong. His Firebird cavorts to flickering, Skryabinesque harmonies and gasping rhythmic phrases, while the human princesses dance to music which Glazunov himself would not have disowned, and the hero Prince Ivan and his bride are portrayed in Borodinesque settings of 'authentic' folk tunes. The demon Kashchey's dance is infectiously rhythmic; but its phrasing is routine. Of course, Stravinsky's mastery of these varied resources was and remains astonishing (and not only in view of his limited experience). But it might not have portended any outstanding innovative genius.

The success, all the same, was sensational. Overnight Stravinsky became a household name. Socially he was lionized. He was befriended by the Parisian great and good, by Diaghilev's aristocratic backers, by composers like Debussy, Ravel and Satie, by writers like Claudel, Proust, Gide and D'Annunzio, and even by the venerable Sarah Bernhardt. It was all very different from the provincial St Petersburg of his experience, with its coteries of Rimsky-Korsakov hangers-on and its so-called 'Contemporaries' evenings. The whole point of the Ballets Russes was that it was a fusion of art forms, and through it Stravinsky was automatically brought into contact with intellectual and aesthetic spheres not restricted by the academicisms and petty politics of a dying musical tradition. He in turn was accepted (including by the Parisian critics) as an equal in this sophisticated and vigorous milieu. In the *Nouvelle Revue Française*, Henri Ghéon called *The Firebird* 'the most exquisite marvel of equilibrium we have ever imagined between sounds, movements and forms'. The fact that this was a general aesthetic, rather than a specifically musical, judgement was, for the moment, of secondary importance.

Whether or not because of his sudden leap to fame, Stravinsky decided to stay for the time being in the West with his family. He spent the remaining summer months in Brittany, composing the two curious Verlaine songs op.9 for his brother Gury (his first ever settings of a foreign language), and tinkering with a new idea for a ballet on a prehistoric subject which he and the painter Nikolay Roerich had already discussed in the spring. But

by the time they had all moved in early September to Lausanne (where Katya was to have their third child), he was at work on some completely new pieces for piano and orchestra which soon, perhaps at Diaghilev's behest, became the basis for a whole ballet about the Russian fairground puppet Petrushka. The exact chronology of this change remains controversial. Diaghilev probably manoeuvred Stravinsky into a collaboration with Alexandre Benois (with whom he was making up a recent quarrel) in order to upstage the difficult and arrogant Fokine, who was still, at this point, involved in the new prehistoric ballet – a project, moreover, from which Diaghilev was being excluded. The *Petrushka* subject had certainly been devised, and a good deal of the music written, by the time Benois was directly involved in mid-December 1910. Soon afterwards, Stravinsky paid a flying visit to St Petersburg, and the scenario was worked out in detail. He then returned to Beaulieu, in the south of France, where the family was wintering, and there composed much of the rest of the score. But the extraordinary ending, in which the ghost of the murdered puppet appears above the showman's booth and makes a rude gesture at him, only replaced the original idea of a carnival ending at the last minute. Stravinsky thought up and composed this conclusion in May in Rome, where the company was performing and rehearsing for the Paris season. *Petrushka* finally received its first performance conducted by Pierre Monteux, with choreography by (ironically) Fokine, designs by Benois (fig.4), and the incomparable Nizhinsky in the title role, at the Théâtre du Châtelet on 13 June 1911.



4. Sketch by Alexandre Benois for the final scene of Stravinsky's 'Petrushka', Ballets Russes at the Théâtre du Châtelet, Paris, 1911

With the Parisian public *Petrushka* was as great a success as *The Firebird*, and with musician colleagues like Debussy and Schmitt still greater, though the press, wary as ever of challenges to its *idées reçues*, was more guarded. Once again, it was the integration of elements – music, dance and design – that dazzled balletomanes. But the real source of the work's power was the music. Debussy was fascinated by the 'sonorous magic' of the conjuring-trick scene, where the puppets come to life 'by a spell of which . . . you seem to be the sole inventor' (letter of 10 April 1912). But there was also a certain boldness, an aggressive self-confidence, which he could also not but envy: 'neither caution, nor pretension', as he wrote to Robert Godet (18 December 1911). 'It's childlike and untamed. Yet the execution is extremely delicate'.

This time Stravinsky went straight to Ustilug after the performances, and there began once more to think about the Roerich ballet. But there was still no detailed scenario. This was eventually thrashed out on a visit to Princess Tenisheva's estate at Talashkino (near Smolensk), where Roerich was at work on the interior painting of the chapel. Meanwhile, Stravinsky marked time by setting a series of poems by Konstantin Bal'mont: first a pair of miniatures for voice and piano, *Nezabudochka tsvetochek'* ('The Forget-Me-Not') and *Golub'* ('The Dove'), which can be seen as studies for certain melodic treatments in the ballet, then secondly a choral-orchestral setting of the symbolist poem *Zvezdolikiy* ('Star-Face', but usually known as 'The King of the Stars'). This strange work, distinguished by astonishing chordal sonorities, was finished in short score by the end of September (the full score had to wait until the following summer). Only then, still in Ustilug, did Stravinsky start work on *Vesna svyashchennaya* ('The Rite of Spring'), as the prehistoric ballet would eventually be called. Intensive work continued at Clarens, on Lake Geneva, where the family was once again spending the winter. By the end of February 1912 the first part was complete in orchestral score, and Stravinsky seems still to have been unworried by the need to finish in time for the Paris season. The subsequent postponement until 1913 probably had more to do with Diaghilev's intention to have the ballet choreographed not by the detested (and in any case overworked) Fokine, but by Nizhinsky, who was fully occupied with Debussy's *L'après-midi d'un faune* for the 1912 season, and as yet too inexperienced to be trusted with the hugely complex new work.

At all events, Stravinsky eased up. In the summer, at Ustilug, he completed the full score of *The King of the Stars*; he made an excursion with Diaghilev to Bayreuth, where he saw *Die Meistersinger* and probably *Parsifal* (an experience he certainly found less disagreeable than he later pretended in his autobiography); and late in October he made a brief visit to St Petersburg – his last, as it would transpire, for almost exactly half a century. *The Rite of Spring* was eventually composed to the end at Clarens in November, after which he went to Berlin for the Ballets Russes season, met Schoenberg and attended a performance of *Pierrot Lunaire* (12 December). In January 1913 he completed the exquisite *Three Japanese Lyrics*, whose instrumentation for small mixed ensemble perhaps shows the passing influence of Schoenberg's masterpiece. In February he was in London with the company, his first visit to Britain (though *The Firebird* had preceded him the previous June). In March, at Clarens, he added the

part two introduction to *The Rite of Spring* and worked with Ravel on the score of Musorgsky's *Khovanshchina*, which Diaghilev was putting on in June and for which, in particular, Stravinsky was providing the final chorus Musorgsky had never written. The momentous first performance of *The Rite*, conducted by Monteux and with Maria Piltz as the Chosen One who must sacrifice her life in order to renew the fertility of the soil, at last took place on 29 May in the new Théâtre des Champs-Elysées in Paris (fig.5).

The riot which attended the première has been much chronicled. It was a typically Parisian affair, targeted as much at Nizhinsky (whose choreography of Debussy's *Jeux* two weeks earlier had been disliked) and even at the theatre's manager, Gabriel Astruc, as at the music, which in fact was largely inaudible. The open, cinema-like design of the new theatre tended to encourage a certain social fractiousness, as perhaps did the hot weather and the presence of a less-than-committed touristic element in the audience. The open dress rehearsal the previous day had passed off without incident before an audience that was actually more typical for the Ballets Russes: a mixture of society – *le tout Paris* – and seriously interested musicians, balletomanes, artists and literati.

Yet the music might well have merited a riot. Certainly it was to remain the most notoriously violent score of a time when huge, noisy orchestras and harsh dissonance were more or less commonplace appurtenances of the new music. The primitive imagery of Russian symbolism, of the kind exploited by Roerich, had always carried a certain revolutionary tone, a note of challenge to ossified social structures. But behind all the racket, behind the wilfully discordant harmonies and convulsive metric irregularities lay a genuinely innovatory kind of musical thinking whose point would not become clear until Stravinsky himself began to deconstruct it in subsequent works. Already *Petrushka* had begun to isolate and manipulate fragments of folk melodies (including tradesmen's cries and factory songs), and to combine them in variable patterns which tended to dissolve regular harmony and metre. *The Rite of Spring* merely intensified these procedures by transferring them to a situation where disruption within a fixed, immobile context was actually part of the plot. Both scores make heavy use of ostinato patterns, and both take the idea of a variable-length melodic figure or cell as the determinant of metre. But whereas in *Petrushka* these changing metres are mostly incidents within a prevailing regularity, in *The Rite* they take over the entire rhythmic structure, and even invade the regular ostinato patterns in the form of thrown accents, often drastically emphasized. Because *The Rite* is also more polyphonic than *Petrushka*, there is at the same time a conflicting accentual relationship of the different lines (which is why Stravinsky sometimes found it hard to know where to put the barlines – a problem reflected in the many changes the score underwent in different editions down the years).

Harmonically both works use the idea of modal 'fields'. In *Petrushka* such fields are defined either by the conventional mode of the folksongs, or by the octatonic scale, particularly as articulated by triads an augmented fourth apart, for instance the C major/F♯ major superimposition, which serves as the 'Petrushka' motif, and which Stravinsky explores (and perhaps discovered) as a white-note/black-note separation of the pianist's hands. Octatony is also important in *The Rite of Spring* (along with

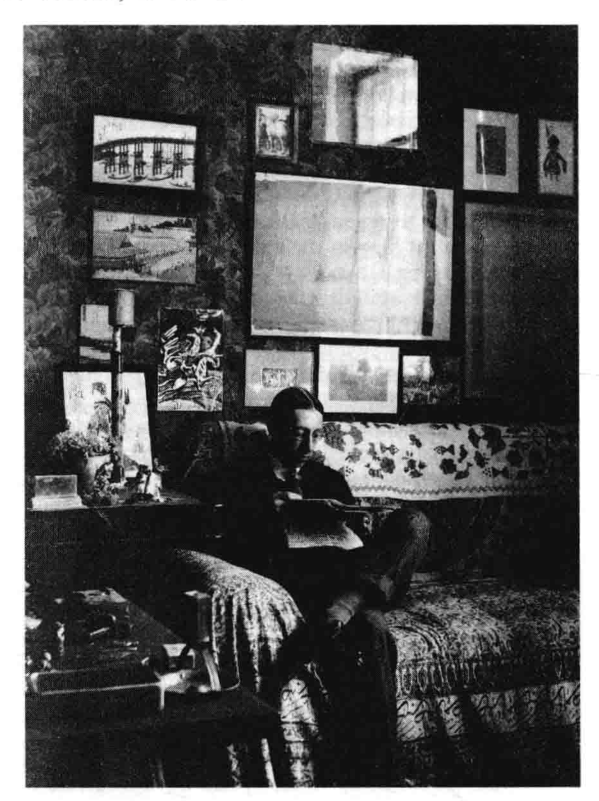


5. Maria Piltz (third from left) as the Chosen One with Russian tribal elders from the first production of Stravinsky's ballet 'The Rite of Spring', Ballets Russes at Théâtre des Champs-Elysées, Paris, 29 May 1913: costume designs by Nikolay Roerich

other, less rational chromatic modes); but here there is a consistent opposition between the melody – often Dorian-mode folksong fragments – and the remainder of the harmonic field, which typically sets up chromatic interferences with it. Stravinsky engineers these interferences by joining together Dorian tunes a diminished or augmented octave (major 7th or minor 9th) apart, as on the very first page. At other times, such intervals serve as constructs in their own right, derived from – or defining – the harmonic field, as in the 'Spring Auguries' or the 'Sacrifical Dance'. They seem a natural expression of the harsh and terrible events the ballet enacts. Yet, curiously, Stravinsky never lost his taste for such chords. What one might call the mistuned octave remained for him an emblematic sonority regardless of dramatic or narrative context, and usually, in fact, without violent or barbaric connotations.

Five days after the première, Stravinsky was admitted to hospital with acute enteritis, which soon emerged as full-blown typhoid fever. He stayed in the Villa Borghese nursing home for more than five weeks, missing all six performances of *Khovanshchina* (only the last two or three of which, however, included his final chorus), the last three of *The Rite* and its ensuing London première (11 July). Instead, he went straight back to Ustilug in mid-July, and there embarked, in collaboration with Stepan Mitusov, on a completion of *The Nightingale*, to a fat commission from the newly formed Moscow Free Theatre. It was to be their last summer at the family home. Yet Stravinsky may already have begun to sense that Russia was finished as far as he was concerned artistically. His first two ballets, performed in suite form in both St Petersburg and Moscow, had been greeted by a distinctly mixed press and a deafening silence on the part of his own closest friends (notably the Rimsky-Korsakovs and Steinberg); and now Andrey Rimsky-Korsakov, Vladimir's older brother and recently an even closer friend of Stravinsky's, had published a poisonous review of *The Rite of Spring* in *Russkaya Molva*. The fact that it was apparently partly motivated by fury at Stravinsky's role in the *Khovanshchina* reworking, which had superseded their father's version, will hardly have eased the pain it caused. Paris, by contrast, made handsome amends for its hooliganish first reaction to *The Rite* when Monteux conducted two separate concert performances in the Casino in April 1914, and after the first of these, on 5 April, Stravinsky was mobbed by delirious admirers.

So when the Free Theatre collapsed in May 1914, leaving Diaghilev with the world première of *The Nightingale* (spectacularly designed by Benois) in Paris later that month, the composer was not greatly disturbed, though he lost money because of the charge. More worrying was his wife's health. In January, after the birth of their fourth child, she had had a severe attack of tuberculosis, which had necessitated a move to Leysin, high in the Alps east of Lake Geneva. And it was here that Stravinsky completed *The Nightingale*, somehow managing to paper over the development his style had undergone since 1909. The change of scene from the forest to the Chinese Imperial court does to some extent justify the drastic contrast between the leafy, moonlit textures of the pre-*Firebird* first act and the brittle artifice of the Draughts Chorus and the Chinese March, and above all the subtly dissonant colourings of the scene with Death. Here at Leysin Stravinsky was visited by Jean Cocteau, who hoped, vainly, to secure his collaboration on a theatre project about the biblical David. The only, oblique, outcome of these discussions may have been the tiny string quartet pieces written that summer. But meanwhile sickness was gripping Europe itself. In July, Stravinsky made a hasty visit to Ustilug and Kiev to consult lawyers about his Ukrainian property, and to collect materials he needed for the ballet he was now planning to write about a Russian peasant wedding. It was the last time he set foot on Ukrainian soil.



6. Igor Stravinsky in his study at Ustilug, 1913

4. EXILE IN SWITZERLAND, 1914–20. At first, exile seems not to have interfered much with his composing. Though openly and ferociously anti-German, he kept politics well clear of his music. Instead he inhabited a kind of private Russian land of the spirit, working simultaneously on his ballet, a musical setting of authentic wedding ritual texts, and on a number of tiny songs and choruses (*Pribautki*, the *Kolïbel'nïye* or *Berceuses du chat*, the *Podblyudnïye*), related to it in method and material. It was the start of a period of quiet but excited stylistic evolution, comparatively unhindered by travel or major performances. When war broke out in August 1914, the Stravinskys were summering in the village of Salvan, in the Valais. Later they moved back to Clarens, then again back to the mountains at Château d'Oex, from where, in February 1915, the composer made a two-week excursion to Rome to attend the Italian première of *Petrushka*, discuss Diaghilev's new idea of a danced Mass and play him the draft of the first scene of the wedding ballet, *Svadebka* ('The Wedding'). In Rome he also met some of the Futurists, including Marinetti and the sculptor Boccioni; he saw more of them in Milan in April and heard a demonstration of Luigi Russolo's noise machines. Back in Switzerland, the family at last took a lease on a house at

Morges, just outside Lausanne – the first settled tenancy of their married life. They were to stay in Morges (at two different addresses) until 1920. Here Stravinsky became friendly with a group of Swiss-French writers and artists dedicated to a specifically Vaudois, locale-conscious art that would be, in Louis Lavanchy's words, 'audaciously original and candidly unrefined' (*Essais critiques 1925–1935*, Lausanne, 1939): a vision which, to some extent, reflected his own current ethnic preoccupations, though he may have been less interested in their politics, which were pro-French interventionist. Among these writers, the novelist C.F. Ramuz became a frequent guest at the Stravinsky house, the Villa Rogivue, and as Stravinsky's compositions on Russian texts began to emerge, he took on the task of translating them into French. This led naturally and logically to their collaboration on an original theatre piece, *Histoire du soldat*, a work which clearly reflects the politicized local aspirations of the Vaudois movement.

For the first year or so of the war, Stravinsky worked away at his little songs and choruses, with their tight distillation of the cellular and harmonic field techniques of *The Rite of Spring*, and at *The Wedding*, which was to be an austere ritual in the same mould, but without the spectacular trappings, the fake prehistory, the noise for its own sake and the dense piling-up of counterpoints. The sacrifice here would be vibrant and sociable, not violent or bloodthirsty. The Russian texts, taken from the 19th-century collections of Kireyevsky (and, for the choruses and songs, Sakharov and Afanas′yev) were a crucial part of the new idiom. Stravinsky was experimenting with an idea he later claimed to have extracted from Russian folk verse of a moveable accent, which could be played off against the natural accents of speech, as well as against the musical metre, to make yet an extra rhythmic tier, somewhat like the stresses superimposed on the regular patterns of *The Rite*, but less arbitrary. As for sonority, some concept of the village band seems to lie behind the choices of ensemble. The original version of *The Wedding*, essentially completed in 1917, was scored for a large mixed band of about 40, with only a small string group, much wind, and a battery of percussion and twangy plucked and struck strings, including cimbalom (an instrument Stravinsky became obsessed with after hearing and buying one in Geneva in 1915), harps, piano and harpsichord. There is some echo of this sound-world in the dance piece *Bayka pro lisu, petukha, kota da barana* ('The Fable of the Fox, the Cock, the Tomcat and the Ram'), better known by its French title, *Renard*, which Stravinsky wrote in 1915–16 and sold to the Princesse de Polignac. This, too, is based on Afanas′yev, and seems designed to recreate a type of rustic travelling theatre, with singers and dancers who take a hat round at the end, and a squeaky, clattery band of 15, again including cimbalom. In fact *Renard* remains the key to Stravinsky's wartime quest for an idealized folk modernism, since *The Wedding* was to be drastically altered in sonority, if not substance, by the time it reached the stage in 1923.

Not all the wartime pieces reflect the same quest. Early on (1914–15), Stravinsky also wrote a set of easy piano-duet pieces based on conventional models: a march, a waltz, a polka. A little later he added another set of five (this time with an easy seconda part) based on various national stereotypes. Stravinsky went to Spain with the Ballets Russes in June 1916, and may have been inspired



7. Igor Stravinsky and Ernest Ansermet

to write the 'Española' in the *Cinq pièces faciles*, as well as the more disjointed Spanish parody in the study he wrote for pianola – a growing enthusiasm of his – the following year. But the notable feature of these miniatures is their technical resemblance to the Russian songs, even though their material and atmosphere are quite different. They showed how procedures evolved in one stylistic context could readily be adapted to another; in this sense they are prophetic beyond their own musical substance.

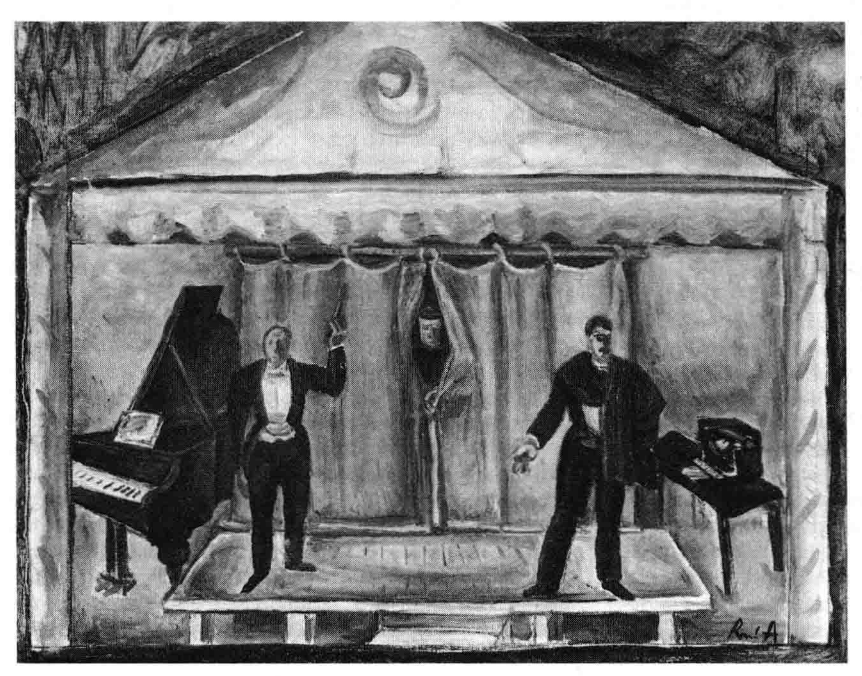
Apart from the Polignac commission, none of these works earned Stravinsky any money, and as the war dragged on his circumstances deteriorated. The pianola study was dedicated to a rich Chilean called Eugenia Errazuriz, a patroness of Picasso whom Stravinsky had met in Spain. In 1917 he extracted from his Andersen opera a ballet to be called *Pesnya solov′ya* ('The Song of the Nightingale') for Diaghilev. But Diaghilev was a slow payer, and though the two men struck a detailed contract that summer, which included payment for rights in the still unfinished *Wedding*, the problems persisted and led in 1919 to a massive and nearly terminal quarrel between them. It was also in 1917 (January) that the Paris Opéra staged a ballet adaptation of the *Scherzo fantastique*, a production Stravinsky later claimed (mendaciously) not to have been involved in; in fact he would have conducted it had he not fallen ill just before. Soon revolution in Russia would cut him off finally from any hoped-for income from that quarter. In April, a month after the Tsar's abdication, Stravinsky was with Diaghilev's company in Rome. It was there that he met Picasso for the first time and, for the first night of the season, made his curious transcription of the 'Song of the Volga Boatmen' to be played as a national anthem. *Fireworks* was staged

as a light show designed by the Futurist painter, Giacomo Balla, but *The Song of the Nightingale*, though ready, was not done. That summer his old German nurse, Bertha Essert, died in Morges, followed swiftly to the grave by his younger brother Gury, who died of typhoid fever at the front in Romania at the end of July. The Bolshevik revolution in October/November merely set the seal on a year of fragmentation and disintegration.

Under these wretched conditions, the idea, hatched early in 1918, that he and Ramuz should write a theatre piece that could tour around and be cheap to perform, with two or three actors, a couple of musicians and a portable stage, may initially have had an economic motive. But if so, it failed dismally. When *Histoire du soldat* was finally staged in Lausanne in September 1918 (with eight musicians, including a conductor, Ernest Ansermet, two dancers and three speakers; fig.8), it went ahead only thanks to substantial patronage from the Winterthur tea millionaire, Werner Reinhart, and all subsequent performances were cancelled because of the Spanish flu epidemic. Artistically, too, the piece has always had its detractors. The text after Afanas′yev (much wordier in the 1918 version), about the soldier who sells the Devil his violin in return for worldly wealth and a good marriage, has with some justice been seen as moralizing and over-literary. But for Stravinsky the work was important because it enabled him to take stock of apparently unrelated recent tendencies. His score, which could avoid direct concern with the words (since they are never sung), brings together Russian dances of extreme subtlety with modern parodies: a Lutheran chorale, a march, a waltz, a tango and a ragtime (one of several such pieces he worked on at this time). The economy and instrumental brilliance of the writing are throughout astonishing. But the absolute artistic precision which had characterized the recent Russian settings is to some extent dissipated by Ramuz's text, especially as spoken by the narrator, a homely version of an alienation device Stravinsky was to use, and regret, again.

Meanwhile the war had ended, and Stravinsky's circumstances still hardly improved. His in-laws, the Belyankins, a family nearly as large as his own, descended on Morges from Russia and moved in. To try to capitalize on an existing copyright score, he made a new suite of *The Firebird* for reduced orchestra and sold it, illicitly as it turned out, to his new London publisher, J. & W. Chester. He again took up *The Wedding* and started rescoring it for a small but esoteric ensemble of harmonium, two cimbaloms, pianola and percussion. At the same time he wrote a new set of Russian songs with a piano accompaniment that at times recalls the cimbalom (an instrument that does indeed figure in an unpublished version of one of the songs). He also wrote up the *Piano-Rag-Music* for Artur Rubinstein, in return for a cash gift of a year before (already, of course, long since spent). Financially the situation was temporarily saved, in the summer of 1919, by a donation from a group of philanthropic New York women, and by a commission from the Flonzaley String Quartet which became the little *Concertino* of 1920. Artistically it was transformed by a proposal from Diaghilev which smoothly ignored both their contractual quarrel and the unfinished masterpiece that was aggravating it, and sent Stravinsky off in a completely new direction that was to have quite unforeseen consequences for them both.

Diaghilev probably saw his suggestion (in early September 1919) that Stravinsky arrange some Pergolesi pieces he and Leonid Massine had unearthed in the Naples Conservatory as simply a device for bringing Stravinsky back into the Ballets Russes fold until *The Wedding* was ready. He expected another work along the lines of Tommasini's *Good-Humoured Ladies*, based on sonatas by Scarlatti, or Respighi's arrangements of Rossini in *La boutique fantasque*. But Stravinsky, after initial doubts, was taken with the material – not all of it actually by Pergolesi – and was tinkering with it creatively. Meanwhile Diaghilev at last staged *The Song of the Nightingale*, with choreography by Massine and designs by Matisse,



8. Sketch by René Auberjonois for the staging of Stravinsky's 'Histoire du soldat', Lausanne, 1918

at the Opéra in February 1920 (Ansermet had conducted its concert première to a hostile audience in Geneva two months before). This was Stravinsky's first Ballets Russes première, apart from the non-danced *Fireworks*, since the opera itself in 1914. But his true return to the Paris stage was certainly with the 'Pergolesi' ballet, *Pulcinella*, which the company mounted at the Opéra (with Ansermet conducting) on 15 May. Like *Petrushka*, this was one of those rare theatre works which cohere in all their ingredients: Picasso's sparkling neo-*commedia* designs, Massine's choreography and scenario (based on 18th-century examples he had discovered in Naples), and the wonderful dancing with Massine himself in the title role and Karsavina as Pimpinella – everything proclaimed the restoration of the Russian ballet to full form, and in a completely new type of work, with no hint of nostalgia for the old days of leaping Polovtsians or sinuous Sheherazades (even if those old works were still in the company's repertory). Though some questioned the ethics of Stravinsky's recompositions, with their added harmonies, metric displacements and spicy orchestrations, few denied the infectious wit and charm of the result. Reynaldo Hahn, himself a doubter, had to admit (in *Excelsior*) that 'M. Stravinsky has never given proof of greater talent than in *Pulcinella*, nor of a surer taste in audacity.'

One wonders what Hahn would have said if he had known the work which Stravinsky was at that very moment starting to compile from scattered sketches of the past two years, a piece for large wind ensemble which preserved in an almost classical way the most radical principles of his wartime vocal works. The *Symphonies d'instruments à vent*, begun probably in May 1920, is a score which brings to a pitch of intensity the metrical and chord-voicing treatments so typical of those works. Indeed its distillation of a ritualistic Slavonic solemnity is so powerful that Richard Taruskin has plausibly argued (*Notes*, xlix, 1992–3, pp.1617–21) that it is actually an instrumental stylization of a *panikhida* or Orthodox funeral service. Study of the sketches and variant scores shows also the extent to which empirical testing – the process which Stravinsky later called 'grubbing about' – lies behind these slow progressions and winding cantilenas. Even allowing for the fact that most of the sketch material of the *Symphonies* was not new, and that the *Pulcinella* material was not original, it remains scarcely credible that these two works can have come from the same pen in the same year.

5. France: the beginnings of neo-classicism, 1920–25. In June 1920 the Stravinskys finally moved from Switzerland to France. They spent the summer at the Breton fishing village of Carantec, where the *Symphonies d'instruments à vent* and the *Concertino* were largely composed, then moved in the autumn into the house of the couturier, Gabrielle ('Coco') Chanel (a close friend of Diaghilev's patroness, Misia Sert), in the outer Paris suburb of Garches. Here Stravinsky probably worked on a revision of *The Rite of Spring*, which Diaghilev was reviving in December in a new choreography by Massine, then composed the tiny piano pieces of *Les cinq doigts*. In February 1921 the Pleyel piano company gave him a studio in their Paris factory in the rue Rochechouart, and here he worked on the pianola part of *The Wedding*, for a time even envisaging rewriting the entire score for four pianolas. The Pleyel arrangement would later lead to contracts for the transcription of large numbers of his other works for this short-lived instrument, and the studio would survive as his Paris address until 1933, long after the commercial defeat of the mechanical piano by electrical gramophone recording. Meanwhile he and his family moved in May 1921 to Biarritz, where there was an established colony of white Russian émigrés. This was partly, as usual, for Katya's health, but may also have been for Igor's emotional convenience, since Paris at once meant love affairs: first, probably, with Coco Chanel herself, then with the Russian cabaret dancer Zhenya Nikitina, and finally with Vera Sudeykina, the wife of Diaghilev's former stage designer Sergey Sudeykin, who had recently arrived in Paris via Tiflis, and whom Stravinsky had met at the Chauve-Souris cabaret in February 1921. By July he and Vera were passionately in love; the following spring she abandoned her husband, and from then on the composer led a more or less openly double life apparently with his wife's complicity, though it should be said that the despotic Igor probably gave her little choice and may have led her to feel that without her acquiescence he would leave her and their young family for good.

But it was in Biarritz with his family that he chiefly found the peace and security he always needed for his work. The first major new project, probably dreamt up in discussion with Diaghilev and his new secretary, a 17-year-old Russian poet by the name of Boris Kokhno, was for a short opera called *Mavra*, based on an ironic verse story by Pushkin about a girl in 1830s St Petersburg who tricks her mother into employing a handsome young hussar in drag as the family cook. Stravinsky had been in Spain with Diaghilev at Easter 1921, and in London with him in June, where he heard Eugene Goossens conduct *The Rite of Spring* brilliantly and Serge Koussevitzky conduct the world première of the *Symphonies d'instruments à vent* atrociously (both performances in the Queen's Hall). But *Mavra* was consciously designed as a refutation of this old neo-nationalist Russian style. They had been talking about Tchaikovsky, of whose *Sleeping Beauty* Diaghilev was planning a major revival for London that autumn and for which Stravinsky was to make some necessary orchestrations. And it may be that in discussing the merits of Tchaikovsky (whose music was routinely despised by thinking Parisians of the day, but adored by Diaghilev and his friends) they found themselves considering the whole question of Russian style and of what might be a musical equivalent of Pushkin's mock-banal poem, much of which is taken up with heavy sarcasm at the expense of Romantic self-consciousness about art and technique. Now Stravinsky and Kokhno conceived the idea of a work which would similarly turn the fashionable Russianism of the pre-war Ballets Russes on its head. It would reject the pallid verism and outworn folksiness of The Five, and replace it with a classical Russianism, referring to Tchaikovsky and Glinka, and cast in an old-fashioned form of set numbers and recitatives, tonal rather than modal (at least by allusion), and with standard oompah accompaniments as in the old ballads still unblushingly purveyed by émigré cabarets like the Chauve-Souris.

Mavra, written the following winter (1921–2) and regarded from the first by Stravinsky as one of his best works, has to others often seemed barely to survive the weight of artistic polemic placed on its shoulders. In its style-consciousness, its insistence that (to paraphrase



9. Igor Stravinsky: portrait by Pablo Picasso, December 1920

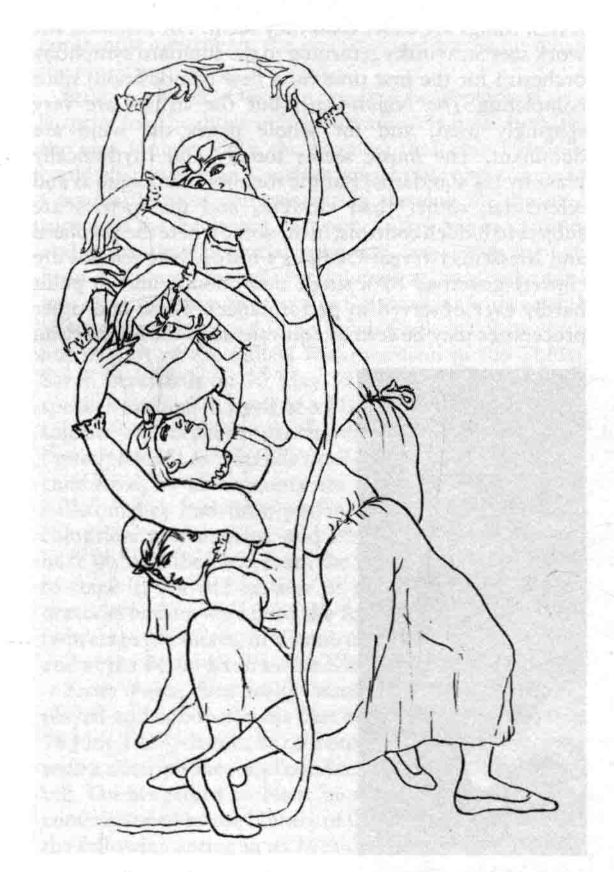
Taruskin) the telling is more interesting than the tale, it must be regarded as the start of that peculiarly Stravinskian neo-classicism in which decisions about style and language are as much a part of the argument as decisions about material and form. In his own mind, this issue was tied up with a certain kind of formalism. Form *was* content; art was a question of order, and to achieve this the artist must stand back, observe his material coolly and objectively, reject the passionate self-promotion of the Romantic composer (as well as, he was soon adding, of the Romantic performer). Little of this was understood by the work's first Paris audience in June 1922, who were not helped, admittedly, by the fact that *Renard*, which seemed to be the sort of work Stravinsky was now discarding, had had its première less than three weeks before, and would later run with *Mavra* on the same bill. The opera's polemics, in as much as they were noticed at all, struck Parisians as hopelessly esoteric, and no doubt this was to some extent Stravinsky's intention in choosing the (to Parisians) largely unknown Pushkin and Glinka, along with the 'vulgar' Tchaikovsky, as his models.

He next embarked on an instrumental work which, because its models are more openly those of the high-classical German tradition, and because Stravinsky set out his formalist ideas about it in an article published (in English) in the Brooklyn journal *The Arts* (January 1924) soon after its first performance, has been more generally regarded as the start of neo-classicism in his music. With its dry wind sonorities, its highly self-conscious adoption of 'classical' forms and procedures (sonata, variation, fugue), and its sprightly divertimento tone, the *Octet* readily assumed the role of Stravinsky's answer to Cocteau's demand, in *Le coq et l'arlequin*, for 'une musique sur la terre, une musique de tous les jours'. And when the composer himself conducted the first performance in the unlikely surroundings of the Opéra in October 1923, he was anticipating a new career which itself would bear all the hallmarks of an accommodation to the great tradition. Stravinsky had occasionally conducted performances of his own works (the first time ever seems to have been in one of Ansermet's concerts in Montreux in April 1914, when he conducted the scherzo from his Symphony in E♭), but never before a first performance and never yet a whole concert; this happened for the first time a month after the *Octet* première at a Wiéner concert in the Salle des Agriculteurs. Nor had he appeared in public as a solo pianist, except in chamber concerts in Switzerland. He was now, however, writing a Piano Concerto which in the end he would not only première (in May 1924) but also embargo for five years thereafter.

Thus the music in which Stravinsky claimed to expunge the interpreter, a music that pretended to be dry, mechanical and objective, became the basis of his own career as an interpreter.

Meanwhile, *The Wedding* had itself at last reached the stage in Paris in May 1923 in a form which also seemed curiously to co-opt this most ethnically Russian of all his works into a neo-classical sound-world, with its four pianos (actually two double pianos in the first production) and mainly unpitched percussion, together with a constructivist choreography by Nizhinsky's sister Bronislava. This was one of several 'catching-up' premières of Stravinsky stage works during these years in Paris, including also the 1922 *Renard*. In April 1924 the French capital for the first time saw *Histoire du soldat*, having previously heard only the various suites (but this production had been preceded by one in Frankfurt in June 1923, revived at the Weimar Bauhaus exhibition in August, a performance Stravinsky had attended). The continued appearance of such works as novelties hardly made it any easier for baffled audiences and critics to make sense of the new direction in his music of the 1920s, while for him it was a significant motivation for new work that it kept him several steps ahead of his chic, novelty-hunting Parisian audience.

In September 1924, the Stravinsky family (now including Igor's mother, who had arrived from Petrograd in 1922) moved from Biarritz to an expensive house in Nice.



10. Design by Natal'ya Goncharova, based on the choreography by Bronislava Nizhinska, for Stravinsky's 'The Wedding', Théâtre Gaîté Lyrique, 13 June 1923: pen and black ink heightened with white ink (Victoria and Albert Museum, London)

By now, what was to be his lifestyle for many years had been established. He would divide his time about equally between Nice, on the one hand, and Paris and foreign tours on the other. On the latter Vera would usually accompany him, though sometimes (presumably under domestic pressure) Vera would go back to Paris and the composer would meet up, usually in Switzerland where Katya had relations, with one or more members of his family. In Paris he would mainly work on his pianola transcriptions, though some composition was also certainly done there. Life in Paris would be sociable, gregarious, rich in concert-, theatre- and cinema-going. On tour he would either conduct or play (rarely both in the same concert) nearly always his own music. His voluminous correspondence with concert agents is a whole vast sub-literature in his archive, revealing him to have been an indefatigable and often disagreeable negotiator who could command high fees for concert appearances and who, conscious of his uniqueness, feared no competition. Opinions differed as to his skill as a performer in the 1920s and 30s, but he was certainly good enough to present with reasonable clarity music which, for most conductors, offered a formidable aesthetic challenge (though recordings suggest that the trickier pieces, like *The Rite of Spring* and *Histoire du soldat*, may have been out of his reach technically at this period). On the rostrum he was incredibly vital, athletic, almost balletic, a physical embodiment of his music. In general, musicians respected him and worked well for him, even though there is evidence that his ear in rehearsal was less acute than in composition. As a pianist too he embodied his music. Critics sometimes grumbled about his dry, *meccanico* style. And, like a machine, he could be fallible. He himself claimed that he lacked 'a performer's memory'. But his most famous example of forgetfulness, in the slow movement of the Piano Concerto at its first performance, may be apocryphal, since Prokofiev, who was present, told Myaskovsky (in a letter of 1 June 1924) that Stravinsky had been nervous and had the score on a stool beside him, but 'there were no incidents'.

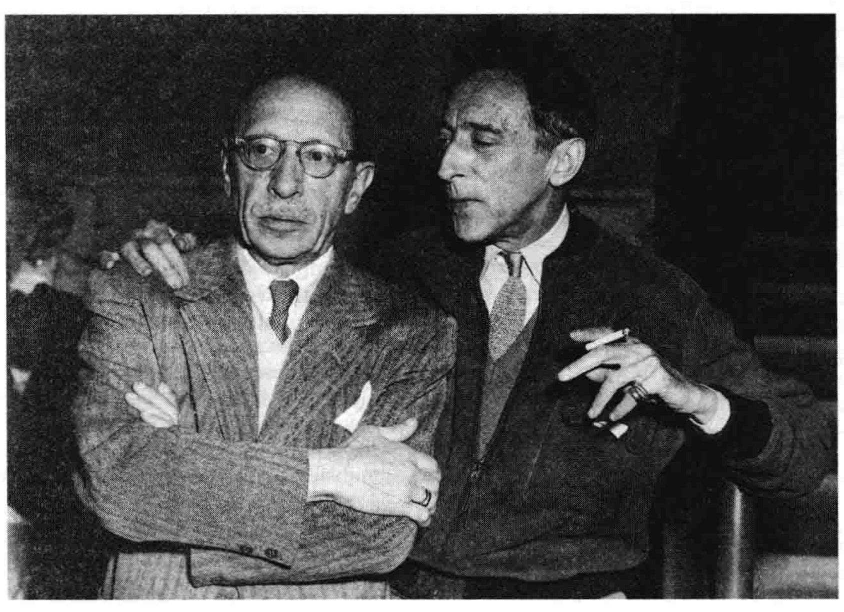
After the concerto, he worked on two solo piano pieces, the Sonata and the *Serenade in A* (a title not so much ironic as suggestive of Stravinsky's way of looking at tonality, in terms of starting-points and focuses). After completing the Sonata, in October 1924, he set off on two ground-breaking tours: to Warsaw, his first visit for ten years to territory formerly part of Tsarist Russia; and, early in 1925, to the USA, where he appeared in New York, Boston, Philadelphia, Cleveland, Chicago and Cincinnati, and signed his first recording contract (with Brunswick). In New York he recorded two discs of his 'easy pieces' for piano – not quite his first recordings, however, since an incomplete disc had been cut of the *Octet* in Paris after the première. The *Serenade*, written in 1925, was intended as material for recording under this contract. But no such discs were ever issued, mainly because the acoustic techniques still used by Brunswick were about to be superseded by electrical ones. Stravinsky's own first electrical recordings three years later (of excerpts from *Petrushka*, *The Firebird* and *Pulcinella*) would be with Columbia, in London and Paris.

6. Return to the theatre, 1925–34. After playing his Sonata for the first time in public at the ISCM Festival in Venice in September 1925 (two months after the public première by Felix Petyrek at Donaueschingen), Stravinsky

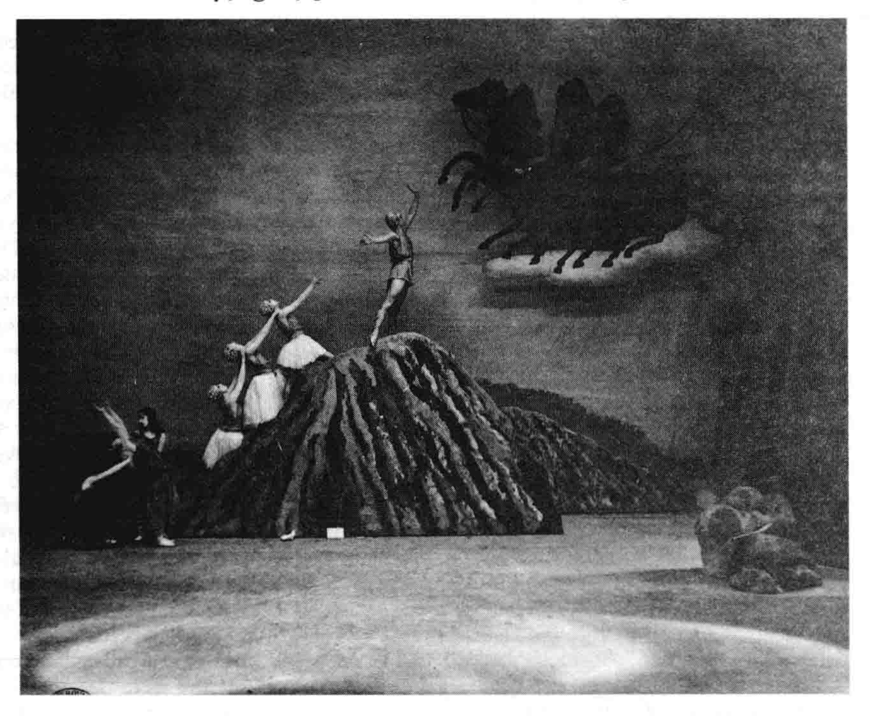
embarked on what was to prove his biggest new work since *The Firebird*. In hindsight, we can sense something doctrinaire about the series of instrumental pieces he had composed after *Mavra*, some need to demonstrate how cool, objective and style-conscious he could be. Boris Asaf'yev, the Soviet author of one of the first and best studies of Stravinsky's music, called this 'the synthetic instrumental style of contemporary urbanism'. But *Oedipus rex*, though it shares the style-centred approach of its immediate predecessors, is essentially red-blooded, a theatrical masterpiece by one of the greatest stage composers of his day. There is contemporary evidence for Stravinsky's later assertion that its impulse was partly religious. He had recently been on exceptionally good terms with Cocteau, who had himself been undergoing a somewhat confused religious reconversion through the agency of the Catholic philosopher Jacques Maritain; Stravinsky himself did not meet Maritain until June 1926, but he had read his *Art et scolastique* (1920), with its neo-Thomist plea for order as an aesthetic goal and for artists to return to the medieval ideals of humble, anonymous artisanship. Back in Nice in September 1925, Stravinsky was telling everyone about a miracle in Venice, when an abscess on his right index finger had inexplicably vanished just as he was sitting down to play the Sonata. A few months later, at Easter 1926, he returned formally to the Orthodox communion, to which his parents had always paid lip-service but without any particular commitment or regularity.

Stravinsky told Cocteau (letter of 11 October 1925) that he had wanted for some time to write 'an opera in Latin on the subject of a tragedy of the ancient world, with which everyone would be familiar'. The idea was for a monumental, lapidary work of profound seriousness, but in some sense distanced from the audience in much the same way as an austere sacred ritual. Cocteau had some experience of this genre. He had made a modernized French version of Sophocles's *Antigone*; and more recently he had written *Orphée*, a modish, witty predecessor to his famous film of that name. *Orphée* unmistakably lies behind Cocteau's scenic ideas for *Oedipus rex*, as can be seen from a comparison of the prefaces and design sketches in the two publications. But the play's boulevardier witticisms were emphatically not required. For Stravinsky, stylistic ambivalence was not a joke but a way of thinking and feeling. *Oedipus rex* would refer to the past, just as *Mavra* had done, but its models would be of the profoundest and weightiest: Handel, Gluck, Verdi. Sophocles would be glimpsed through the prism of opera since 1600, but he would not be crudely operatized. The characters would mostly be like statues, masked, immobile except for their heads and arms, helpless playthings of the gods, their plight intensified by a kind of music associated with a theatre whose *dramatis personae* are all too mobile, and whose disasters are nothing if not self-motivated.

Stravinsky divided the action into a series of self-contained scenas, linked by narrations for a speaker in evening dress, a kind of self-important museum-guide whose task is to 'remind' the audience of the story as they go along (the device is pure Cocteau, but Stravinsky, who later denounced it, seems to have accepted it without demur at the time). Within these scenas are arias, ensembles and choruses, planned semi-formally, as in the scenes of a Verdi opera. Apart from Oedipus himself and, peripherally, the Messenger, no character appears in more than one scene; but Oedipus's own downfall is superbly charted, from the self-confident embellishments of his vocal lines early on to the stark, unadorned B minor arpeggio of his final phrase 'Lux facta est'. Throughout, the work shows astonishing control of resources, and everywhere there is meticulous planning; yet on many levels, things are other than they seem. For instance, the work sees Stravinsky returning to the standard symphony orchestra for the first time (in a new composition) since completing *The Nightingale*; but the strings are very sparingly used, and for whole pages the wind are dominant. The music seems tonally and rhythmically plain by his standards. But the tonality is ambiguous and referential, rather than clearcut, and the metrics are subject to hidden controls; in the scene where the Shepherd and Messenger reveal Oedipus's history, the tempos are entirely governed by a single metronomic unit (a point hardly ever observed in performance). These and other procedures may be seen as equivalents to the Sophoclean



11. Stravinsky in conversation with Jean Cocteau



12. Closing scene of Stravinsky's 'Apollo' ('Apollon musagète'), Théâtre Sarah Bernhardt, Paris, 12 June 1928, choreography by Georges Balanchine, designs by André Bauchant, with Serge Lifar as Apollo

concept of dramatic irony. But they are also aspects of Stravinsky's own classicism: modern formalisms that constantly interrogate the conventional forms on which the music appears to be based.

From early on, *Oedipus rex* had been planned as a surprise for Diaghilev in his 20th anniversary season. But the idea foundered on the problem that only Diaghilev could efficiently plan a performance by his own company. Cocteau fluttered enthusiastically through the drawing-rooms of the Faubourg, but only succeeded in irritating and misreading potential sponsors. Stravinsky kept his head down until the score was complete, by which time it was effectively too late to stage the work, as had certainly always been his intention. So it was given in concert form but as part of the Ballets Russes season in the Théâtre Sarah Bernhardt on 30 May 1927, with the chorus and speaker onstage in front of a black drop-curtain, and the soloists and orchestra in the theatre's long narrow pit ('mon pissoir', as Diaghilev called it). Stravinsky himself conducted, by all accounts not well. Unsurprisingly, the balletomanes had little patience with this earnest and colourless presentation, and Diaghilev himself seems to have disliked the piece from the first. He never attempted to stage it, nor did he tour or revive it, and the opera-oratorio had to wait until the following February for its twin stage premières, in Vienna under Franz Schalk (23rd) and at the Berlin Kroll under Klemperer (25th).

From Paris, Stravinsky went to London, where he played and conducted his first ever broadcast concert on 19 June 1927 – it was, he told reporters, his first encounter with a microphone – and conducted a Ballets Russes triple bill. On his return to Nice, he started work on a ballet commissioned by the Library of Congress for performance the following spring in its Music Room, which was being adapted as a small theatre. Stravinsky was told there would be room for 20 musicians and three or four dancers, and he seems at once to have envisaged a serene and statuesque ballet about Apollo, the chief of the Muses, scored only for strings. Work on the score continued at Echarvines, near Talloires on the Lac d'Annecy, where he installed his family for the latter part of the summer (after Katya had suffered an attack of pleurisy in the stifling Nice heat). In October he conducted his 1919 *Firebird* suite at the gala opening of the new Salle Pleyel in Paris. Then he worked more or less uninterruptedly on *Apollon musagète*, as he planned to call it (the eventual simplified title of *Apollo* was Diaghilev's), until it was completed in January 1928.

By this time, Diaghilev was himself in hot pursuit of the new work, which Stravinsky had persuaded him was being designed as a vehicle for his (Diaghilev's) latest flame, Serge Lifar. The Washington production, which duly went ahead on 27 April with choreography by the former Ballets Russes dancer Adolf Bolm (who also danced the title role), was too remote to arouse more than passing concern in Europe. But the Paris production on 12 June was a major event, not least because it was Diaghilev's first new Stravinsky ballet for five years. The choreographer was Georges Balanchine, another recent Diaghilev recruit who had arrived from Leningrad and succeeded Nizhinska as the company's ballet-master three years before. Stravinsky later described this collaboration as one of the most satisfying in his artistic life; but it was not an exceptionally close one, since Stravinsky was away on tour for much of that spring, and Balanchine was left free to evolve his ideas of an abstract, non-anecdotal choreography, no doubt on the basis of the composer's suggestions, but in large measure free of his interference.

Apollo must have startled a Paris audience that still, in spite of everything, thought of Stravinsky as the composer of *The Rite of Spring* (which he had himself conducted for the first time in France at a Salle Pleyel concert only four months before). Here all violence, abrasiveness and even dramatic insistence are stilled, and instead the work coolly and mellifluously depicts the birth and apotheosis of the god of formal perfection in music that is like some

18th-century *ballet de cour* filtered through Adam and Delibes. Yet several critics saw it rightly as a defining moment in Stravinsky's recent work. Boris de Schloezer detected in it a spirit of purity and renunciation, and predicted that the composer's next work would be a Mass, while for Henry Prunières (*ReM*, ix/7–11, 1928, pp.287–8), *Apollo* was a flawless masterpiece that revealed Stravinsky's classicism to be 'no longer, as of late, an attitude, [but rather] a response to an intimate need of the mind and heart'. Stravinsky's own mouthpiece of these years, the composer Arthur Lourié, referred to the music's 'struggle against the charm and temptation of aesthetic fetishism', and suggested that Stravinsky's long-cultivated anti-individualism had now brought him 'towards the spiritual, aiming thereby at the long-lost unity of the moral and the aesthetic' ('A propos de l'Apollon d'Igor Strawinsky', *Musique*, i, 1928, p.118). Lourié, admittedly, was engaged in a far-reaching polemic setting up Stravinsky as the antithesis to Schoenberg, who had conducted the world première of his Suite op.29, in Paris in December 1927, alongside *Pierrot lunaire* and other works (Stravinsky himself had not attended these concerts). 'Stravinsky's art', Lourié argued somewhat fancifully in his article 'Neogothic and Neoclassic' (H1927–8), 'is a reaction against Schoenberg's aesthetics'. Implicitly attacking serialism for 'seeking to control the element of emotion and evoke a purified and obedient material', he added that Stravinsky had himself escaped from the apparently comparable prison of neo-classicism, and was now writing music that was 'polymethodic'.

This description certainly seems borne out by Stravinsky's next ballet, *Le baiser de la fée*, a remarkably inventive montage of pieces by or in the style of Tchaikovsky, set to a scenario (after Hans Christian Andersen) strongly redolent of romantic story ballets like *Giselle* or *Swan Lake*. The work was commissioned by Ida Rubinstein for performance by her new ballet company in Paris in the autumn of 1928, though the idea and the actual choice of some of the Tchaikovsky piano pieces and songs came from Benois, who was also to be responsible for designing the production. But even Benois, one of Stravinsky's oldest collaborators, must have been astonished at the fertility of the treatments, so much more abstracted and varied than those of *Pulcinella* and so alert to the 'freshness, inventiveness, ingenuity, and vigour' which Stravinsky had himself proclaimed as Tchaikovskian characteristics in his open letter to Diaghilev at the time of *The Sleeping Beauty* in 1921. Like *Apollo*, *Le baiser de la fée*was substantially composed at Echarvines, where the family summered once again in 1928. But this was for a première in November, and it seems possible that Stravinsky had at first envisaged a more straightforward set of arrangements and only decided on a more compositional treatment at a relatively late stage.

His perennial problem in such cases was his increasing commitment to concert work, which he undertook (whatever *ad hoc* pretexts he may from time to time have mentioned to newspaper interviewers) largely for financial reasons, to support his large, still dependent and often ailing family and his own high and complicated standard of living. A few days before the première of *Le baiser*, he conducted the new Orchestre Symphonique de Paris in two concerts of his own music, and these were only the first of several Paris appearances that year culminating in the final (as it turned out) Diaghilev season in May 1929, for which he conducted the new Lifar production of *Renard*. There were concerts in Scheveningen, Zürich and Dresden; he went three times to London in May and June 1929, the second visit being the occasion of his last (virtually wordless) encounter with Diaghilev, who died in August having, it seems, not forgiven him for the 'treachery' of working for Rubinstein. Between the two London trips, he played his Piano Concerto under Klemperer in Berlin. This was by no means a heavy programme by his standards. In addition that season he recorded both *The Firebird* and *The Rite of Spring* for Columbia in Paris (having recorded *Petrushka* in London for them in June 1928).

It may have been out of weariness with the concerto, still essentially his only concert item as a player, that he embarked in December 1928 on a new and stylistically very different three-movement concerto which he eventually called *Capriccio*. Here the model (according to Stravinsky himself) is the bravura of Weber's piano sonatas, though in fact the piano idiom of the *Capriccio* often suggests the cimbalom, an instrument prominent in *Renard*, which he conducted that May. For the third year running, they spent the summer at Echarvines, and most of the new concerto was written there (in reverse movement-order) between July and September 1929. He himself gave the première with the Orchestre Symphonique de Paris under Ansermet in the Salle Pleyel on 6 December. Six days later he signed a contract with the Boston SO, of which Koussevitzky was now musical director, for a symphony in honour of the orchestra's 50th anniversary season (1930–31).

Some four years earlier, he had toyed with the idea of a symphony before abandoning it in favour of *Oedipus rex*. Once again what was presumably thought of initially as an orchestral work now began to take shape in choral terms. That Christmas he jotted down part of the Vulgate text of Psalm xxxix; and soon he was writing a symphony that was not just choral but severely, even ritualistically, sacred. Aspects of the *Symphonie de psaumes* suggest a sacral neo-classicism: notably the fugal second movement and the long-breathed tonalities of the finale, in which the regular periods already characteristic of *Oedipus* and *Apollo* acquire a still loftier quality of timelessness and weightlessness. The sense of cadence, so crucial in the finale, is a firmly neo-classical trait. But there is also a powerful strain of Russian atavism in the language. This is his first work since the *Octet* to make significant use of the octatonic scale, and the kind of usage is reminiscent of still earlier works, those of specifically Russian parentage. Stravinsky claimed, in fact, that he originally sketched the first movement to Slavonic words, and there is oblique support for this in the verbal accentuations of the finale (on 'Laudate Dominum'), which shift arbitrarily between syllables as they do in the works to Russian texts. Even the chant shapes of the voice parts sometimes hint at the litany-like repetitions of *The Wedding* or the *Symphonies d'instruments à vent* and the sonorities are similarly dominated by the wind and the piano duo, with the strings represented only by cellos and basses.

As usual, work on the symphony was delayed by concert tours, which included a mid-February visit to Bucharest, where he played the *Capriccio* and met three queens: Marie of Romania and her daughters, and the Queens of Greece and Yugoslavia, with whom he and Vera had tea. In Prague on the way home he met the

quarter-tone composer Alois Hába, but told reporters than 'I recognize only half-tones as the basis of music' (*Prager Presse*, 23 February). Work on the symphony proceeded in March (starting, as in the case of the *Capriccio*, with the finale), and continued in June in Paris, where Pleyel had set him up in a studio in the new Salle Pleyel building. It was completed in a villa at Charavines-les-Bains on the Lac de Paladru, not far from Grenoble, where the Stravinskys spent the summer of 1930. Koussevitzky had naturally bought the world première as part of the commission; but a delay of a few days to the Boston performance meant that the actual première took place in Brussels on 13 December under Ansermet (the Boston performance was on the 19th). Meanwhile Otto Klemperer, who had been keenly bidding for the European première, may have lost it in the end because of political difficulties which led in early November 1930 to the announcement of the closure of the Kroll. Stravinsky, who was in Berlin at the time, heard Klemperer's world première of Schoenberg's *Begleitungsmusik* (6 November), then a few days later ostentatiously attended Klemperer's *Histoire du soldat* and took a bow with him amid tumultuous applause. He told Berlin reporters that he was astonished at the Kroll's closure. 'In no other city', he told *Tempo* (12 November), 'have I and my works met with such interest and understanding as in Berlin, and for that I have above all to thank Otto Klemperer and the Kroll Opera'.

Stravinsky arrived in Brussels in December from an exhausting German concert tour which had had, nevertheless, one creative outcome. In Wiesbaden at the end of October, at the house of his German publisher Willy Strecker (of Schotts), he had met the violinist Samuel Dushkin, for whom Strecker wanted him to write a concerto. And the two men hit it off so well that in the next two years Stravinsky composed for Dushkin not only the concerto, but also a large-scale violin-piano duo, the *Duo concertant*, and a series of recital arrangements, including the important *Suite italienne* (based on pieces from *Pulcinella*, the second violin suite Stravinsky had derived from that work). By the end of 1932 they had established a touring duo, with the object of giving concerts in towns which lacked orchestras or the resources (or stomach) to include Stravinsky in their subscription programmes. Meanwhile the showy yet lyrical Violin Concerto, with its suggestion of a baroque concertante style and its crisp tonal harmonies emblematized by the famous triple-stopped chord which starts each of the four movements and which Dushkin initially told the composer could not be played, was completed in September 1931 and first performed by him with Stravinsky conducting the (reputedly very unreliable) Berlin RO in the old Philharmonie on 20 October.

By this time Stravinsky was generally regarded as above reproach by the German press, who in fact took him far more seriously than their Parisian or (especially) Anglo-Saxon colleagues. But voices were beginning to be raised against what Fritz Stege called the 'desecration of Bach . . . which, beneath the make-up of French civilization, reveals clearly enough the savagery of half-Asiatic instincts' (*ZfM*, Jg.98, 1931, p.1061, quoted in Evans, R1998, p.92). It was an ominous sign of growing xenophobia amid the worsening economic ruins of post-crash, pre-Nazi Germany. When Dushkin and Stravinsky played the *Duo concertant* in a Berlin radio studio a year later (28 October 1932), the response was more muted since only the more serious critics would bother to review a broadcast. The subtle change of emphasis, from concertante neo-baroque to a cool and highly abstracted sonata style escaped notice in Berlin. But Stravinsky's later memory that the duo was inspired by his friend Charles-Albert Cingria's *Pétrarque* was mistaken, since that book only came out in December 1932. On reading it that December, he put aside the Concerto for two solo pianos, which he had been sketching, and drafted a setting of Petrarch's 'Dialogue between Joy and Reason', of which Cingria includes a French translation. This was his first setting of a French text since the Verlaine songs of 1910. But within a month this too was displaced by (and later to some extent incorporated in) a large theatre piece, commissioned once again by Ida Rubinstein, to a text by André Gide about the Greek fertility goddess Persephone. Here the new pastoral spirit in Stravinsky's music would reach its fulfilment.



13. Igor Stravinsky, Ostend, 18 November 1931

The first meeting with Gide took place at Wiesbaden, where Stravinsky was again in mid-tour, at the end of January 1933. On the very same day Hitler became Chancellor of Germany, and a few days later a photographer friend of Stravinsky's, Eric Schall, was attacked by Nazi thugs as he walked away from a Munich restaurant with the composer and Vera Sudeykina. It seems possible that Stravinsky himself had been mistaken for a Jew. But this was not his main anxiety where Hitler was concerned (he soon provided Strecker with a detailed statement of his Polish-Russian ancestry). The fact was that in the past few years the greater part of his concert income had come from Germany. But now the booking of foreign artists and the performance of modern music were, at least

theoretically, coming under official scrutiny, and in any case economic conditions were such that few organizations could any longer afford even a fraction of his fee. With Dushkin, a Jew, the situation seemed even more serious. And so it proved. Stravinsky's Munich recital with his duo partner in February 1933 was to be his last German concert appearance of any kind for more than three years, and with that single exception (a Baden-Baden performance of the Concerto for two solo pianos with his son Soulima in April 1936), his last public appearance in Germany until 1951.

Stravinsky's essentially pragmatic attitude to the Nazi regime may repel, but it is not direct evidence of sympathy. Though anti-Semitic, like many Russians of his class, he neither advocated nor supported violent or political measures against Jews, and in fact his partnership with Dushkin and high-profile support of Klemperer suggest that the prejudice was to some extent stereotyped and unrelated to individuals. Unlike Wagner, he seems never to have behaved with condescension, or indeed in any noticeably specific way, towards Jewish friends; his frequent and nauseating anti-Semitic remarks come mainly in letters to fellow anti-Semites like Benois, Diaghilev or Reinhart. On the other hand he disliked the Nazis because they brought chaos to his working routine and undermined his income, which aggravated his sense of insecurity as an exile (it was probably for this reason that, in June 1934, he at last took French citizenship). He would certainly nevertheless have gone on performing in Nazi Germany if he had been engaged. He did in fact record his *Jeu de cartes* in Berlin in February 1938, apparently without qualms, and he objected vigorously to his inclusion in the Düsseldorf *Entartete Musik* exhibition the following May on the revealing grounds that it did not reflect the actual standing of his music in Germany (and because it represented him as a Jew).

His attitude to the Fascists in Italy was another matter. Precisely at the time of the Nazi takeover (and possibly even because of the chaos it threatened), he was professing extravagant admiration for Mussolini in newspaper interviews. 'To me', he told the *Tribuna*, 'he is the *one man who counts* in the whole world. . .. He is the saviour of Italy and – let us hope – of Europe' (quoted in Sachs, G1987, p.168). He was received by the Duce in Rome that very February, less than three weeks after the Munich incident, and eight months later sent him greetings on his 50th birthday. Yet he knew all about the dark side of Fascism; he knew, for instance, that Cingria had been arrested in Rome on a trumped-up charge in October 1926 and locked up in the Regina Coeli for two months without trial. Later, he knew as much as anyone else about Italian atrocities in Abyssinia in 1936, in which year he sent Mussolini the second volume of his autobiography and expressed anxiety at the absence of any acknowledgement. But by this time the yearning for order and strong government overrode all other considerations.

The desire for order is perhaps the only serious link between Stravinsky's political attitudes and his work. If neo-classicism is an indication of reactionary tendencies, *Perséphone* shares them. But as a specific allegory of ordered seasonal rotation, it can be taken either way. Gide himself was at the time a communist fellow-traveller, and his Homeric play about Persephone's willing descent into Hades to succour 'a people without hope, pale, unquiet and sorrowful' has been seen as a Christianized left-wing tract. But Stravinsky in any case from the start ignored most of Gide's ideas about the work, and effectively ridiculed his graphic concept of the kind of music his words should evoke. For the composer, the text was to be absorbed into the music exactly as in his Russian and Latin works. This, of course, did not please Gide, who, after a run-through at Ida Rubinstein's late in January 1934, fled to Sicily and took no further part in preparations for the production.

This most hybrid of all Stravinsky's works, a mixture of solo and choral singing, *mélodrame*, dance and pantomime, opened at the Opéra on 30 April 1934, with Ida Rubinstein herself in the mimed and spoken title role, and the composer conducting. Though the press treated it with respect, many aspects of the work puzzled its audience. The smooth, almost tensionless third-based harmonies of the first tableau brought to an extreme the composer's apparent retreat from the conventional idea of modernism; and if the later tableaux have more edge,



14. Igor Stravinsky with his son Soulima and Samuel Dushkin

they can also seem more diffuse. Perhaps because of the text, the allusions are French or quasi-French: Gluck, Berlioz, even Liszt, to the point where one might almost detect a conscious accommodation with Gallic culture, with the admiring world of Nadia Boulanger (at whose apartment *Perséphone* had a preview performance a day or two before the première), or that of the poet Paul Valéry, who praised the work's 'divine detachment' in a letter to the composer. The Stravinskys had been living in Paris that winter (after two years in a house in the small town of Voreppe, near Grenoble), and in October 1934 they settled permanently in a spacious, and expensive, apartment in the rue du Faubourg St-Honoré. The composer's Parisianization reached its height just over a year later, when he ran unsuccessfully (and somewhat humiliatingly) for the Académie *fauteuil* left vacant by Paul Dukas's death in 1935. Thereafter, for that and other reasons, it began to decline.

7. Last years in France: towards America, 1934–9. This brief but intense pan-Gallic phase is marked, curiously, by literary and didactic work. His autobiography, *Chroniques de ma vie*, which came out in two volumes in 1935 and 1936 (ghost-written by Diaghilev's old associate, Walter Nouvel), is a decidedly French piece of literary posturing, rich in tributes and bouquets, silent on important but touchy aspects of his life, and well larded with wordy digressions on aesthetics, in which all his work is seen flatly as the product of a single formalist impulse. The book is often remarkably inaccurate, even about some recent matters. Also in 1935, he introduced the first performance of his Concerto for two solo pianos in the Salle Gaveau (21 November) with an extended talk about the new work and the three movements from *Petrushka* (in the arrangement made for Artur Rubinstein in 1921), which Soulima was playing on the same programme. Then that winter he participated for the first time in a formal composition class, run by Nadia Boulanger at the Ecole Normale de Musique. Finally, in 1939, came the course of lectures subsequently published in the forties as *La poétique musicale*, given at Harvard but in French and essentially a late product of this Gallic phase. They too were ghost-written, by Roland-Manuel and Pierre Souvtchinsky.

To a certain extent all this verbalizing was no more than the product of cultural, and occasionally financial, pressure. Except possibly in the *Poétique* there is no overwhelming sense that Stravinsky has anything to say that demands to be said in words, and even there much of the content is derivative, from Valéry, Maritain, Roland-Manuel himself and other critics in the formalist tradition. The most original parts of the 'course' are those which describe the accidental, serendipitous nature of creative work, a concept very much borne out by the composer's own sketches, and by what we know of his working methods, which always hinged on the discovery or 'invention' of sounds at the keyboard. At the end of the *Poétique*, this idea takes the form of the composer as an almost unconscious, semi-automatic channel of communication between 'our fellow man . . . and the Supreme Being', an idea which Stravinsky later famously re-expressed when he wrote (*Expositions and Developments*, 148) that 'I am the vessel through which *Le Sacre* passed'. But by that time (the late 1950s), such remarks have to be seen as part of a growing tendency, already noticeable in the 1930s, to dissociate himself from his background and to foster the image of his early work as somehow sprung spontaneously from nowhere.

Oddly enough, the purely instrumental works of the five years after *Perséphone* are, at first glance, the most conventionally 'process'-based he ever wrote. The two-piano concerto – severe, formal, technically worked out, with its powerful final variations and fugue; the 'Dumbarton Oaks' concerto, a dazzling re-creation of the baroque concerto grosso; and the *Symphony in C*, with its large-scale sonata first movement, its (nearly) standard Beethovenian orchestra and its general affectation of good symphonic manners: these works reflect, in their different ways, Stravinsky's arrival as a 'modern master' whose work had become respectable in mixed company and had lost some of its power to terrify. Both 'Dumbarton Oaks' and the symphony, along with the ballet *Jeu de cartes* (a curiously conventional work, for all its musical brilliance) were American commissions, as were *Apollo* and the *Symphonie de psaumes* before them. They might seem to belong in the well-upholstered concert halls and salons of that last bastion of the private patron, where the composer himself was soon to join them.

His first foray of the 1930s into the USA was early in 1935, when he embarked on his second concert tour of the country, this time a coast-to-coast affair in which he either conducted or accompanied Dushkin in (among other cities) New York, Boston, San Francisco, Los Angeles (where he visited Hollywood studios), Minneapolis, Chicago, St Louis, Fort Worth, and Washington DC. The following year he paid his first visit to South America, spending seven weeks from April to June conducting in Buenos Aires, Montevideo and Rio de Janeiro. Meanwhile he had been commissioned by Lincoln Kirstein to write a work for the American Ballet company that he and Balanchine (now working in New York) had set up in 1935. At the end of 1936 he left France on his third American tour, which began, however, in Toronto in January 1937. Again this was coast-to-coast, and again it combined orchestral concerts and duo recitals with Dushkin, ending in New York with his conducting the première of the Kirstein commission, *Jeu de cartes*, at the Metropolitan on 27 April. It was on this tour that he made the first sketches for what was to become the *Symphony in C*, though whether this was prompted by any hint of a commission is unclear. He also completed the short *Praeludium* for jazz ensemble. But his next work was not the symphony, but a direct commission from Mrs Robert Woods Bliss, of Dumbarton Oaks in Washington DC, for a chamber orchestra piece to celebrate her 30th wedding anniversary in 1938.

The *Concerto in E♭*, known as 'Dumbarton Oaks', was the last work Stravinsky composed wholly in Europe. Much of the first movement was written at Annemasse, at the foot of the French Alps near Geneva, where he and his family spent part of the summer of 1937 in the desperate hope that the mountain air would help Katya's lungs. But as usual Stravinsky seems to have been able to detach himself completely, while composing, from his emotional and nervous environment, and the E♭ Concerto is one of his most poised and meticulous pieces of writing. The obvious reference to Bach at the start was evidently suggested by the commission, which stipulated a work of 'Brandenburg Concerto dimensions'. But gradually the music departs from Baroque models and though the final movement remains superficially 'busy', its imagery

becomes fragmentary and kaleidoscopic, in which sense it looks forward to certain much later scores of the American years. It would be interesting to know whether any of this material was originally conceived for the *Symphony in C* which, as eventually written, is in a similar spirit; but evidence is lacking.

Stravinsky returned to the symphony in the autumn of 1938 and completed its first movement the following April. But in the meantime his domestic life had disintegrated. In November 1938 his elder daughter, Lyudmila, who had married the poet and journalist Yuri Mandelstamm in 1935 and had a daughter (Catherine, known as 'Kitty') in 1937, but whose tuberculosis had advanced with frightening rapidity thereafter, died at the age of 29. Then, less than four months later, Katya herself finally succumbed to a quarter-century of exhausting illness. The double bereavement became triple in June, when Stravinsky's 84-year-old mother died. He himself, together with two of his three surviving children, was treated for tuberculosis at the sanatorium of Sancellemoz, in Haute Savoie, where Katya had spent much of her last four years. It was here that he completed both the first and second movements of the symphony, and here that he worked on his Charles Eliot Norton lectures for Harvard the following winter, occasionally visited by the actual author of the lecture texts, Roland-Manuel. In September, three weeks after the outbreak of war, he sailed for the fourth time to the USA, alone.

8. USA: THE LATE NEO-CLASSICAL WORKS, 1939–51. The six Harvard lectures were delivered, in French, in the New Lecture Hall (now the Lowell Lecture Hall) in two groups of three: October–November 1939 and March–April 1940 respectively; in addition, Stravinsky also held twice-weekly composition seminars with selected students. In between he conducted concerts on both the East and West Coasts. In January, Vera Sudeykina arrived from Europe, and the couple were married in Bedford, Massachusetts, in March. Later, in the summer of 1940, they went to Mexico specifically in order to re-enter as part of the immigrant quota, filing as they did so for US citizenship (which eventually came through in 1945). Yet another concert tour followed in the winter of 1940–41, including the first performance of the *Symphony in C* (finally completed in April), by the Chicago SO conducted by the composer, in Chicago on 7 November. Soon afterwards they bought a house in West Hollywood, and they moved into it in the spring of 1941.

This was Stravinsky's second emigration. But in many respects it was profoundly, even disturbingly, different from the first. Although by now an experienced American traveller and far from unfamiliar with American ways, he had few friends on the West Coast, spoke only primitive English, and was settling in a region with, at that time, little of the sophistication of 1920s Paris or even pre-1920s Switzerland. In their early Californian years, the Stravinskys moved largely in émigré circles. As late as 1948, Robert Craft has noted, 'the language, friends, and habits of the home were almost exclusively Russian . . . and so were the doctors, cooks, gardeners, dressmakers' (V. Stravinsky and Craft, F1978, p.355). Their circle included musicians like Szigeti, Rubinstein and Rachmaninoff, Mahler's widow, Alma, and her husband, Franz Werfel, Thomas Mann, the Russian painter Eugene Berman, but hardly any Americans. Money was inevitably short, and although Stravinsky eked out his income with conducting engagements, these were inevitably limited by repertory (his own music being often regarded as dauntingly modern) and by the huge distances between cities. Royalties from Europe largely dried up, and were not adequately replaced by American ones, since the USA was not a signatory to the Berne copyright convention. In effect, Stravinsky was thrown into the market-place in order to survive; and the market-place was not of the kind with which he was familiar.

The problem is reflected in various early brushes with the American publicity machine, but also in his own music of the time. The butchery of his *Rite of Spring* score in the 1940 Disney film *Fantasia* (at which he seems not to have protested at the time) is a famous but not isolated example of the former. Examples of the latter are the *Tango* for piano (1940), which was intended as a vocal work to be supplied with a commercial lyric; the *Circus Polka*, written at the end of 1941 for a ballet of circus elephants, and actually performed in April 1942 in a band arrangement by David Raksin; the short biblical cantata *Babel* (1944), part of a composite work called *Genesis* for which Schoenberg supplied the prelude; the *Scherzo à la russe* written for a broadcast by the Paul Whiteman Band in September 1944; and the *Scènes de ballet*, a 15-minute dance-revue composed for a Broadway show that same year, and doubtless performed there without much regard for textual rectitude (for all the well-known legend that Stravinsky refused to countenance changes). Even several of the works that have come down to us as well-dressed concert scores are supposed to have begun as film music, though documentation on this is so far lacking. Stravinsky claimed, for instance, that the second movement of the *Ode*, composed in 1943 as a memorial to Koussevitzky's wife Natalie, had been planned as music for the Stevenson film of *Jane Eyre*; that the *Symphony in Three Movements*, whose sketches show it to have been composed at various times between 1942 and 1945, includes music written for *The Song of Bernadette*; and that the *Four Norwegian Moods*, a work originally prompted by the Nazi invasion of Norway, was likewise 'aborted film music'.

Admittedly the aborting argues that there were strict limits to the concessions Stravinsky would make to the needs of commerce. Much of the above music suggests a new willingness to write to order; some of the works may accept audience appeal as a criterion of style in a way that would have been inconceivable for the Stravinsky of *The Wedding* or *Mavra*. But all are written to high technical and artistic standards, as if 'pot-boiler' had been taken as simply one more typological category for the neo-classical card index. The way, for instance, in which *Scènes de ballet* avoids, even while it mimics, the vulgarity of the Broadway show is an intriguing illustration of the found object serving as basis for a symbolic discourse that retains its aesthetic autonomy.

Taken as a whole the wartime works are an unusually mixed lot. The popular parodies stand out from the one or two works, such as *Danses concertantes* (a concert piece, not a ballet), or the outer movements of *Ode*, which broadly continue the manner of the 1930s concert pieces in a breezier spirit. But there is also a third strand, represented by the outer movements of the *Symphony in Three Movements*, the two Mass movements (Kyrie and Gloria) written at the end of 1944 some years before the rest of that work, and even the amiable Sonata for two

pianos (completed in February 1944), which in one way or another hark back to the composer's Russian past. The symphony thrillingly revives the so-called Scythian, or Dionysian, elements which had been the most famous thing about the early ballets; it was his most 'Stravinskian' work for almost 30 years. No less interestingly, the Mass (eventually completed in 1948) seems to have been a product of a renewed religious consciousness – similar, no doubt, to the one of 18 or 19 years before – itself presumably in some way related to the sense of remote exile. He suddenly wanted to write an austere liturgical work (but for the Catholic rather than the Orthodox rite, since the latter forbids musical instruments in its services). This sent him back to his own earlier ritual music, especially the *Symphonies d'instruments à vent* and *The Wedding*. But it also sent him farther back, to a much earlier church music: to plainsong, fauxbourdon, troping and antiphony. The severity of the Mass is thus by implication linked to a certain archaism of sound and technique, in which respect it looks not only backward but also forward in Stravinsky's own work.

After the end of the war, he wrote two short concertos which, so to speak, sum up his main public styles of the time. The *Ebony Concerto*, written at the end of 1945 for the saxophonist and clarinettist Woody Herman, is to the 'pot-boiling' aspect what the *Concerto in D*, written in 1946 to a commission from Paul Sacher in Basle, is to conventional neo-classicism. Even some of the material is, *mutatis mutandis*, the same. Nor is it at all clear that the conventional piece is superior to the pot-boiler, in its way an immaculate, stylized portrait of the balletic precision of big-band playing, with its five saxophones and five trumpets. But the real stylistic challenge came with Stravinsky's next two works (not counting the already part-composed Mass). Both were major theatre pieces, his first since before the war. And both, on the face of it, implied a kind of *summa* – the master bowing out with classical, large-scale masterpieces in the genre he had dominated since bursting on the scene almost 40 years before.

The ballet, *Orpheus*, was another Kirstein commission, this time for Ballet Society (the forerunner of the New York City Ballet), and it was expressly intended as a pair for *Apollo*, though the two were not initially produced together. In fact the subject was suggested by Balanchine, whose staging of *Apollo* was the touchstone for Kirstein's company. And this time composer and choreographer worked closely together, evolving the details of the scenario and the style of presentation 'with Ovid and a classical dictionary in hand', as Stravinsky recalled in *Themes and Conclusions* (p.52). The obvious difference between the two works is that, in *Orpheus*, there is an inescapable minimum of narrative substance, where *Apollo* was hardly more than a series of ritual actions, like *The Rite of Spring*. But Balanchine, who was in general uncomfortable with narrative, leant happily towards a highly statuesque, ritualized handling of the Orpheus legend, and in this way the new ballet seemed to become just the kind of work Stravinsky's admirers (who in the past he had rarely bothered to placate) expected him to compose.

In fact *Orpheus*, written for a slightly enlarged Haydn symphony orchestra, is a less predictable score than it may seem. Though based, like other Stravinsky ballets, on a stereotyped series of 'classical' dances, it complicates the issue in surprising ways. Most suggestive are the slow framing movements, the introduction, three interludes, and apotheosis, whose severely hieratic tone (intensified by imitative counterpoint, including canon) lends the action a mysterious, repressed quality – the character of a liturgy enacted beyond the iconostasis. Musically, too, it implies a more austere, less conventionalized attitude that was to have its corollary in later works. Counterpoint is here put to work, sometimes with tense harmonic consequences. Stravinsky himself, who was ambivalent about *Orpheus* in later years, praised those parts of the score 'where a developing harmonic movement and an active bass line relieve the long chain of *ostinati*' – implying a criticism of the more old-style neo-classical bass mechanisms, of which *Orpheus* also has a few. More interestingly, he referred to the work as 'mimed [by which he perhaps meant suppressed] song' (ibid., p.53), which made it inevitable, he felt, that his next work would be an opera.

Orpheus had its first performance at New York City Center on 28 April 1948, with Stravinsky himself conducting. Just over two weeks before, he had conducted the revised version of his *Symphonies d'instruments à vent* in a Town Hall concert by the Chamber Arts Society, a group run by a young Juilliard graduate called Robert Craft. Unusually, Stravinsky had appeared without fee, as he informed his new publisher Ralph Hawkes, to help Craft and to hear how the revision sounded (he had never conducted the work in public in any form before except for the final chorale, which he had arranged without clarinets to go with the *Symphonie de psaumes* in a broadcast concert in 1945). But the explanation concealed an association that was already unique in Stravinsky's life. He and Craft had been corresponding about his music for some time, and they had met in Washington a fortnight or so earlier. In New York, Craft at once became Stravinsky's shadow, spending every day with him and Vera, quietly absorbing his conversation and personality. Later Stravinsky invited him to Los Angeles, and at the end of 1949 Craft moved into the house in West Hollywood as the composer's assistant, musical interpreter, factotum, travelling companion, Boswell, collaborator, friend, quasi-adoptive son, even at times his musical conscience – a position he was to retain, to the incalculable benefit of Stravinsky's music, but to the fury of many of his friends, old and new, whom Craft displaced or otherwise discomfited, until the composer's death in 1971.

This is not the place for a detailed investigation of Craft's role in Stravinsky's domestic life. Certainly it was enormous, and by no means always placid. For the present purposes it can be subsumed under two headings: cultural and compositional. Compositionally, as we shall see, Craft guided Stravinsky into new waters, technically and aesthetically, and it is no exaggeration to say that without his influence the music after 1951 would have been radically different, perhaps (though of course not certainly) much less vital. Culturally, he transformed Stravinsky's thinking. Hitherto, the focus had been Russian and French; now it became Anglo-Saxon. Craft, by his own description a monoglot New Yorker, instinctively pulled Stravinsky towards English and American literature and philosophy, and towards that American view of things in general which had been so signally absent from the Stravinskys' life since their arrival in the country. Out

went the collected Voltaire, in came the complete Henry James. No doubt the transformation was less than total (Craft has said that Stravinsky continued to read Bossuet every day). But it was Craft's practical value as a cultured Anglophone that immediately commended him to the composer, who was at that moment embarking on an English-language opera with a notoriously eccentric and verbally punctilious English poet as librettist.

The idea for *The Rake's Progress* arose from a Hogarth exhibition Stravinsky saw in Chicago in May 1947, and by the time W.H. Auden was co-opted as librettist that autumn, Stravinsky had formed clear ideas of the sort of work he wanted to write. Influences would include Mozart, whose opera scores he requested from Hawkes even before Auden came to Los Angeles for consultations in November 1947. From the start Auden and his co-librettist Chester Kallman understood Stravinsky's need for formal structures, in this case arias and recitatives, strict rhyming and metric schemes, and a high degree of symbolic focus in the narrative. Auden could combine these mechanical functions with the invention of verse of astonishing verbal plasticity and richness. Yet (a crucial virtue in a Stravinsky collaborator) he was apparently untroubled by the composer's sometimes wilful treatment of accent, which was presumably deliberate, since Craft was there to advise him on the correct prosody. On the whole, Auden's rethinking of antique verse forms and patterns is very close to the musical equivalents in Stravinsky's own work, and even the elements of stylization are parallel, which is why the outcome – whatever the work's dramatic or musical shortcomings – is linguistically, in the broadest sense, so harmonious.

The Rake's Progress has been criticized as musically too predictable, too much the grand master's summatory neo-classical masterpiece, with its recipe of arias and recitatives (with harpsichord – though a piano was used in the first production) and its rather obvious Mozartisms, suitably coarsened, since this is Hogarth, by a flavour of *The Beggar's Opera*. It has been argued that Stravinsky was too tolerant of a scenario which, while it certainly dealt with the cyclic theme of death and rebirth so dear to his theatrical heart, imported too much generic and sentimental detail, especially into the scenes with the bearded lady, Baba the Turk, and the somewhat drawn-out final scene in Bedlam. But in performance, the opera is nearly always redeemed by the sheer exuberance and variety of its invention, strongest in the parodies of popular 18th-century music: the Lanterloo chorus, the Ballad Tune, Sellem's Aria, and Ann's lullaby. In any case, the summatory aspect conceals some unexpected new directions which show up if we look at the score in the light of what Stravinsky wrote next. For instance, the intensive refrain forms in the final act clearly anticipate the crucial role played by such forms in works from the *Cantata* to *Threni*, where the refrain idea is organically linked to serial method. Not that there is any trace of serialism in *The Rake's Progress* (unless one counts the mocking canon in 'Since it is not by merit'). But if we wish to argue that Stravinsky's adaptation of the method was as much a process of matching as a desperate quest for modernity, it makes sense to see the opera as at least partly a threshold, however firmly shut the door might at first seem.

9. THE PROTO-SERIAL WORKS, 1951–9. In all, *The Rake's Progress* took Stravinsky more than three years to compose. It was completed in April 1951, and first performed, after much lobbying and infighting, at La Fenice in Venice (in co-production with La Scala, Milan), on 11 September of that year, directed by Carl Ebert. Stravinsky went to Italy to conduct the première, his first visit to Europe since 1939. After Italy, he conducted in Germany, and heard tapes of new or newish music in Cologne and Baden-Baden, including Webern's Variations op.30, and works by Schoenberg, who had died in July. Craft has described how disturbed Stravinsky was at discovering that his recent music did not interest the young European composers. Back in California, he wrote nothing for six months; then, in July 1952 (after a second European trip in May to conduct *Oedipus rex* in Paris), he quickly completed the Cantata, stereotyping its form because he was in a hurry to write his Septet. These two works are usually taken as the starting-point for the serial method which informs everything Stravinsky wrote subsequently.

The catalyst for the Septet seems to have been a series of Schoenberg concerts which Craft himself conducted in Los Angeles in the autumn of 1952. Stravinsky attended the rehearsals as well as the concerts, and was fascinated by the music, especially (improbable as it may seem) the Wind Quintet, the Serenade op.24, and Suite op.29. The Gigue finale of his own Septet (which like op.29 uses a piano as linch-pin between string and wind trios) plainly betrays the influence of Schoenberg's finale. In the Cantata, settings of old English lyrics which connect stylistically with *The Rake's Progress*, there is much pitch-only canon and one item of proto-serialism in the form of a tonal melody ('cantus cancrizans') extended through its own retrograde and inversion forms. No doubt such writing was encouraged by Stravinsky's European trauma. But it is not essentially foreign to his own previous work from the Mass onwards, and might, but for what followed, have been accepted as a late-period intensification of that tendency. The Septet is somewhat different, however, because of its systematic abandonment of overt tonality as it pursues its 16-note row through a polyphonic Passacaglia and Gigue (after a first movement based on the same material but candidly in A major-minor and sonata form). Even here the influence of Schoenberg seems to be largely technical. Linguistically, the hard rhythmic articulations and sharply characterized textures seem light years from op.29's contrapuntal self-communings. And curiously, it is through rhythm that Stravinsky seems to restore a new kind of tonal focus, whereas with Schoenberg atonality in pitch and, metaphorically speaking, atonality in rhythm go hand in hand.

The Septet was eventually performed at Dumbarton Oaks in January 1954. By that time several major theatre projects had come, and in all but one case gone. In May 1953 Stravinsky had met Dylan Thomas in New York and they had discussed an operatic collaboration based on Thomas's idea of a rebirth of language and myth after the near-destruction of humanity in a nuclear war. But the poet had died suddenly in November, just as the Stravinskys were awaiting him in Hollywood. Meanwhile in August Stravinsky agreed to write a new ballet for Kirstein to go with *Apollo* and *Orpheus*. Kirstein was floating another Apollonian subject (having previously contemplated Eliot's *Sweeney Agonistes*), whereas Balanchine had had an idea based on Terpsichore which later evolved into a dance competition 'before the gods . . . as



15. Stravinsky at an orchestra rehearsal, Teatro La Fenice, Venice, 1951

if time called the tune, and the dances which began quite simply in the sixteenth century took fire in the twentieth and exploded' (letter from Kirstein to Stravinsky, 31 August 1953). It was this last idea that led eventually to *Agon*. But first, Stravinsky composed his *Three Songs from William Shakespeare* and *In memoriam Dylan Thomas*, an intensely beautiful setting of 'Do not go gentle into that good night' for tenor and string quartet, framed by solemn dirge canons (reminiscent of Gabrieli) for strings with trombones. Here a chromatic five-note row is used, without note-repetitions, still using a mainly melodic serialism, whose patterns are emphasized for ceremonial or ritualistic effect – a uniquely Stravinskian touch. The first half of *Agon* was then sketched and drafted, ending in December 1954 with the coda to the 'Gaillarde', which seems to be the first music Stravinsky composed using a chromatic 12-note row. Up to this point the work reflects Balanchine's idea of a succession of antique dances inspired by Mersenne, and alternates tonal pieces with free chromatic dances of a concentrated rhythmic, motivic character. At this point, he broke off to fulfil a commission by the Venice Biennale for a 'Passion according to St Mark'. Only when this work, the *Canticum sacrum*, had been completed (in November 1955), bulked out with a transcription of Bach's Chorale Variations on *Vom Himmel hoch* (March 1956) for the same Venice concert in September 1956, did he return to *Agon* and complete it in April 1957.

Agon and the *Canticum sacrum* are often thought of together because both make partial use of 12-note rows, the first Stravinsky works to do so. But only a narrow-minded obsession with the mechanics of serialism could obscure the profound differences between these two works, which are sure evidence, incidentally, that the Stravinsky of *Pulcinella* and the *Symphonies d'instruments à vent* was still alive and kicking hard in his mid-seventies. *Agon*, surely, is an astonishing work for a composer who, not three years before starting it, had supposedly been in the grip of a creative aphasia brought on by a terror of stylistic inadequacy. For this score is nothing if not stylistically fearless. It combines Renaissance dances, recognizable yet utterly rethought in movement, tonality and sonority, with a high-speed stream-of-consciousness chromaticism apparently indebted in manner, though hardly method, to the Boulez of *Structures*. It has a galliard in C major built round a strict canon between harp and mandolin with high flutes and double-bass harmonics, propped up by a thick C



16. Stravinsky in his study, December 1952

major chord for solo viola and cellos which breaks every known rule of instrumental voicing. It has an atonal 'Bransle simple' which opens with a rapid canon for two trumpets, and a nearly atonal 'Bransle gay' with a castanet ostinato. It starts and ends in a Stravinskian C major, and its four sections or sequences are linked by tonally fixed interludes which tick over like a car engine while the dancers take up their new positions. But the dances themselves gradually 'take fire in the twentieth century and explode' (notably in the coda to the 'Pas de deux' and the following duos and trios), to the extent that it was long thought that the stylistic discrepancies were due to the break in composition. We can now see that the changes are a reflection of the original subject idea (not clearly retained in Balanchine's highly abstract choreography), and are perfectly deliberate. In fact this is proved by the smooth jointure between the chromatic trios and the final coda, which reprises the opening 'Pas de quatre' with no sense of disruption or incongruity.

The *Canticum sacrum* is no less eclectic in idiom, and hardly less coherent in effect. But in this case the linking concept is not dramatic but ecclesiastical. Stravinsky hoped the work could be performed in St Mark's, Venice (as in fact happened, after a formal approach to Cardinal Roncalli, the future Pope John XXIII, a month before the première). Whether or not Craft's hint that the five main movements are in some sense analogous to the five domes of the basilica is to be taken literally, there is no mistaking the architectural feel to the design in general. The fifth movement is a nearly exact retrograde of the first, the solo tenor's 'Surge, aquilo' is balanced by the 'Brevis motus cantilenae', and the 'exhortations to the three virtues' – Charity, Hope and Faith – themselves form a central arch or dome for the whole structure. Many incidental details show that Stravinsky was thinking historically about Venice, and acoustically about a large reverberant church (though whether he allowed adequately for the profound and interminable echo of St Mark's itself is a question only those who attended the first performance can answer). The 'Euntes in mundum' and its retrograde have an unmistakably Venetian ring, with their organ versets and their *stile concitato* note-repetitions for quartets of trumpets and trombones. The versets, soft and slow, allow the ensemble echoes to clear

between sections. By contrast the central movements, with their chromatic, sometimes canonic, lines, have a more intimate quality, and the versets suggest a dialogue, or verse and response form. The *Canticum* shares one other new quality with *Agon*, its extreme, even abrupt concision, which (except in the *stile concitato* episodes) largely does away with the varied ostinato repetitions so characteristic of Stravinsky's earlier manners.

In Berlin in early October, three weeks after the *Canticum sacrum* première, Stravinsky suffered a stroke while conducting the *Symphony in C*. Curiously enough, though alarming at the time, it seems not to have demanded any serious reduction in his work-rate, which actually increased thereafter, at least in the sense that his schedule of conducting tours continued to grow for another five or six years (though he conducted less in each concert, while Craft conducted more). Soon after the stroke, he was diagnosed with polycythemia. For the remaining 15 years of his life, health and health-care were to be his main preoccupation outside music, as well as the greatest strain on his exchequer, which explains why he continued to tour and conduct all over the world for long after it can have been medically (to say nothing of artistically) sensible to do so. He simply could not afford to stop. Not until after his concert in Toronto in May 1967, at which he conducted (sitting down, Craft says, for the first time ever) the suite from *Pulcinella*, did he at last decide that the time had come to call a halt.

After the concert première of *Agon*, conducted by Craft in Los Angeles in June 1957 (the stage première followed in New York in early December), Stravinsky returned to Venice; and there in August, in the cellar club of the Hotel Bauer Grünwald, he started work on another sacred work with covert Venetian connections, a setting of texts from the *Lamentations of Jeremiah*. *Threni*, which he completed the following March and conducted in the upper chamber of the Scuola Grande di San Rocco on 23 September 1958, is famous in the Stravinsky literature as his first score entirely based on a 12-note row. It remains, nevertheless, one of his least known works, seldom performed and little recorded, no doubt mainly because of intonational difficulties for the chorus and (especially) the vocal soloists, who sing for much of the time unaccompanied. Though not consistently atonal in the Schoenbergian sense, since Stravinsky seeks out quasi-tonal areas of agreement and consonance between row-forms and different contrapuntal voices, it is intervallically severe, and the harmonic intersections remain, in tonal terms, grammatically arbitrary.

Technically, *Threni* continues to redefine serialism in Stravinsky's own image. The row is still treated linearly, as if it were a folksong or a plainchant. Sometimes it is divided into cells, as in *The Rite of Spring* or *The Wedding*. Sometimes, by contrast, it is used in effect like a complete theme. Many passages are coterminous with (often canonic) statements of the row, and here and there Stravinsky rotates the row, moving its first few notes to the end, without any far-reaching implications. There is, undoubtedly, a certain pedantry in such procedures. But they also suggest some idea of 'litany' as a highly ordered and repetitive phenomenon whose patterning is transparent by its nature. The result is a work of extreme and possibly self-defeating severity: a long work by the standards of late Stravinsky (about 35 minutes), and in colouring exceptionally dark, with clarinets and horns prominent in their lower registers, sarrusophone, trombones and tuba but no trumpets (except for the strangely heraldic flugelhorn solo in the 'Quomodo sedet'), and piano and harp written exclusively in the bass clef until the final section. Not surprisingly, performances have mostly been unsatisfactory. It was at the Paris première, conducted by the composer in a Domaine Musical concert on 14 November 1958, that the work was so badly sung and played that the audience jeered, a failure Stravinsky attributed to poor preparation on the part of Pierre Boulez.

Boulez and Stravinsky had for a time been close in the mid-1950s, and Boulez's influence – or at least that of the tendency of which he was by that time the acknowledged leader – is noticeable in the series of published conversations with Craft which began at the time of *Threni*. This is particularly true of the first volume (*Conversations with Igor Stravinsky*), with its discussions of technical and aesthetic questions, and its famous metro-map drawing of Stravinsky's latest style. The memoir-orientated later volumes retreat somewhat from the regrettably subservient positions of the first, but are still inclined to be apologetic about those earlier (especially neo-classical) works of his most despised by the ferocious avant-gardists of the day. Craft has admitted that the form and in many cases the language of these volumes, which include excerpts from his own diaries and, in the last book, 'interviews' obviously written by him, are his work, but has always maintained that the substance, noted down from replies or remarks made by Stravinsky under all kinds of circumstances, is authentic. Some tendencies in the books obviously reflect Craft's influence, but then so did Stravinsky's own thinking at this time. Two facts are clear: first, that the books are historically very unreliable and inaccurate, especially (though not only) about Stravinsky's Russian life and friendships; secondly, that they are brilliantly vivid, entertaining, and compulsively readable – perhaps the best books of their kind by or about a musician since Berlioz's *Memoirs*.

10. Final years, 1959–71. If the hypermodernist influence on Stravinsky's opinions retreated somewhat after *Conversations*, the effect on his music if anything increased. *Movements* for piano and orchestra, commissioned by a Swiss industrialist called Karl Weber for his pianist wife in March 1958, may be less severe than *Threni* in the hieratic sense, but it is a great deal more hermetic in point of style and technique. Here Stravinsky converts the seemingly inconsequential row rotations of the earlier work into a complex note-generating programme, which involves 'reading off' chords and melodies from a grid made out of rotated row forms stacked on top of one another (a technique partly derived, it seems, from his friend Ernst Krenek's own setting of *Lamentations*). To some extent this method may appear no more than a useful way of spinning notes which can then be processed rhythmically, texturally and in other ways. But that may be to underrate the possible symbolism of such schemes for a mind like Stravinsky's. Nearly all his subsequent works are religious, and nearly all use rotation grids in some more or less esoteric combination with sacred texts.

The obvious major exception is the *Monumentum pro Gesualdo di Venosa*, a free recomposition of a trio of Gesualdo madrigals for a small mixed ensemble of instruments, made in March 1960 two months after the

première in New York of *Movements*. Stravinsky had already made completions of three Gesualdo motets, versions which, despite their somewhat speculative nature, were included by Glenn Watkins in his and Weismann's Gesualdo edition (Hamburg, 1957–67). Vocal music of the Renaissance and pre-Renaissance was another enthusiasm of Craft's whose influence can be detected in Stravinsky's later works. The 'Venetian' works of the 1950s were written in the shadow of various performances by Craft of Monteverdi (including the Vespers), Schütz, the Gabrielis and others; and *Threni*, additionally, after hearing Craft conduct Tallis's Lamentations at the Monday Evening Concerts in Los Angeles. Isaac, Josquin, Machaut and Ockeghem also figured in these concerts. It seems obvious that both the sound of such music and its often intricate canonic and isorhythmic structures were in Stravinsky's mind as he turned to the composition of his last few sacred vocal and choral works.

An example is the 'Prayer' movement of *A Sermon, a Narrative and a Prayer*, completed in January 1961, and first performed in Basle just over a year later under Paul Sacher, who had commissioned it. The setting of Thomas Dekker's 'Oh My God, if it Bee Thy Pleasure' for choir and solo voices accompanied by a tocsin-like combination of gongs, piano, harp and double-bass, has an intensity of feeling which arises audibly from the concentrated polyphony of the writing, but surely also (not so audibly) from the fact that all the actual notes come from a hexachordal rotation grid. The grid operates throughout the work, indeed, providing schematic support (not, one hopes, in any ironical spirit) for St Paul's 'We are saved by hope' in the 'Sermon', and for the account – part-spoken, part-sung – of St Stephen's martyrdom at Paul's hands in the central 'Narrative'.

Stravinsky had by this time already conceived the idea for *The Flood*, and may consciously have used the St Stephen narrative as a study for the more complex narrations he envisaged for the later work, which he was writing for television. By far the most brilliant and varied Stravinsky score after *Agon*, *The Flood* suffered from the diffuseness demanded by the popular medium; it had to be anecdotal, picturesque and graphic – qualities which Stravinsky had long since abandoned in stage ballets. 'The subject of *The Flood*', he remarked during discussions with Balanchine, who was choreographing the production, 'is not the Noah story . . . but Sin' (1963, p.72); and Robert Craft's adaptation of the Chester and York Mystery Plays duly embraces the whole Old and New Testament cosmology from the Fall to the Redemption in a brisk, emblematic 25 minutes, which, for the transmission on 14 June 1962, CBS extended to an hour with the help of an introductory talk about Flood myths, and various interruptions for commercials by the sponsor, Breck Shampoo – surely the apotheosis of targeted marketing. Perhaps luckily, Stravinsky did not see the telecast, as he was in Rome on his way to Hamburg for his 80th birthday celebrations.

However eventful the TV production may have been, the music made few concessions to its popular audience. Although the trappings of post-Webernian serialism are applied with unerring wit, it is a wit that requires musical sophistication for its understanding. To see the joke of an ark being built with sharp serial nails then carried away on a flood of rotating waves (preceded by a flicker of combinatorial lightning), one perhaps needs at least to have heard, if not enjoyed, other, more sombre work in this genre. For any such listener, though, *The Flood* was invigorating proof that in his 80th year Stravinsky had lost none of his creative energy. Though in a sense bitty and short-winded, the music has a centripetal speed which holds it together, from the serial Jacob's ladder of the Prelude through to the so-called 'Prolepsis [foretelling] of Christianity', ending with the same ladder translated into an image of the Redemption. In between, the work falters only during the spoken narrations, which here (as in *Babel* and unlike in *Oedipus rex*) are simply a device for getting through the story, with no oblique or ironic intention. How would Stravinsky and Balanchine have handled such a scenario in a ballet composed for the theatre? One feels that the result would have been more concentrated, more abstract and, probably, simpler.

In fact his next work, *Abraham and Isaac*, gives a clear indication of his late feeling for biblical treatment when external factors did not obtrude. The inspiration for this strangely hermetic masterpiece, for baritone solo and chamber ensemble, seems to have been hearing Isaiah Berlin read biblical Hebrew one day in Oxford in 1961, and by the time Stravinsky made his first visit to Israel at the end of August 1962, the composition was already in hand. Only at this stage was it commissioned. After the Israel trip came the momentous visit to the Soviet Union, in September and October 1962, the first time he had set foot on Russian soil proper since October 1912. It was momentous, of course, psychologically rather than artistically. According to Craft, who accompanied them, the Stravinskys were profoundly moved by the visit, reverting swiftly to an instinctive Russianism and turning a blind eye to the inconveniences and discomforts of Soviet life. 'Their abiding emotion', he recorded in his *Chronicle of a Friendship*, was 'their deep love of, and pride in, everything Russian' (F 1972, enlarged 2/1994, p.317). The composer conducted concerts in Moscow and Leningrad that included *Fireworks*, *Petrushka*, *The Rite of Spring*, *Ode* and *Orpheus*. Craft noted that the chief attraction for the audiences was the composer himself, rather than the music, much of it still unfamiliar and difficult for them. But the playing of *The Rite of Spring* opened Craft's eyes to, and reminded Stravinsky of, aspects of the music's inspirations which had been lost in chromium-plated Western performances: for instance, the dry 'open' bass drum, which 'makes the beginning of the "Danse de la terre" sound like the stampede I.S. says he had in mind'. They met many Soviet musicians, including Shostakovich, Rozhdestvensky, Oistrakh, the pianist Mariya Yudina, as well as Vladimir Rimsky-Korsakov, and of course Stravinsky's own family, his niece Xenia, and her daughter Yelena.

Yet the visit had no consequences. Stravinsky's music was not generally rehabilitated in the USSR for many years afterwards, and he himself seems not to have hankered any more after his homeland. Instead, after concerts in Italy, Venezuela and New York, he returned to Hollywood and resumed work on *Abraham and Isaac*. The score was completed in March 1963, but not performed until Stravinsky again went to Israel and Craft conducted the piece in Jerusalem and Caesarea in August 1964.

The approach here to biblical narrative could hardly be more different from that in *The Flood*. In place of the picture-book treatment, we now have a cool, abstracted

account, by a single voice, tracking syllabically through the text in Hebrew, a language Stravinsky seems to have chosen, not out of deference to the people of the State of Israel (to whom the work was eventually dedicated), but as the ultimate secret sacred language, so secret, in fact, that he himself did not know a word of it and had to be advised by Berlin on the pronunciation and accentuation syllable by syllable. The tone is that of a preacher in the synagogue, lofty but unexcitable, except perhaps at the key passage about 'multiplying thy seed as the stars of heaven'. The texture, essentially decorated monody, varies little; the voice is lightly accompanied almost throughout, and the few moments of thicker chording invariably have an emblematic significance, like the chords framing the episode of the ram in quasi-retrograded rhythm and scoring, which apparently stand for Abraham's obedience and the intervention of God.

Abraham and Isaac was to remain Stravinsky's purest and most 'automatic' use of rotations, a fact which has a bearing on the music not least because the numerology clearly refers to the symbolism of the story. Sometimes this is perfectly audible; more often the listener is aware of a patterning process, in the use of intervals, rhythmic figures or even particular words, by which the 12-minute work is being organized and, so to speak, punctuated; sometimes there are symbolisms which can be uncovered by analysis but scarcely detected in performance. The sense of arcane significations tapering away beyond the vanishing-point of direct apprehension certainly seems an authentic part of the musical experience, and an aspect of the work's subtle fascination. But exactly how such things work is, almost by definition, impossible to observe.

Yet another European tour intervened between this and the next work, a set of orchestral variations which Stravinsky, after the novelist's death on 22 November 1963, subtitled 'Aldous Huxley in memoriam'. But on the very same day that Huxley died there was another, more sensational decease, and Stravinsky broke off work on the Variations to compose a short elegy for President Kennedy (whom he had met at a White House dinner in January 1962). The *Elegy for J.F.K.*, completed in March 1964, movingly sets a short poem specially written by Auden ('When a just man dies') for mezzo-soprano or baritone with three clarinets, the same basic scoring as for the *Berceuses du chat*. Stravinsky then returned to the Variations and completed them in August 1964. Where the *Elegy* lasts about a minute and a half, the Variations are three times as long, but still remarkably compressed and, like *Abraham and Isaac*, somewhat arcane. There are 12 variations, but no evident theme, and effectively it is the serial grid that is 'varied'. Every rotation device is deployed: the serial ladder, the stacked chords, even the simultaneous playing of 12 distinct rotations in isorhythm. But as with *The Flood*, what holds the piece together is not any perception this gives of integration, but the sheer speed and energy of the writing itself (which, of course, Stravinsky may have achieved through his own perception of the grid as a unifying device).

This is by no means an elegiac piece; the dedication postdates the conception, and the music is generally buoyant in feeling. By contrast, the *Introitus* which Stravinsky wrote after the death of T.S. Eliot in January 1965 is actually a short setting of the 'Requiem aeternam', and its imagery includes the tocsin idea already used in *A Sermon, a Narrative and a Prayer*, as well as muffled drums and a solemn rhythmic parlando for the choir (male voices) in imitation of the drums. The tocsin figures serve as versets between sections of the text, like the organ interludes in the *Canticum sacrum*. Since many of these devices turn up in the next work, *Requiem Canticles*, there is a distinct sense of the one as a study for the other, or at least of the two belonging together.

Stravinsky was 84 when he completed the *Requiem Canticles* in August 1966, and perhaps it is fitting that his last substantial work should have been a memorial to somebody he did not know personally (Helen Buchanan Seeger) so that the elegiac tone is objectified and returned to the status of ritual which the recent, minimalist tributes had to some extent abandoned (though the sketchbook is nevertheless what Craft has called, in his 'Afterword' to Arnold Newman's *Bravo Stravinsky*, 'a necrology of friends who died during its composition'). The liturgy is admittedly set mainly as a series of headline texts, all from the Proper of the Requiem Mass; only the 'Libera me' is effectively set in full. Most fragmentary of all is the 'Dies irae', only the title words of which are sung, the rest of the first two verses being set as rhythmic speech like the parlando episodes in the *Introitus*; then follow a verse of 'Tuba mirum', two verses of 'Rex tremendae', and the concluding 'Lacrimosa'. Another aspect of the Eliot tribute which Stravinsky adapts for the *Requiem Canticles* is ostinato repetition, a device he had otherwise hardly used since *The Flood*. This serves a kind of antiphony in the prelude (between the pulsing semiquavers of the tutti strings and the gradually expanding dialogue of the concertante group), and in the orchestral interlude, where woodwind polyphonies alternate with phrases of a vestigial funeral march. The 'Libera me' builds up extraordinary emotional intensity by combining chordal chanting with free rhythmic speech – as it were, the multitude of dead souls shadowing the living. Then in the postlude, Stravinsky ends his final masterpiece, as he had ended that much earlier masterpiece about marriage and procreation, with chiming bells: serial bells, indeed, since the four-part chords played by celesta, tubular bells and vibraphone, are simply play-throughs of the work's two rows, each in simultaneous prime and inversion.

The *Requiem Canticles* was not the last music Stravinsky wrote. Soon afterwards he composed a simple two-part linear setting for soprano and piano of Lear's *The Owl and the Pussy-Cat*. Then later there were fragmentary sketches for an orchestral work and transcriptions of Wolf and Bach. But while his physical decline continued, there was mercifully no creative decline, merely a cessation. In 1969, the household moved to New York, partly to be closer to the increasingly heavy medical care Stravinsky needed, partly because of a family crisis specific to the West Coast. The following year, indeed, he recovered sufficiently to spend part of the summer at Evian, on the French shore of Lake Geneva, and here he was visited by his eldest son Theodore and, from Leningrad, his niece Xenia. In New York the following March there was another brief resurgence of creative energy, apparently without issue, and at the end of that month, as the final act of a life of travel and exile, he and Vera moved yet again, from the Essex House to an apartment on Fifth Avenue. Here, barely a week later, the composer died. The funeral was held in New York three days later. However, the body was not interred, but was instead flown to Venice, where, at Vera's wish, it was

17. Page from the autograph MS of Stravinsky's 'Variations (Aldous Huxley in memoriam)', 1963–4 (US-Wc)

buried on 14 April, amid considerable pomp, on the cemetery island of San Michele, a few yards from the grave of Serge Diaghilev.

11. Posthumous reputation and legacy. Stravinsky's death removed an artist widely regarded, by 1971, as a figure from the past. Concert audiences were seldom confronted with any work of his from the previous quarter-century, and even in theatrical quarters praise of works later than *The Rite of Spring* was a lot easier to come by than performances. Meanwhile, in modern music circles his reputation was in the balance. The late serial works, forbidding to lay audiences, were mostly regarded as irrelevant by orthodox avant-garde musicians, while the opposed radical and experimental tendencies rejected them along with the rest of post-Schoenbergian intellectualism. What Ernst Roth called the 'special and complex relationship between Stravinsky and the age in which he lived' ('In Remembrance of Igor Stravinsky', *Tempo*, no.97, 1971, p.6) was certainly not yet generally understood as a consistent, still less as a continuingly active one.

A few decades on, it is perhaps possible to describe this relationship in more useful terms. Stravinsky's unique artistic trajectory was crucially that of an exile: an exile, moreover, who had been uprooted at the precise moment that he was tapping down most deeply into his native musical soil. And like all productive exiles, he cultivated a flexible and reciprocal association with his changing environment. While consistently producing work which transformed the sensibilities of those who heard it, he himself continuously allowed his own sensibilities to be fed, even transformed, by the music and music-making of others. This is the only plausible explanation of his astonishing ability to absorb other idioms without ever sacrificing the integrity of his own. He himself was well aware of the trait, and made a joke of it. 'I am probably describing a rare form of kleptomania', he told Craft (*Memories and Commentaries*, p.110), who himself remarked (E1992, p.44) that Stravinsky '*wanted* to be influenced'. Perhaps no great composer has ever had the creative confidence to steal with such energy, and with so little fear that his own personality would be submerged or distorted in the process.

This combination of stylistic diversity and artistic unity and integrity seems to be the main source of Stravinsky's undimmed vitality as a creative force. For younger composers of almost every persuasion, his work has continued to offer inspiration and a source of method. And just as he stole without penalty, it seems that the best of his successors can go on plundering him with at least

the hope of impunity. Essentially a pre-postmodern composer, who exploited the diversity and impersonality of the modern age not in any jaded or dissolute spirit but in order to meet its challenges and survive its menaces, he has emerged as the archetypal product of and source for an epoch which now has the doubtful privilege of contemplating those same choices without any comparable threat and at its leisure.

WORKS

excludes some lost and fragmentary works; for details see Goubalt (B1991)

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DRAMATIC

Title	*Genre (acts, libretto/ scenario)*	*Scoring*	*Composition*	*First performance*	*Publication*
Zhar′-ptitsa (L'oiseau de feu) [The Firebird]	fairy tale ballet (2 scenes, M. Fokine)	orch	1909–10	cond. G. Pierné, Paris, Opéra, 25 June 1910	J 1912, S
Petrushka (Pétrouchka)	burlesque (4 scenes, A. Benois)	orch	1910–11, rev. 1946	cond. P. Monteux, Paris, Châtelet, 13 June 1911	R 1912, rev. B 1948
Vesna svyashchennaya (Le sacre du printemps) [The Rite of Spring (literally 'Sacred Spring')]	scenes of pagan Russia (2 pts, N. Roerich)	orch	1911–13, Sacrificial Dance, rev. 1943	cond. Monteux, Paris, Champs-Elysées, 29 May 1913	R 1913 (for pf 4 hands), R 1921 (full score), rev. Sacrificial Dance A 1945, facs. Sketches B 1969
Solovey (Le rossignol) [The Nightingale]	musical fairy tale (3, Stravinsky, S. Mitusov after H.C. Andersen)	solo vv, chorus, orch	Act 1, 1908–9; Acts 2–3, 1913–14, rev.	cond. Monteux, Paris, Opéra, 26 May 1914	R 1923, B, rev. B 1962
Bayka pro lisu, petukha, kota da barana (Renard) [Fable of the Fox, the Cock, the Tomcat and the Ram/ Reynard]	burlesque in song and dance (Stravinsky after A.N. Afanas′yev)	2 T, 2 B, small orch	1915–16	Paris, Opéra, 18 May 1922	He 1917, C
Svadebka (Les noces) [The Wedding]	Russ. choreographic scenes (4 scenes, Stravinsky after Russ. trad. coll. P.V. Kireyevsky)	S, Mez, T, B, SATB, 4 pf, perc ens	inc. draft, 1914–17; completed 1921–3	cond. Ansermet, Paris, Gaîté Lyrique, 13 June 1923	C 1922 (vocal score), C *c*1923 (full score)
Pesnya solov′ya (Chant du rossignol) [Song of the Nightingale]	sym. poem/ballet (1, Stravinsky after Andersen) [arr. from The Nightingale, acts 2–3]	orch	1917	concert perf. cond. E. Ansermet, Geneva, 6 Dec 1919; staged cond. Ansermet, Paris, Opéra, 2 Feb 1920	R 1921, B
Histoire du soldat	to be read, played and danced (2 pts, C.F. Ramuz)	3 actors, female dancer, cl, bn, cornet, trbn, perc, vn, db	1918	cond. Ansermet, Lausanne, Municipal, 28 Sept 1918	C 1924
Pulcinella	ballet with song (1, L. Massine) [after D. Gallo, Pergolesi and others]	S, T, B, chbr orch	1919–20	cond. Ansermet, Paris, Opéra, 15 May 1920	C 1920 (vocal score), R1924 (full score), B
Mavra	opéra bouffe (1, B. Kochno after A. Pushkin: *Domik v Kolomne* [The Little House at Kolomna])	S, Mez, A, T, orch	1921–2	cond. G. Fitelberg, Paris, Opéra, 3 June 1922	R 1925, B
Oedipus rex	op-orat (2, J. Cocteau after Sophocles, Lat. trans. J. Daniélou)	nar, solo vv, male chorus, orch	1926–7	concert perf. cond. Stravinsky, Paris, Sarah Bernhardt, 30 May 1927; staged, cond. Wallerstein, Vienna, Staatsoper, 23 Feb 1928	R 1927 (vocal score), rev. B 1949

Title	*Genre (acts, libretto/ scenario)*	*Scoring*	*Composition*	*First performance*	*Publication*
Apollo (Apollon musagète)	ballet (2 scenes)	str	1927–8	cond. H. Kindler, Washington DC, Library of Congress, 27 April 1928	R 1928, B
Le baiser de la fée	allegorical ballet (4 scenes, Stravinsky after Andersen) [after songs and pf pieces by Tchaikovsky]	orch	1928	cond. Stravinsky, Paris, Opéra, 27 Nov 1928	R 1928, B
Perséphone	melodrama (3 scenes, A. Gide)	spkr, T, SATB, TrA, orch	1933–4	cond. Stravinsky Paris, Opéra, 30 April 1934	R 1934, B
Jeu de cartes	ballet in 3 deals (Stravinsky, N. Malayev)	orch	1936	cond. Stravinsky, New York, Metropolitan, 27 April 1937	S 1937
Circus Polka (for a young elephant)	circus band (scored D. Raksin)		1942	cond. M. Evans, New York, Madison Square Gardens, 9 April 1942	A 1948, S
Scènes de ballet	for revue The Seven Lively Arts	orch	1944	cond. M. Abravanel, Philadelphia, Forrest, 24 Nov 1944	Chap 1945, B
Orpheus	ballet (3 scenes)	orch	1947	cond. Stravinsky, New York, City Center, 28 April 1948	B 1948
The Rake's Progress	op (3, epilogue, W.H. Auden, C. Kallman)	solo vv, chorus, orch	1947–51	cond. Stravinsky, Venice, La Fenice, 11 Sept 1951	B 1951
Agon	ballet	orch	1953–7	concert perf. cond. R. Craft, Los Angeles, 17 June 1957; staged, cond. R. Irving, New York, City Center, 1 Dec 1957	B 1957
The Flood	musical play (Craft after York and Chester mystery plays and Bible: *Genesis*)	T, 2 B, SAT, actors, nar, orch	1961–2	CBS television, broadcast, cond. Stravinsky and Craft, 14 June 1962; staged cond. Craft, Hamburg, Staatsoper, 30 April 1963	B 1963

ORCHESTRAL

Title	*Scoring*	*Composition*	*First performance*	*Publication*
Symphony, E♭, op.1	orch	1905–7	movts 2 and 3, cond. H. Wahrlich, St Petersburg, 14/27 April 1907; complete, cond. F. Blumenfeld, St Petersburg, 22 Jan/4 Feb 1908	J 1914, Forberg
Fantasticheskoye skertso (Scherzo fantastique), op.3	orch	1907–8	cond. A. Ziloti, St Petersburg, 24 Jan/6 Feb 1909	J 1909, S
Feyerverk (Feu d'artifice [Fireworks]), op.4	orch	1908, rev. 1909	cond. Ziloti, St Petersburg, 9/22 Jan 1910	S 1910
Pogrebal'naya pesn' [Funeral Song], op.5	orch	1908	cond. Blumenfeld, St Petersburg, 17/30 Jan 1909	unpubd, lost

Title	Scoring	Composition	First performance	Publication
Suite from 'The Firebird'	orch	1910	cond. A. Ziloti, St Petersburg, 23 Oct/5 Nov 1910	J 1912
	rev. reduced orch	1919	cond. E. Ansermet, Geneva, 12 April 1919	C 1920
	rev. reduced orch	1945	cond. J. Horenstein, New York, 24 Oct 1945	L 1946, S
Suite no.2 [arr. of 3 pièces faciles, pf 4 hands, 1914–15, and 5 pièces faciles, pf 4 hands, 1917: no.5]	small orch	1915–1921	cond. H. Scherchen, Frankfurt, 25 Nov 1925	C 1925
Suite from 'Pulcinella'	chbr orch	1922	cond. Monteux, Boston, 22 Dec 1922	R 1924, B
Concerto	pf, wind, timp, dbs	1923–4	Stravinsky, cond. Koussevitzky, Paris, Opéra, 22 May 1924	R 1924 (2 pf reduction), R 1936 (full score), B
Suite no.1 [arr. of 5 pièces faciles, pf 4 hands, 1917: nos. 1–4]	small orch	1925	cond. Stravinsky, Haarlem, 2 March 1926	C 1926
Quatre études [arr. of 3 Pieces, str qt, and Study, pianola]	orch	1928–9	no.4, cond. Stravinsky, Paris, 16 Nov 1928; complete, cond. E. Ansermet, Berlin, 7 Nov 1930	R 1930, B
Capriccio	pf, orch	1928–9	Stravinsky, cond. Ansermet, Paris, 6 Dec 1929	R 1930, B
Violin Concerto, D		1931	S. Dushkin, cond. Stravinsky, Berlin, 23 Oct 1931	S 1931
Divertimento [arr. from ballet Le baiser de la fée, 1928]	orch	1934	cond. Stravinsky, Paris, 4 Nov 1934	R 1938, B
Concerto 'Dumbarton Oaks', E♭	chbr orch	1937–8	cond. N. Boulanger, Washington DC, 8 May 1938	S 1938
Symphony in C	orch	1938–40	cond. Stravinsky, Chicago, 7 Nov 1940	S 1948
Danses concertantes	chbr orch	1940–2	cond. Stravinsky, Los Angeles, 8 Feb 1942	A 1942, S
Circus Polka	orch	1942	cond. Stravinsky, Cambridge, MA, 13 Jan 1944	A 1942 (pf reduction), 1944, S
Four Norwegian Moods	orch	1942	cond. Stravinsky, Cambridge, MA, 13 Jan 1944	A 1944, S
Ode	orch	1943	cond. Koussevitzky, Boston, 8 Oct 1943	S 1947, A
Symphony in Three Movements	orch	1942–5	cond. Stravinsky, New York, 24 Jan 1946	A 1946, S
Scherzo à la russe [arr. of jazz band piece]	orch	1945	cond. Stravinsky, San Francisco, 22 March 1946	Chap 1945, S
Concerto in D	str	1946	cond. P. Sacher, Basle, 27 Jan 1947	B 1947
Greeting Prelude [after C.F. Summy: Happy Birthday to you]	orch	1955	cond. C. Munch, Boston, 4 April 1955	B 1956
Movements	pf, orch	1958–9	M. Weber, cond. Stravinsky, New York, 10 Jan 1960	B 1960
Monumentum pro Gesualdo di Venosa (ad CD annum) [free arrs. of Gesualdo madrigals]	orch	1960	cond. Stravinsky, Venice, 27 Sept 1960	B 1960
Variations (Aldous Huxley in memoriam)	orch	1963–4	cond. Craft, Chicago, 17 April 1965	B 1965
Canon (on a Russian Popular Tune) [theme from finale of The Firebird]	orch	1965	cond. Craft, Toronto, 16 Dec 1965	B 1966

LARGE ENSEMBLE OR BAND

Title	Scoring	Composition	First performance	Publication
March [arr. of 3 pièces faciles, pf 4 hands, 1914–15: no.1]	12 insts	1915		unpubd
Ragtime	fl, cl, hn, cornet, trbn, perc, cimb, 2 vn, va, db	1917–18	cond. A. Bliss, London, 27 April 1920	Si 1920, C
Symphonies d'instruments à vent	24 insts	1920; final chorale rev. wind ens without cl, 1945; complete work rev. 1947 for 23 insts	cond. S. Koussevitzky, London, 10 June 1921	R 1926 (pf reduction), 1945 chorale rev. unpubd; 1947 rev. B 1952
Praeludium	jazz ens	1936–7 rev. 1953	rev. version, cond. Craft, Los Angeles, 18 Oct 1953	rev. B 1968

Title	Scoring	Composition	First performance	Publication
Scherzo à la russe	jazz band	1943-4	Paul Whiteman Band, New York (radio), 5 Sept 1944	A 1946, S
Ebony Concerto	cl, jazz band	1945	W. Herman, cond. W. Hendl, New York, 25 March 1946	Char 1946, Morris
Concertino [arr. of str qt work, 1920]	fl, ob, eng hn, A-cl, 2 bn, 2 tpt, trbn, b trbn, vn, vc	1952	cond. Stravinsky, Los Angeles, 11 Nov 1952	H 1953
Tango [arr. of pf work, 1940]	19 insts	1953	cond. Craft, Los Angeles, 19 Oct 1953	M 1954
Eight Instrumental Miniatures [arr. of Les cinq doigts, pf, 1921]	15 insts	1962	nos.1–4 cond. Craft, Los Angeles, 26 March 1962; nos.1–8 cond. Stravinsky, Toronto, 29 April 1962	C 1963

CHORAL

Title, genre	Text	Scoring	Composition	First performance	Publication
cantata [for the 60th birthday of Rimsky-Korsakov]		chorus, ?pf	1904	cond. Stravinsky, St Petersburg, 6/19 March 1904	unpubd, lost
Zvezdolikiy (Le roi des étoiles) [The king of the stars (literally 'Star-Face')]	K. Bal'mont	TTBB, orch	1911–12	cond. F. André, Brussels, 19 April 1939	J 1913
Podblyudnïye [Saucers (literally 'In the Presence of the Dish'] (Four Russian Peasant Songs)	I. Sakharov	female vv, rev. for equal vv, 4 hn	1914–17, rev. 1954	cond. V. Kibalchich, Geneva, 1917; rev. version, Los Angeles, 11 Oct 1954	S 1930, C, rev. C 1958, S
1. U spasa v Chigisakh ['In Our Saviour's Parish at Chigasï]		4vv	1916		
2. Ovsen' [Ovsen]		2vv	1917		
3. Shchuka [The Pike]		3 solo vv, 4vv	1914		
4. Puzishche [Mr Portly]		solo v, 4vv	1915		
Otche nash' [Our Father]	Slavonic	SATB	1926	Paris, 18 May 1934	R 1932, B
rev. as Pater noster	Lat.	SATB	1949		B 1949
Symphonie de psaumes	Pss xxxviii. 13–14, xxxix. 2–4, cl	SATB, orch	1930	cond. Ansermet, Brussels, 13 Dec 1930	R 1930 (vocal score), R 1931 (full score), B
Simvol verï [Symbol of faith]	Slavonic	SATB	1932	Paris, 18 May 1934	R 1933, B
rev. as Credo	Lat.	SATB	1949		B 1949
Bogoroditse devo [Blessed Virgin]	Slavonic	SATB	1934	Paris, 18 May 1934	R 1934
rev. as Ave Maria	Lat.	SATB	1949		B 1949

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STEPHEN WALSH

Strayhorn, Billy [William; Swee' Pea] (*b* Dayton, OH, 19 Nov 1915, *d* New York, 31 May 1967). American jazz composer, arranger and pianist. He received an extensive training in music as a youth in Hillsborough, North Carolina, and Pittsburgh. In December 1938 he submitted a composition to Duke Ellington, who was so impressed by the young man's talent that three months later he recorded Strayhorn's *Something to Live For* (1939, Bruns.) with the composer as pianist. Four more of Strayhorn's pieces were recorded during 1939. After serving briefly as a pianist in Mercer Ellington's orchestra, Strayhorn joined Duke Ellington's band as associate arranger and second pianist, and for nearly three decades worked in close collaboration with the leader. The two men were so attuned to one another musically, and Strayhorn's work was such a perfect complement to Ellington's, that it is now impossible to establish the exact extent of the former's contribution to Ellington's oeuvre. Their relationship was described in flattering terms by Ellington in his autobiography (1973). Strayhorn collaborated on more than 200 items in Ellington's repertory, including such standards as *Take the 'A' train* (1941, Vic.; one of the band's theme tunes) and *Satin Doll* (1953, Cap.). His ballads, including *Lush Life* (on John Coltrane's album *Lush Life*, 1957–8, Prst.), *Passion Flower* (recorded by Johnny Hodges, 1951, Bb), *Chelsea Bridge* (1941, Vic.) and *Blood Count* (on the album '*. . . and his Mother Called him Bill*', 1967, RCA), are harmonically and structurally among the most sophisticated in jazz. Strayhorn was a technically fluent pianist, and made a notable contribution to several small-group recordings by various of Ellington's sidemen; he also recorded a number of titles in a trio with Ellington.

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JOSÉ HOSIASSON

Straziante (It.: 'heartrending'; present participle of *straziare*: 'to torture', 'lacerate'). Azucena has this direction at the words 'il figlio mio' in her Act 2 *racconto* in Verdi's *Il trovatore*.

Streatfeild, Richard Alexander (*b* Edenbridge, 22 June 1866; *d* London, 6 Feb 1919). English music critic and musicologist. Educated at Oundle and Pembroke College, Cambridge, he entered the Department of Printed Books in the British Museum in 1889, and served there until his death. Although he never worked in the Music Room, he was encouraged in his research by Barclay Squire. A gifted amateur tenor, he acted as music critic of the *Daily Graphic* from 1898 to 1902 and contributed regularly to English and foreign journals. Though he was keenly interested in the new music of his time, he was also an ardent Handelian, an enthusiasm partly inspired by his friendship with Samuel Butler, whose literary executor he was, editing the posthumous novel *The Way of all Flesh* (1903) and several of his other books. Streatfeild's book on Handel, though old-fashioned in some respects, is a balanced and penetrating study which is still valuable.

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ALEC HYATT KING

Street, Tison (*b* Boston, 20 May 1943). American composer and violinist. He studied the piano with Jules Wolfers and the violin with Einar Hansen. His composition teachers at Harvard (BA 1965, MA 1971) included Leon Kirchner and David Del Tredici. He served as composer-in-residence at the Marlboro Festival (1964–6, 1972), where a performance of his String Quartet (1972) won a Naumberg Recording Award. Other awards include the Prix de Rome (1973), a Guggenheim Fellowship (1981) and commissions from the Koussevitzky Foundation (1975), the New York PO (*Bright Sambas*) and the Boston Ballet (*The Jewel Tree*) among others. He has taught at the University of California, Berkeley (1971–2), Harvard University (1979–83), City College, CUNY (1987), and Boston University (1995–). He served as co-leader of the Boston Ballet Orchestra (1992–7) and maintained an active career as a performer in New York and Boston.

Street's early works, in their pervasive yet free use of serialism, are strongly influenced by his teachers at Harvard. The String Quartet (dedicated to Kirchner) employs two whole-tone hexachords (together incorporating all 12 notes of the chromatic scale) and exhibits canonical and palindromic relationships. The prominent use of major 6ths as a unifying device, however, also vaguely implies tonal organization. The String Quintet (1974), dedicated to Del Tredici, is dominated by serially derived chromatic lines and contrapuntal devices. With the Adagio in E♭ (1977), a work that adopts the harmonic vocabulary of late Beethoven or Strauss and briefly quotes Ockeghem's *Missa 'Mi-mi'*, Street's style took a radical turn. The conservative tendencies of the Adagio provoked disapproval from some audience members at its performance by the New York PO during the festival Horizons '83: A New Romanticism. Later works, including *Bright Sambas* (1993), integrate earlier chromatic tendencies with 19th-century influences.

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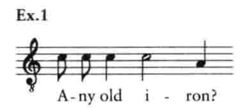
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Principal publishers: G. Schirmer, Associated

JAMES CHUTE

Street cries. Calls of vendors in streets and open markets, often involving short melodic motifs. The custom of hawking wares led at a very early date to stereotyped phrases, which became a distinctive part of each hawker's formula as a kind of musical trademark. Modern commercial communication has helped to make this colourful practice all but obsolete, but street cries may still occasionally be heard in large cities, for example in London (ex.1).

Ex.1



Historically, the chief repository of street cries has been the QUODLIBET. From the Middle Ages to the 18th century veritable 'catalogues' of vendors' calls frequently appear among its borrowed materials, thus preserving a kind of music that would otherwise have passed into oblivion. The earliest known examples come from 13th-century motets intended for sophisticated private amusement. One such work in the Montpellier Codex, *On parole/A Paris/Frèse nouvele*, underscores two poems in praise of Paris with an ostinato tenor consisting of a Parisian vendor's cry, 'Frèse nouvele! Muere france!' ('Fresh strawberries! Wild blackberries!'). The same cry also appears along with many others in a 14th-century motet, *Je commence ma chanson/Et je seray/Soules vieux (I-IV)*.

Street cries became especially popular in the art music and theatre of the 15th and 16th centuries. In the *Farce de bien mondaine* Virtue enters hawking a basket of honey cakes with a cry ('Obly, obly, obly') that also appears in the chanson *Vous qui parle/E Molinet* (*I-PAVu* Ald.362), and in the *Farce des cris de Paris* the Fool interrupts two gentlemen's conversation on love with the cry 'Eschaudez, tous chautz eschaudez' ('Cakes, really hot cakes'). Another well-known street cry, 'Beurre frais', became the basis for a basse danse (Attaingnant, 1530). Both Janequin (*Voulez ouir les cris de Paris*, 1550) and Jean Servin (*Fricassée des cris de Paris*, 1578) composed pieces made up entirely of street cries, the authenticity of which is proved by their appearance in other quodlibets (*see* FRICASSÉE). One of these cries, 'Rammonez vo cheminées, jeunes femmes, rammonez' ('Sweep your chimneys, young ladies') appears with obscene connotations in the *Farce du rammoneur de cheminées*.

Street cries in Italian music, like the Italian quodlibet in general (*see* INCATENATURA), still need detailed research. A caccia by Nicola Zacharie, *Cacciando per gustar*, quotes a virtuoso series of market cries advertising oil, mustard, vinegar etc., and such cries were also quoted occasionally in 15th-century *canti carnascialeschi*, as in Lorenzo de' Medici's *Canto di uomini che vendono bericuocoli e confortini*. Isaac's music for this 'Song of the Sweetmeat Sellers' is lost, but a fragment survives in *Donna tu pure invecchi*, an *incatenatura* which has a section composed of market cries. Alessandro Striggio's *Il cicalamento delle donne al bucato* (1567[23]) offers yet another sort of musical representation of public speech, in this case the conversations and exclamations of a group of women gathered around a well (and overheard by a man in hiding).

The German quodlibet of the 16th and early 17th centuries made considerable use of street cries. Matthaeus Le Maistre's *Venite ir lieben Gesellin* (1566) includes 'Brüe heiss, kauff', and Nikolaus Zangius's *Ich will zu land ausreiten* (1597) quotes a fishmonger's cry. Two early 17th-century quodlibets by Melchior Franck, *Nun fanget an* and *Kessel, Multer binden*, quote cries such as 'Kauft gute Milch, ihr Weiben', 'Schöne Schmalz, gute Buttermilch' and 'Kauft gute Schleppehäs', and similar calls appear in quodlibets by Paul Rivander (1615), Andreas Rauch (1627) and Jakob Banwart (1652). German quodlibets also include a number of works devoted entirely to market scenes. Franziscus de Rivulo, for example, musically depicted the Danzig market (1558), Zangius the Cologne market (*Ich ging einmal spazieren*, 1603), and Daniel Friderici the market at Rostock (1622). J.E. Kindermann's *Nürnbergische Quodlibet* appeared in 1655, J.C. Horn's description of the



'Knives, combs or inkhorns': etching by Pierce Tempest after Marcellus Lauron the elder from 'The Cryes of the City of London: Drawne after the Life' (London, 1711)

Leipzig market in 1680 and G.J. Werner's *Der wiennerische Tandlmarkt* in 1750.

Thomas Ravenscroft included many street cries arranged as rounds in his *Pammelia* (1609) and *Melismata* (1611), but the most famous English quodlibets are undoubtedly three fantasias for voices and instruments by Thomas Weelkes, Orlando Gibbons and Richard Dering (*c*1600) that incorporate no fewer than 150 London street cries (Dering also composed a *Country Cries* in the same vein). The cries of the London hawkers were the subject of several sets of engravings, notably those issued by Pierce Tempest in 1711 (see illustration) and the well-known set by Francis Wheatley at the end of the 18th century. Some cries that were used by Handel in his opera *Serse* (Act 2 scene i) may be authentic, at least in part.

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MARIA RIKA MANIATES/RICHARD FREEDMAN

Street organ. *See* BARREL ORGAN, BARREL PIANO and FAIRGROUND ORGAN.

Street piano. *See* BARREL PIANO.

Strehler, Giorgio (*b* Barcola, Trieste, 14 Aug 1921; *d* Lugano, 25 Dec 1997). Italian director. He studied at the Accademia di Filodrammatici, Milan, and began his career as an actor in 1940. Three years later he directed his first theatre production and in 1947 was a co-founder, with Paolo Grassi, of the Piccolo Teatro in Milan, which soon became the leading Italian art theatre. Strehler's radical productions and rehearsal methods were major influences on contemporary European staging. His style was one of heightened realism, marrying extreme visual beauty of setting to an often intensely physical acting style. Most of his work in opera and music theatre was at La Scala and the Piccola Scala, the experimental studio he helped found in 1955. He began with *La traviata* in 1947, going on to direct the Italian premières of *The Love for Three Oranges*, *Lulu*, *Aufstieg und Fall der Stadt Mahagony* and Mario Peragallo's *La collina*, as well as the première of J.J. Castro's *Proserpina y el extranjero* (1952). In 1956 Strehler restored much of the original power of *Die Dreigroschenoper* by setting it in the 'Little Italy' district of New York at the turn of the century.

Strehler's international opera career began with *Die Entführung aus dem Serail* (1965, Salzburg Festival), a work to which he frequently returned. The production was noted for its *commedia dell'arte* influences and use of silhouettes. His production of *Simon Boccanegra* (1971, La Scala and elsewhere) placed great emphasis on class and political struggles, while his *Macbeth* (1975, La Scala) steered Verdi's work closely along the lines of Shakespeare's tragedy. Also noteworthy were two further Mozart productions, a dark, serious *Die Zauberflöte* (1974, Salzburg) and a *Figaro* (1973, Versailles and elsewhere). In the 1980s Strehler became increasingly occupied with the specially created Théâtre de l'Europe at the Odéon, Paris, though he was active at La Scala and elsewhere. Strehler's reflections on his work, in a series of conversations with the drama critic Ugo Ronfani, were published as *Io, Strehler* (Milan, 1986).

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MIKE ASHMAN/R

Streich (Ger.: 'stroke', 'blow'). In compound words, *Streich-* may mean 'string-' as in Streichquartett or Streichensemble. *Streicher* may mean 'the [musical] strings', but the usual term for the string of an instrument is *Saite*; *see* STRING.

Streich normally means bow only in such contexts as 'stroked with a bow' (*Bogen* is more commonly used than *Streichbogen*), e.g. 'die Geigen mit dem Bogen streichen' ('to stroke the violin with the bow'). Types of bowing (or 'bowstrokes') are *Stricharten*. One may say also: 'das Streichen über dem Griffbrett' ('bowing over the fingerboard').

DAVID D. BOYDEN

Streich, Rita (*b* Barnaul, Siberia, 18 Dec 1920; *d* Vienna, 20 March 1987). German soprano. She studied with Domgraf-Fassbänder, Ivogün and Berger, making her début at Aussig (now Ústí nad Labem) in 1943 as Zerbinetta. From 1946 to 1951 she sang at the Berlin Staatsoper in such roles as Zerlina, Blonde, Gilda, Sophie and Olympia. In 1951 she joined the Berlin Städtische Oper, extending her repertory to include the Queen of Night and Konstanze. She was engaged at the Vienna Staatsoper in 1953 and made her London début with that company at the Royal Festival Hall in 1954 as Zerlina and Susanna. She made her American début at San Francisco in 1957 as Sophie and sang Zerbinetta in the first performance there of *Ariadne auf Naxos* and at her Glyndebourne début in 1958. She also appeared at Salzburg, where she created the title role of Erbse's *Julietta* (1959), Aix-en-Provence and Bayreuth, where she sang the Woodbird (1952). Her clear, bright voice and keen musicianship can be heard in recordings of her Mozart roles, Sophie, Zerbinetta (under Karajan) and Aennchen, and also on her many recordings of lieder, to which she devoted the latter years of her career.

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HAROLD ROSENTHAL/ALAN BLYTH

Streichbogen (Ger.). *See* BOW.

Streicher. Austrian firm of piano makers. It was founded in 1802 when the daughter of JOHANN ANDREAS STEIN, Nannette (Maria Anna) Stein Streicher (*b* Augsburg, 2 Jan 1769; *d* Vienna, 16 Jan 1833), began building pianos independently from her brother Matthäus Andreas Stein. Stein's children had carried on their father's firm after his death and moved the firm from Augsburg to Vienna after Nannette's marriage to the pianist, composer and teacher Johann Andreas Streicher (*b* Stuttgart, 13 Dec 1761; *d* Vienna, 25 May 1833) in 1794. Nannette, also a fine pianist, had learnt piano making from her father, and up to 1810 her piano actions were similar to his, being without back checks (*see* PIANOFORTE, §I, 3 and §I, 5). Her business – 'Nannette Streicher née Stein' – flourished, and her husband, a professor of music at Vienna, gave up his job to join her. Weber (in a letter to Johann Gänsbacher, 1813) was far more impressed by the pianos of Streicher and Brodmann than by those of Schanz, Walter, Wachtl and others, and Streicher became the most eminent firm in Vienna. It is thought that Nannette

did the final voicing and regulating throughout her life. Beethoven was friendly with the couple and apparently advised on some aspects of manufacture. Surviving grands are beautifully veneered and usually have four pedals: una corda, bassoon (a yellow silk-padded rail pressed against the strings), pianissimo (a felt inserted between the hammers and strings) and a damper pedal. In 1823 the firm became 'Nannette Streicher geb. Stein und Sohn' when Johann Baptist Streicher (*b* Vienna, 3 Jan 1796; *d* Vienna, 28 March 1871) became a partner. The Viennese action was perfected by the firm, although it built Anglo-German and English actions in increasing numbers as the popularity of the Viennese action waned after the mid-century. In 1825 the firm made a successful down-striking piano action for Hummel, in which the hammer is returned by a spring. J.B. Streicher assumed complete control of the firm after his parents' death, and his son Emil Streicher (*b* Vienna, 24 April 1836; *d* Vienna, 9 Jan 1916) became a partner in 1857 and managed the business for a while after his father's death. The company gave a grand (no.6713), built in 1868, straight strung and with a Viennese action, to Brahms, which he used as his studio instrument until his death. When Emil retired in 1896 the firm ceased. The composer THEODOR STREICHER (1874–1940) was a great-grandson of Johann Andreas Streicher.

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MARGARET CRANMER

Streicher, Ludwig (*b* Vienna, 26 June 1920). Austrian double bass player and teacher. Having first studied the violin, Streicher enrolled at the age of 14 as a double bass student at the Vienna Music Academy (now the Hochschule für Musik). His first appointment was as principal cellist at the State Theatre in Kraków. War prevented him taking up a post with the Berlin PO, and he returned to Vienna in 1945, where he joined the Vienna PO and Staatsoper Orchestra, playing co-principal from 1954 to 1973. In 1966 he took up a teaching post at the city's Music Academy, becoming a professor there in 1973. An impressive recording of music by Bottesini, Sperger and Dragonetti launched Streicher's international solo career in 1966. Concertos and other works have been dedicated to him by Fritz Leitermeyer, Gottfried von Einem, Marcel Rubin, Erich Urbanner, Paul Angerer and others, and he has prepared editions of many works for double bass. He has developed his own bow hold that facilitates a particularly rich tone production. He plays a Viennese bass by Gabriel Lemböck of 1842.

RODNEY SLATFORD

Streicher, Theodor (*b* Vienna, 7 June 1874; *d* Wetzelsdorf, nr Graz, 28 May 1940). Austrian composer, son of Emil STREICHER. From 1895 to 1900 he studied counterpoint and composition with Heinrich Schulz-Beuthen, singing with Ferdinand Jäger and the piano and instrumentation with Ferdinand Löwe . His first published works attracted little attention, but his *30 Lieder aus Des Knaben Wunderhorn* (1903) caused him to be acclaimed in some German-speaking quarters as the successor to Wolf. However, his prominence in Austria lasted for only a few years, and after about 1920 his music was seldom performed. His second wife was Edith Thorndike, some of whose poems he set.

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(*selective list*)

Choral: Mignons Exequien (J.W. von Goethe), chorus, children's chorus, orch (1907), Wandrers Nachtlied (Goethe), male chorus (1908); Szenen und Bilder aus Goethes Faust (1911)
Songs: 30 Lieder aus Des Knaben Wunderhorn (1903); 20 Lieder, 4 Sprüche und Gedichte von Richard Dehmel (1903), pubd together as 24 Lieder (1909); 6 Lieder aus Des Knaben Wunderhorn (1904); 4 Kriegs- und Soldatenlieder (1904); Hafis-Lieder (trans. G.F. Daumer), i–vi (1907–8), Lieder nach Gedichten von Edith Thorndike (1916–19); 12 Lieder (Michelangelo), i–iii (1922); Schaukal-Lieder, i–iii (1929–31); *c*100 others unpubd
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RICHARD B. WURSTEN

Streichharmonium (Ger.). *See* SOSTENENTE PIANO, §1.

Streichquartett (Ger.). *See* STRING QUARTET.

Streisand, Barbra (Joan) (*b* Brooklyn, New York, 24 April 1942). American popular singer. Her career began in New York City night clubs in the 1960s. Her dramatic style and appealing voice brought engagements on local television and a role in the 1962 Broadway show *I Can Get It for You Wholesale*. Her appearances on the Ed Sullivan and Judy Garland television shows and in Las Vegas attracted a national audience. In 1964 and 1965 Streisand starred as Fanny Brice in *Funny Girl* on Broadway, a role that established her as a formidable singer, actress and comedian. Her first album, *The Barbra Streisand Album*, won a Grammy award, and her first television special, 'My Name Is Barbra', garnered several Emmy awards. In 1969 Streisand received an Academy Award as Best Actress for her first film, a version of *Funny Girl* (1968). Under the guidance of her manager, Martin Erlichman, Streisand secured additional artistic control over her films, recordings and television specials. In 1983 she embarked on a very personal project, the musical film *Yentl* that she co-wrote, produced and directed, and in which she starred. Her growing interest in film work and her self-professed fear of performing in concert caused her to retreat to the security of the recording studio. Nevertheless, more than 50 successful albums confirm her stature in popular music; many are certified gold or platinum in sales. Her efforts as a composer and lyricist have been of secondary importance, but her song *Evergreen*, with lyrics by Paul Williams, became a classic.

Individuality distinguishes Streisand's style and repertory. Her most successful recordings are ballads, although text characterizations, stemming from her experience as an actress, play an important role in her approach. Streisand's technique of the 1960s reflects a jazz influence

(*Simply Streisand*, 1967); her later albums include soul and gospel inflections (*Live Concert at the Forum*, 1972). She explored soft rock and classical music in the 1970s, but her reputation is based on show tunes, film theme songs, classic pop standards, and adult contemporary pop (*The Way We Were*, *Lazy Afternoon*, *Guilty*, and duets with partners ranging from Donna Summer to Michael Crawford). *The Broadway Album* (1985), her multi-disc retrospective *Just for the Record* (1991), and her acclaimed return to concert stages in 1994 (*Barbra: the Concert*) highlight the later stage of her musical career. Streisand continually uses music to advance social concerns and to offer autobiographical information. Her critics usually cite her selection of material too weak to withstand her overt dramaticism.

Streisand's phrasing is unique; she typically phrases text in places other than at a punctuation point or musical phrase. Her control of dynamics, precise diction, diverse timbral palette and refined microphone technique are also noteworthy. She excels in subtle melodic decoration, and her temporal manoeuvering between metrical units defies transcription. The clarity of her vocal technique and her personalized song interpretations have created a model in popular song.

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LINDA POHLY

Streit (Ger.: 'contest'). A term used in Konrad von Würzburg's second *Leich* to describe its form. *See* LAI, §1(i).

Streit, Kurt (Martin) (*b* Itazuke, Japan, 14 Oct 1959). American tenor. After studying with Marilyn Tyler at the University of New Mexico (1980–84), he made his first European appearance at Hamburg in 1987; the relationship with the Hamburg company (1987–91) brought him, *inter alia*, leading roles in a Gluck double bill, *Le cinesi* and *Echo et Narcisse*, which was recorded at Schwetzingen. But it is as a Mozart tenor – light, gentle and romantic of tone, capable of proud utterance – that he swiftly rose to international prominence. He made his Glyndebourne début as Belmonte in 1988, and has been heard and seen to particular advantage as Tamino, a role that has taken him to many of the world's leading stages. Among his other roles are Ramiro (*La Cenerentola*), Ernesto (*Don Pasquale*), Strauss's Flamand and Britten's Lysander and Quint. Streit's recordings include *Die Entführung*, two sets of *Così fan tutte* (under Barenboim and Rattle respectively), *Die Zauberflöte* and *The Yeoman of the Guard*.

MAX LOPPERT

Streitwolf, (Johann Heinrich) Gottlieb (*b* Göttingen, 17 Nov 1779; *d* Göttingen, 14 Feb 1837). German woodwind instrument maker. The illegitimate son of 'Johann Niclas', his mother later married a Streitwolf. He began his musical career as an amateur cellist, and taught and published works for flute, cello, guitar and voice. He also studied theory with Forkel. He began making flutes in 1809, then clarinets, and thus began to establish his reputation as a maker. By 1820 he was employing several assistants and had a close association with the nearby court of Schwarzburg-Sondershausen, where the eminent clarinettist Simon Hermstedt, for whom Spohr wrote his concertos, was bandmaster. From then on Streitwolf began to create experimental models of instruments. His 'chromatisches Basshorn' was an improved ten-key version of the 'english basshorn', then the standard bass brass instrument of the wind band. His bass clarinet in C (1828) extended downwards to written B♭ and was constructed in the shape of a bassoon (which instrument it was intended to replace); it was subsequently awarded a medal by the Hanover 'Gewerbe-Verein' ('trade association') in 1835.

Streitwolf went on to build many innovative woodwind instruments, including a flute with downward range extended to *b*, an english horn with a five-note bass extension, a metal E♭ clarinet with double wall, and a 19-key *Kontrabassklarinette* in the shape of a basset-horn but sounding an octave lower. He built a clarinet with mouthpiece in massive silver, screw-adjustable barrel and a rectangular resonance-hole in the bell, and a bassoon with a unique coil-shaped U-bend in wood on which two keys are mounted. His many other inventions include the 'Durchstechhebel' (pierced-through push-rod) used on the bass clarinet, which was later adapted for the bassoon by Heckel, and an eye at the edge of the key-touch for a string-coupling to another key-lever. For the english horn and bass clarinet he designed an ingenious folding strut device to distance the instrument from the player's body. After Streitwolf's death his younger son Friedrich (1814–92) took over the workshop, but was not as gifted as his father; he appears to have ceased woodwind making after 1861. (*Waterhouse-LangwillI*)

WILLIAM WATERHOUSE

Strene. A square black note with a descending (occasionally ascending) stem on either side. The name and description occur in the 14th-century *Chorister's Lament* (see F. Utley, *Speculum*, xxi, 1946, pp.194–202, esp. 197) and in the preface to Marbeck's *The Booke of Common Praier Noted* (London, 1550). A strene has twice the value of a black breve (i.e. the same note shape without tails). Polyphony notated in only black breves and strenes is found in late 15th- and early to mid-16th-century English sources (e.g. *GB-Lbl* 5665, 17001, 17802–5, Roy.App.58).

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PETER WRIGHT

Strenger Satz (Ger.). *See* STRICT COUNTERPOINT.

Strengthfeild, Thomas (*fl* 1657). English composer. His only surviving music is a group of harpsichord suites found in the Elizabeth Rogers Virginal Book (*GB-Lbl* Add.10337; ed. in CEKM, xix (1971)), which is dated 27 February 1656/7. This probably indicates that he was a harpsichord teacher during the Commonwealth, and that Elizabeth Rogers may have been one of his pupils. The style of his short dance movements, one of which has

varied repeats, is typical of much of the keyboard music written in England at the time.

B.A.R. COOPER

Strepitoso (It.: 'noisy', 'loud'). A direction to perform forcefully, found particularly as a qualification to a tempo mark, and somehow including the idea of 'tumbling down'. Liszt's *Tasso* (1849) opens *allegro strepitoso*; Elgar often used it as an expression mark; and the word appears on bravura passages in the virtuoso piano repertory as well as on joyful or confused headlong orchestral tutti passages in the later 19th century. It also appears earlier: the overture to J.-B. Lemoyne's opera *Les prétendus* (1789) is marked *allegro con molto strepito*.

See also TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

Strepponi, Giuseppina [Clelia Maria Josepha] (*b* Lodi, 8 Sept 1815; *d* Sant'Agata, nr Busseto, 14 Nov 1897). Italian soprano, second wife of GIUSEPPE VERDI. She was the eldest daughter of Feliciano Strepponi (1797–1832), organist of Monza Cathedral and composer of several operas, of which *Ullà di Bassora* enjoyed some success at La Scala in 1831. She studied the piano and singing at the Milan Conservatory, winning the first prize for bel canto in her final year. She made her début at Adria in Luigi Ricci's *Chiara di Rosembergh* in December 1834; her first triumph was in Rossini's *Matilde di Shabran* in Trieste in spring 1835. In the same year she appeared in Vienna as Adalgisa in *Norma* and as the heroine of *La sonnambula*, which became one of her most famous roles. She often appeared with the tenor Napoleone Moriani and the baritone Giorgio Ronconi. She was now the breadwinner of her family: her unremitting activity, combined with liaisons which resulted in three illegitimate children, considerably shortened her career. During the late 1830s, however, she aroused fanatical enthusiasm; Donizetti wrote his *Adelia* (1841, Rome) for her.

Strepponi made her début at La Scala in 1839. In 1842 she created the role of Abigaille (*Nabucco*), but by then her powers were in decline. Apart from a disastrous season in Palermo in 1845, she thereafter appeared only sporadically (mostly in operas by Verdi) until her retirement in February 1846. In October that year she moved to Paris as a singing teacher. Verdi joined her there the following summer; from then on her history is that of his life-partner, though they were not legally married until 1859. Strepponi was described as having a 'limpid, penetrating, smooth voice, seemly action, a lovely figure; and to Nature's liberal endowments she adds an excellent technique'; her 'deep inner feeling' was also praised. She interpreted Donizetti's Lucia, Bianca in Mercadante's *Il giuramento* and most of Bellini's heroines especially well. She was equally at home in comedy, as Adina in *L'elisir d'amore* and Sandrina in Luigi Ricci's *Un'avventura di Scaramuccia*. Yet the most famous of all the roles she created, Verdi's Abigaille, was probably the one least suited to her vocal means. Although she was highly talented, she never sang outside Italy after 1835.

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JULIAN BUDDEN

Stretto (i) (It.: 'narrow', 'tight'; past participle of *stringere*: 'to tighten', 'to compress'). In FUGUE, the procedure of beginning a second statement of the subject before the preceding statement has finished, so that the two overlap (in German the technique is known as *Engführung*). The value of this technique for fugal composition has been recognized since the mid-17th century, when musicians including G.M. Bononcini and Reincken began to advocate its use near the end of a piece as a means of increasing excitement and intensity and thus leading the piece towards a suitable close. Reincken noted further that the composer should feel free to take greater liberties with the subject when composing stretto entries. The FUGUE D'ÉCOLE prescribes stretto as a necessary component, but outside that context the technique is by no means always present in a fugue. A well-known example in which stretto plays a prominent role is the C major Fugue from book 1 of the '48' (ex.1). Sometimes a composer will create what may be called a 'false stretto' by abandoning the first thematic statement after the second statement has begun. This procedure makes the compositional task much easier and can be at the same time of little concern to the listener, who, after hearing the first few notes, tends to supply the rest of the subject mentally. Although most teaching of

Ex.1 J. S. Bach: Das Wohltemperirte Clavier, book 1, fugue 1



fugue recommends that thematic statements not be overlapped in the exposition, this technique, which produces what is sometimes referred to as a 'stretto exposition', is occasionally found. A famous example occurs in the 'Gratias agimus tibi' (and 'Dona nobis pacem') chorus from Bach's B minor Mass, originally the opening chorus of his Cantata no.29.

PAUL WALKER

Stretto (ii) [stretta] (It.). The term is sometimes used, interchangeably with 'stretta', to indicate a faster tempo at the climactic concluding section of a piece; such sections are often headed 'stretto' or 'stretta'. Frescobaldi used the term 'stretto' in the preface to his 1615 volume of toccatas and partitas, and in the same year G.M. Trabaci marked a piece in his *Secondo libro de ricercate* 'verso secundo in battuta stretta'. Brossard (*Dictionaire de musique*, 1703) wrote: '*Stretto* means *serré*, tight, and is very often placed to indicate that one should make the beats tight or short and consequently very fast. So it is the opposite of or contrary to *largo*'. He also implied (article 'Tripla') that 'stretto' was equivalent to *presto*. The use of stretto (in this context the form 'stretta' is usually preferred) is common in Italian opera: examples are the closing section of the Act 2 finale to Mozart's *Le nozze di Figaro* and Violetta's Act 1 aria in Verdi's *La traviata*. The faster closing section of the finale of Beethoven's Fifth Symphony has been referred to as a stretto. Sometimes 'stretto' seems by extension to mean simply a climactic effect, as in the finale of Bartók's Fifth String Quartet, where the tempo of the stretto at bar 781, minim = 150, is actually slower than that of the preceding section, minim = 168. *See also* STRINGENDO.

ROGER BULLIVANT

Stretton, Thomas (*fl* 1530–?1552). English musician. He instructed the children who took part in the Drapers' midsummer pageants of 1541, and may be the 'Streton' who was a clerk at All Hallows, Lombard Street, London, in 1552. A quodlibet by him, *Behold and see how byrds dothe fly*, has been added in manuscript in the British Library copy of the bassus partbook of *XX Songes*, 1530.

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DAVID GREER

Stricciate (It., from *strecciate*: 'divide', 'untwist'). A direction placed by Vivaldi (*rv* 163) above a group of unslurred repeated demisemiquavers in *allegro* where he wanted 'divided' notes – presumably rapidly played in a measured tremolo (*see* BOW, §II, 2(vi). (In the same work, Vivaldi twice uses the direction *battute* for slower repeated notes.) The effect resembles STILE CONCITATO.

PETER WALLS

Striccius, Wolfgang (*b* Wunstorf, nr Hanover, *c*1555–60; *d* ?Pattensen, nr Hanover, *c*1615). German composer, schoolmaster and public official. The first mention of him in an official position is as Kantor at the district school at Laibach (now Ljubljana) in 1591 or 1592. He had earlier worked as a private tutor to various Austrian professional families, for example at Krems and Emmersdorf. In 1593 at least, he revisited his native Lower Saxony: he had one of his works printed at Uelzen in that year and in the dedication to it, signed from there, he described himself as a notary. He finally returned to Lower Saxony probably in 1596, as a consequence of the Counter-Reformation, which was then becoming more firmly established in Slovenia. He became town clerk and notary at Pattensen and seems also to have worked as a schoolmaster. He had evidently had a good education and must at least have attended a grammar school, for only this could explain his versatility in working as Kantor, schoolmaster, tutor, notary and composer. He may have been a pupil of Andreas Crappius at Hanover, since he dedicated his publication of 1593 to, among others, Crappius and the other teachers at the grammar school at Hanover. He seems to have confined himself almost entirely to the composition of polyphonic songs for small forces, publishing three collections: *Neue teutsche Lieder mit vier Stimmen, mehrer thails ad pares voces* (Nuremberg, 1588); *Das erste Theil newer teutscher Gesenge zu fünff und vier Stimmen* (Uelzen, 1593); and *Neue teutsche Gesenge zu drei Stimmen* (Helmstedt, 1600; lost). The designation of the 1588 book as 'mostly for equal voices' indicates that he wrote at least some of his music for educational purposes. He also produced sociable and humorous songs (some excerpts given as examples in Moser). There is a six-part motet by him in manuscript (*A-Wgm*).

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WALTER BLANKENBURG

Strich (Ger.: 'stroke', 'line'). In bowing, *Aufstrich* is up-bow, *Niederstrich* or *Abstrich* is down-bow. But a *Taktstrich* is a bar-line. The *Mensurstrich*, a line drawn between and not through the staves, has been used in many modern editions of medieval and Renaissance music, beginning with those made by Heinrich Besseler in the 1920s; it was invented to minimize interruptions to the rhythmic flow and to avoid ties for syncopated notes. Most editors prefer to use ordinary bar-lines, but the *Mensurstrich* continues to find favour with some. Medieval manuscrsipts written in modal notation sometimes include vertical strokes to call the singer's attention to a change of syllable in the text; these are called *Silbenstriche*. (See F. Ludwig: *Repertorium organorum recentioris et motetorum vetustissimi stili*, i, Halle, 1910, p.49.) *Strich*, in the context of 'Punkt und Strich' ('dot and dash'), refers to the DASH used as an articulation mark or accent in music notation.

See also STREICH and STACCATO.

HOWARD MAYER BROWN/R

Stricker, Augustin Reinhard (*d* after 1720). German composer and singer. In 1702 he joined the Hofkapelle at Berlin as a tenor and violinist. In December 1706 he collaborated with Gottfried Finger and J.B. Volumier on an opera, *Der Sieg der Schönheit über die Helden* (text by J. von Besser), to celebrate the marriage of Crown Prince Friedrich Wilhelm, singing himself the part of Neptune. Two years later he set another opera, *Alexander und Roxanens Heirat* (text again by Besser), on the occasion of the king's third marriage, but Stricker himself never rose above the rank of a simple *Cammermusicant*. He was, however, engaged as Kapellmeister at Cöthen, where he was J.S. Bach's predecessor from 1714 to 1717. In autumn 1717 he went to Neuburg an der Donau to serve, like Finger, the Elector Palatine Carl Philipp. There he wrote parts of two operas, *Crudeltà consuma amore* in 1717 (overture by Finger, Acts 1 and 3 by J. Greber, Act 2 by Stricker) and *L'amicizia in terzo, overo Il Dionigio* in 1718 (overture and ballet music by Finger, Act 1 by a 'Cavaliere Messa', Act 2 by Stricker, Act 3 by J.D. Heinichen). It is not known whether Stricker moved with the court to the new residential seats at Heidelberg in 1718 or Mannheim in 1720; he probably died before 1723. His operatic music and one oratorio are lost; he published six Italian solo cantatas, op.1 (Cöthen, 1715). Several manuscripts of chamber music are extant in Dresden, Herdringen and Rostock. Stricker was a dedicatee of Mattheson's *Das beschützte Orchestre* (1717).

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DOROTHEA SCHRÖDER

Strickland [Anderson], **Lily (Theresa)** (*b* Anderson, SC, 28 Jan 1887; *d* Hendersonville, NC, 6 June 1958). American composer. She attended Converse College (1901–4), and in 1905 was offered a scholarship by Frank Damrosch to study at the Institute of Musical Art in New York where her teachers were Albert Mildenberg, William Henry Humiston, Daniel Gregory Mason and Percy Goetschius. She also studied privately with Alfred John Goodrich. Between 1920 and 1929 Strickland lived in India during which time she became fascinated with non-Western music and wrote a number of articles comparing Indian with European idioms.

Some of Strickland's early pieces was influenced by the black music she used to hear on her grandparents' estate. After 1910 she was drawn to Native American music and incorporated some of its melodies in such pieces as *Two Shawnee Indian Dances* (1919) and the operetta *Laughing Star of Zuni* (1946). Her sojourn in India influenced many of her works composed after 1930, notably *The Cosmic Dance of Siva* (1933) and *Oriental and Character Dances*. Strickland composed approximately 400 pieces; in addition to many songs and piano pieces she wrote several operettas, including *Jewel of the Desert* (1933) and a sacred cantata *St John the Beloved* (1930). Her works are cast in a conservative harmonic idiom; many are salon pieces influenced by the works of Charles Cadman and Arthur Farwell.

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JOHN GRAZIANO

Strict counterpoint (Fr. *contrepoint sévère*; Ger. *strenger Satz*; It. *contrappunto rigoroso*). Contrasted with free counterpoint, this is a discipline that demands the rigorous application of the principles of consonance and dissonance, as well as of part-writing in general, in the fitting of a polyphonic part or parts to a given melodic line. The given line is called a cantus firmus, and the parts fitted to it are usually referred to as the 'solution'. Among the various branches of this discipline, INVERTIBLE COUNTERPOINT (which involves the interchange of melodic and bass functions between parts) and SPECIES COUNTERPOINT (which teaches the art of counterpoint as a progression from making simple note-against-note settings to composing florid melodic lines to the cantus firmus) have been particularly important in the study of composition.

See also COUNTERPOINT.

□

Stride. A solo jazz piano style that arose after 1910, and especially in the 1920s, in Harlem, New York, and hence sometimes takes the name 'Harlem school'. It is largely derived from ragtime, adapting ragtime's left-hand patterns to form the distinctive 'stride bass' (ex.1). Such



patterns were often varied, however, and in the best performances led to spontaneous and inventive cross-rhythms, polymetres and surprising harmonic effects. The bass represents only one of the increased virtuoso demands of the stride style, which in general called for fast tempos, full use of the piano's range and a wide array of pianistic devices, some from the classical repertory in which many of the Harlem pianists (notably James P. Johnson and Fats Waller) were trained. The style was practised most widely at social gatherings, particularly at Harlem's informal 'rent parties'. Johnson, Waller and Willie 'The Lion' Smith were much recorded, though other leading stride pianists like Luckey Roberts are less well represented on disc, and the apparently influential Abba Labba (Richard McLean) made no recordings. The style exercised great influence on subsequent jazz pianism, Duke Ellington, Art Tatum and Thelonious Monk freely expressing their debt to it. With the resurgence of historical jazz styles in the 1970s, stride piano has once again become commercially viable, attracting a number of highly accomplished specialist performers and an appreciative international audience.

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J. BRADFORD ROBINSON

Striegler, Kurt (*b* Dresden, 7 Jan 1886; *d* Wildthurn, nr Landau, 4 Aug 1958). German conductor and composer. He attended the choir school of the Catholic Hofkirche in Dresden from 1896 to 1900, and from 1900 to 1905 he

studied composition with Draeseke and conducting with Kutzschbach at the Dresden Conservatory. In 1905 he was engaged as a solo répétiteur at the Dresden Staatsoper with which he remained associated for 50 years, first as Kapellmeister from 1913, and later deputy director of the opera and Kapellmeister of the state of Saxony. He also taught at the Dresden Conservatory (1905–45), was its artistic director (1933–6) and was artistic director of the opera school (1936–45). In 1950 Striegler moved to Munich, though he remained permanent guest conductor of the Dresden Staatsoper and was made an honorary member in 1955. He worked as a freelance conductor for Bavarian radio in Munich, and was engaged by the Bayreuth Festival in 1951. Striegler composed operas, orchestral and chamber works, as well as songs, choral and organ compositions. Stylistically his music remained rooted in the late Romantic tradition of Strauss and Pfitzner and enjoyed rather limited exposure even in his native Dresden. He is probably best remembered nowadays in a rather negative light, as a result of his steadfast refusal to lend support to his conducting colleague Fritz Busch when Busch was under fire from the Nazis during the first months of the Third Reich.

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(*selective list*)

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ECKART SCHWINGER/ERIK LEVI

Striggio [Strigi, Strigia], **Alessandro (i)** (*b* Mantua, *c*1536–7; *d* Mantua, 29 Feb 1592). Italian composer and instrumentalist. He was one of the leading composers of madrigals and stage music in the second half of the 16th century, and a virtuoso performer.

1. LIFE. Born into a prominent Mantuan aristocratic family, Striggio was the illegitimate son of a celebrated soldier; as the only son he was made heir in 1547. The title-pages of his publications refer to him as 'gentilhuomo mantovano', and he evidently enjoyed a social position of some importance since, in 1567, Cosimo I de' Medici, Duke of Florence, sent him as an emissary to the English court for 15 days; during this journey, which also took him to Vienna, Munich and Paris, he broadened his musical experience (as his letters from this period reveal). Later he was created a marquis and was described at his death as 'gran cancelliere' ('head chancellor') of the Gonzaga court at Mantua. He married Virginia Vagnoli of Siena, daughter of a Sienese nobleman and since at least 1567 the recipient of a high salary from Guidobaldo della Rovere, Duke of Urbino; she was admired by contemporaries as a singer and lutenist. They married in secret on about 20 June 1571 in Rimini; this followed her dismissal from the Pesarese Court. The couple had several children, including ALESSANDRO STRIGGIO (ii). The setting of *Amor l'arco* ascribed to 'Sandrino' (an italianized form of Sandrin) in the 1557 edition of Rore's *Quarto libro de madrigali a cinque voci* is probably by Striggio; if so, it was his earliest published work.

Although little is known about Striggio's early life and musical formation, his father's social standing presumably gave him access to musical circles at the Gonzaga court. On 1 March 1559 he entered the service of Cosimo I de' Medici, Duke of Florence, at a comparatively high salary; this may reflect his reputation as a virtuoso on a variety of instruments including the viol and lute, and the *lira da braccio* and its larger relation the *lirone*. During the 1560s Striggio established himself as the principal composer at the Medici court in Florence, effectively ousting Francesco Corteccia as the musician primarily responsible for impressive state occasions, an integral part of court life during Cosimo's later years. The celebrations for the marriage on 25 December 1565 of Joanna of Austria and Cosimo's heir Francesco de' Medici included a performance of d'Ambra's comedy *La cofanaria* with *intermedi* by G.B. Cini; Striggio composed the music for the first, second and fifth *intermedi*, the other three being set by Corteccia. When the first child of this marriage was baptized in S Giovanni in 1568, Striggio provided music for the subsequent celebration; he collaborated with Corteccia and Stefano Rossetto on the *Mascherata di cacciatori*, and composed all six *intermedi* for the performance of L. del Mazzo's comedy *I Fabii*. When the Archduke Karl of Austria visited Florence in 1569, Striggio composed music for the traditional *Mascherata delle bufole* given on 5 May, and for the five *intermedi* presented with G.B. Cini's *La vedova*. Meanwhile, his reputation had evidently travelled beyond the Alps, since a motet for 40 parts was sung at, and presumably commissioned for, the marriage of Duke Albrecht IV of Bavaria in 1568. Striggio's occasional works for the Medici continued with the massive 12-voice *Altr'io che queste spighe*, written for Cosimo I's coronation as Grand Duke of Tuscany in Rome on 5 March 1570.

Little is known of Striggio's activities during the 1570s; although there is a gap in the payment records of the Medici court after 1571, there is no reason to believe that Striggio left Medici service. The cultivation of music at the Medici court declined during Cosimo's last years and under the new Grand Duke Francesco until his marriage to Bianca Cappello in 1579. Letters from the Bavarian court suggest that Striggio's contacts with Munich became closer; in 1574 he made another journey north of the Alps, visiting Austria and Bavaria. It was probably during this period that he became acquainted with Vincenzo Galilei who settled at Florence in 1572; the only source for Striggio's *Fuggi speme mia*, performed during one of the *intermedi* for *La cofanaria* in 1565, is the second edition of Galilei's treatise *Il Fronimo* (1584). In 1577 he took part in the celebrations for the wedding of Pellegrina Cappello and Ulisse Bentivoglio; and for the wedding of the grand duke to Bianca Cappello in 1579 he composed music both for the elaborate entertainment presented in the courtyard of the Palazzo Pitti, and for the anthology

Trionfo di musica di diversi (1579[3]), edited by Massaino and produced in honour of the bride. In the same year he is recorded as *cavaliere*, together with Giulio Caccini and Antonio Pace (i) who were also employed at the Medici court.

In July 1584 Striggio was invited by Alfonso II d'Este to stay at Ferrara for 15 days. According to one of Striggio's letters, the purpose of the visit was to hear the duke's *concerto di donne*, but it is also clear from his correspondence with the Grand Duke Francesco de' Medici at Florence that the latter had commissioned Striggio to set some madrigals in the Ferrarese style – a piece of artistic piracy presumably unknown to Alfonso. Throughout the second half of 1584 and the early months of 1585 Striggio continued to compose music for the Florentine *concerto* on texts sent from Florence. None of the works mentioned in the correspondence survives. Striggio was certainly a frequent visitor to the Este court; both Giustiniani and Tasso mentioned him in connection with Ferrara. In April 1587 he returned to Mantua where he essentially remained until his death. He did not, however, sever his ties with the Medici completely, and in 1586 he composed the first, second and fifth *intermedi* of the six performed with Count Bardi di Vernio's comedy *L'amico fido* during the celebrations for the marriage of Cesare d'Este and Virginia de' Medici in Florence. This seems to have been his last work for a state occasion; he composed no music for the marriage of Christine of Lorraine and Grand Duke Ferdinand I in 1589, although he took part in the celebrations as a performer, as did 'Striggino', probably his son. After Striggio's death from fever at the age of 55, three books of his madrigals were collected and published by Alessandro Striggio (ii), though some of these had already appeared in anthologies. On a memorial plaque in the church of S Maria della Carità, Mantua (dated 1614), Striggio's son described him as *commensali* (table companion) of the duke, Guglielmo Gonzaga.

Striggio's contemporary reputation as a performer seems to have been considerable. Bartoli praised him for his skill on the 'viola' (probably the *lirone*) which 'he plays ... in four voices at one time with such elegance and fullness of tone that he amazes the listeners'. According to the theorist Gerolamo Cardano, Striggio's 'lira' (*lirone*) had 18 strings, and was 'as tall and thick as a man and somewhat wider', while the tuning 'exceeds the range of any man-made instrument and extends higher than any human note'. It was clearly something of a novelty in Florence, and seems to have been first used there around 1560, to accompany singing for the services of the Compagnia dell' Arcangelo Raffaello; Striggio was one of its foremost practitioners. In the 1589 *intermedi* Striggio played not only the *lirone* but also the 'sopranino di viola', probably the descant viol.

2. WORKS. Criticism of Striggio's secular music has concentrated on its conservative aspects, although, as Pirrotta remarked, evaluations based on his comparatively sparse use of dissonance and chromaticism ignore the expressive qualities of his rich melodic and contrapuntal invention. In the music for *intermedi*, the careful fusion of homophony and counterpoint and an adroit handling of textures and spatially separated choirs show his surprisingly flexible approach to an often perfunctory genre. The pieces for larger forces have open textures, frequent antiphonal effects and changes in timbre, while the more modest pieces make greater use of short imitative motifs and other contrapuntal devices. Rhythms are usually incisive and lively and there is often a foretaste of the declamatory style, an important element in Wert's later works. Striggio's music for *intermedi* seems to have been influenced by Rore's early five-voice madrigals, particularly in their use of counterpoint and rhythm.

After the theatre music, *Il cicalamento delle donne al bucato* has received the most critical attention, notably because of the widely held 19th-century opinion that it was a forerunner of opera (see illustration). Apart from the historical *non sequitur* involved, this judgment overemphasizes the novelty of the work, which is clearly related to Ruffo's canzoni and Janequin's chansons but nevertheless influenced the madrigalesque entertainments of Orazio Vecchi and Banchieri. Of the last three books of madrigals only *Il quarto libro* survives complete; these pieces show that Striggio flirted with more modern techniques in his later madrigals. Contemporary commentators associated him with progressive circles at Ferrara rather than Florence, and his own letters (in *I-Fas*; ed. in Butchart, 1990) contain references to pieces in the Ferrarese virtuoso style, probably for two or three voices and basso continuo in the manner of Luzzaschi's *Madrigali ... a uno, e doi, e tre soprani* (1601). There is even evidence that he toyed with monody, since the index to a manuscript collection (*I-Fn* Magl.XIX.66) generally thought to have been written after 1590, ascribes to him *Se più del canto mio l'orribil fiato* for solo voice and basso continuo; although this is one of the pieces partially missing from the collection, it survives in another manuscript (*B-Bc* 704). Einstein's suggestion (*VogelB/E*, suppl., 703) that the anonymous four-voice *Villotte*



IL CICALAMENTO
DELLE DONNE AL BVCATO,
ET LA CACCIA DI ALESSANDRO STRIGGIO,
CON VN LAMENTO DI DIDONE
Ad Enea, per la sua partenza, DI CIPRIANO RORE,
a quatro, cinque, sei, & sette voci.
Di nouo poste in luce per Giulio Bonagionta da San Genesi
Musico della Illustriss. Signoria di Venetia in S.Marco
& con ogni diligentia corretti.
CON GRATIA ET PRIVILEGIO.
BAS SO
IN VINEGIA MDLXVII.
APPRESSO GIROLAMO SCOTTO.

Title-page of Striggio's 'Il cicalamento delle donne al bucato' (Venice: Scotto, 1567)

mantovane (Venice, 1583) is by Striggio remains unsupported and is incompatible with the composer's interest in progressive styles at that time.

Striggio seems to have composed little sacred music. The 40-part motet *Ecce beatam lucem*, for four choirs (of eight, ten, sixteen and six voices) and organ continuo may have been the 40-part motet performed in 1568, although the only surviving manuscript copies are dated 1587. This may also be the work referred to in two other contexts: the 40-voice 'canzona' performed for the entry of Cardinal Ippolito d'Este into Florence on 12 July 1561 (though with a different text) and the 'musica a quaranta voci' sent to Duke Guglielmo Gonzaga in August of the same year. Certainly Striggio was active in composing for such large forces during the 1560s; a mass for 40 voices was performed in both Paris and Vienna during his travels around Europe in 1567. For the 1568 Bavarian wedding the voices were accompanied by eight trombones, eight violas, eight flutes, harpsichord and bass lute. In its alternation of soloists and chorus and in its spatially separated choirs, *Ecce beatam lucem* resembles his large dialogue finales written in the 1560s for the Florentine *intermedi*, particularly the fifth *intermedio* for *La vedova* (1569). The *Missa in dominicis diebus*, for *alternatim* performance, is one of a number based on the same 'purified' chant of the S Barbara liturgy written by composers employed in, or closely associated with, the ducal chapel of S Barbara at Mantua, including Gastoldi, Rovigo, Wert and Palestrina. It survives in two manuscript sources dating from between 1580 and 1585 and was later published in *Missae dominicales quinis vocibus diversorum auctorum* (1592[1]). The motets ascribed to Striggio in the second and third volumes of Michael Herrer's *Hortus musicalis* (1609[14], 1609[15]) are contrafacta.

While Striggio was much admired by his contemporaries as a performer, his compositions seem to have brought him more widespread fame and popularity. Secular pieces by him are included in a large number of foreign manuscripts, including the Olkuz manuscript (compiled about 1579, see Perz) and the Lerma Codex. In England his music seems to have been widely appreciated; one of his madrigals was included in Watson's *The First Sett, of Italian Madrigals Englished* (1590[29]), he was much admired by Morley and his music is quoted in works by Weelkes and Farmer. Monte's *Missa 'Nasce la pena mia'* is based on one of his most popular pieces, Lodovico Agostini's *Il nuovo echo* (1583) includes pieces composed 'ad imitatione del S. Aless. Striggio' and Ludovico Balbi parodied *Se da vostri begli occhi* in his *Musicale esercitio* (1589). Monteverdi described him (letter, 28 November 1601) as 'famoso' and he was cited by Giulio Cesare Monteverdi in the Artusi controversy.

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all published in Venice

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Dall'angelico viso, 5vv, 1597; Dalle gelate braccia, 4–7vv, 1567; Da queste altere soglie, 6vv, 1571, T; Deh foss'il ver, 6vv, 1571, T; Di questa bionda e vaga treccia, 5vv, 1567[13], AMI; Ditemi o donna mia (Nuvoloni), 5vv, 1560a; D'ogni gratia e d'amor, 6vv, 1571, T; Dolce mio ben amor, 6vv, 1571, T; Dolce ritorn' amor, 6vv, 1567[13]; Doloroso martir (Tansillo), 5vv, 1577[7]; Donna felice e bella, 5vv, 1560a; Donna se nel, 5vv, 1597; D'un si bel foco, 10vv, 1588[21]; Ecco che fa, 8vv, 1584[4]; Ecco ch'io lass'il core', 6vv, G. Ferretti: Il secondo libro delle canzoni a sei voci (Venice, 1575), anon. (attrib. Striggio in 1584[12]); Ecco lo strale, 5vv, 1596a; Ecco ò dolce (R. Arlotti), 5vv, 1596b; Ecco scesa fra noi, 5vv, 1570, T; E mentre più affligea, 5vv, 1570, T; Entr'un gran nuvol d'or, 5vv, 1568[12]; Era la mia virtu, 5vv, 1560a; Era'l bel viso suo (L. Ariosto), 5vv, 1560a; Eran le ninfe e pastori (M. Manfredi), 6vv, 1592[11], AMI; Eransi sol a far perpetua guerra, 5vv, 1570, T; Et chi vede'l gran, 5vv, 1560a

Felice l'alma che per voi (Petrarch), 5vv, 1560a; Fortuna alata il pie 6vv, 1560b, B; Fra i vaghi e bei crin d'oro, 5vv, 1591[23]; Fuggi, speme mia, 5vv, lost, intabulated lute, 1584[15], ed. in Brown (1972); Gia ninfa hor, 8vv, 1588[21]; Giovane illustre (G. Parabosco), 5vv, 1560a; Giovani che'l gran, 5vv, 1596b; Gravi pene, 4vv, 1561[15]; Herbosi prati e liete valli amene, 5vv, 1570, T; Hor che le stelle, 5vv, 1588[14]; Hor che lucent'e chiara, 5vv, 1560a; Hor che sia che vendetta, 5vv, 1570, T; Hor ch'un grave dolor, 4vv, 1571, T; Hor se mi mostra (L. Ariosto), 6vv, 1571, T; I dolci colli, ov'io lasciai (Petrarch), 6vv, 1560b, B; Illustre alma gentile, 5vv, 1560a; In questi verdi, 5vv, 1596a; Intesi venni, 5vv, 1575[12]; Invidioso amor (Nuvoloni), 5vv, 1559[16]; Invita alma, 5vv, 1597; Io t'amo, 5vv, 1596a; Ite guerrier, 5vv, 1597; I vaghi fiori, 5vv, 1596a

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Paghi dunque il mio, 5vv, 1560a; Partirò dunque, 6vv, 1566[23]; Pansai lasso fra, 5vv, 1560a; Per questo vivo, 5vv, 1597; Per un'alma gentil, 6vv, 1571, T; Poi che mort'è colei (Nuvoloni), 5vv, 1560a; Poi che spiegat'ho l'ale (Tansillo), 6vv, 1560b, B; Pour mes loygner e changer, 5vv, 1570, T; Qual bianchezza, 5vv, 1596b; Qual più si trova, 5vv, 1570[15]; Qual tu ti sia qui vieni, 6vv, 1571, T; Quando privo di te, 5vv, 1560a; Quando vede'l pastor (Petrarch), 6vv, 1560b, B; Quanto m'apparv'amor, 5vv, 1570, T; Quanto più m'allontano dal mio cor, 5vv, 1570, T; Quasi improvisa, 6vv, 1560b, B; Questa ch'appar, 5vv, 1596a; Quest'a par dell'antichita e casta e bella, 5vv, 1570, T; Questi ch'indicio fan (L. Ariosto), 6vv, 1567[13]; Qui cadd'un bel, 5vv, 1597; Rallegratevi homai, 7vv, 1584[4]; Ridon liete le rive, 5vv, 1560a; Rosa eterna, 6vv, 1560b, B; Rosata l'alba, 5vv, 1596a

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IAIN FENLON

Striggio, Alessandro [Alessandrino] **(ii)** (*b* Mantua, ?1573; *d* Venice, 8 June 1630). Italian nobleman, diplomat, librettist and musician, son of ALESSANDRO STRIGGIO (i) and Virginia Vagnoli, a singer and lutenist. He appears as a viol player in the list of musicians who took part in the famous festivities celebrating the wedding of Grand Duke Ferdinando I in Florence in 1589. He subsequently studied law at Mantua in preparation for a diplomatic career in the service of the Gonzaga family. Between 1596 and 1597 he undertook to publish posthumously his father's last three books of five-part madrigals. In June 1611 he became secretary to Duke Vincenzo I and for some years served as ambassador to Milan. First a count, then a marquis, he was elevated to the rank of chancellor in January 1628. During the war over the succession to Vincenzo II he attempted to obtain military and political aid for Mantua in Madrid and in Venice, where he died of the plague.

Striggio's most important link with the musical world was through his collaboration with Monteverdi, for whom he wrote the librettos of *Orfeo* (Mantua, 1607; repr. in A. Solerti: *Gli albori del melodramma*, Milan, 1904/*R*, iii, pp.241–74), probably the ballet *Tirsi e Clori* (1616; in Solerti: op. cit., 285–91) and the lost dramatic cantata *Apollo*. After Monteverdi moved to Venice in 1613 Striggio's position as his patron and closest ally at the Mantuan court is eloquently documented by their correspondence, for the majority of Monteverdi's extant letters are addressed to him. Several of his own letters survive (in *I-MAc*). *Orfeo* was modelled on *Euridice* (1600) by Ottavio Rinuccini, who had altered the received version of the myth to effect a happy ending. Although Striggio's libretto adheres to the original tragic outcome (Orpheus loses his bride forever and is dismembered by the Bacchantes), in Monteverdi's published score (1609) Orpheus is rescued by a *deus ex machina*. This discrepancy may have resulted from the circumstances of the 1607 performances, which did not allow for the use of machinery; but it is also likely that aesthetic considerations prompted Monteverdi to resort to the *lieto fine*. *Orfeo* is in five acts, each having a different formal design centred around its own climax. Although Striggio's verse contains many echoes of Rinuccini's libretto, it is structurally more varied. There are passages in blank verse inviting the flexibility of recitative, others in traditional lyrical forms such as *terza rima* demanding strophic repetition, as well as sections that move between these extremes in novel ways. Interesting as the large-scale formal act-schemes are, however, Striggio's versification is less subtle rhetorically than that of Rinuccini, with whom Monteverdi subsequently collaborated.

Striggio also wrote the texts for *Il trionfo d'onore* and *Il balletto d'sacrifico Ifigenia* (the latter in Solerti: op. cit., 275–83), both set by Marco da Gagliano (the latter as *Il sacrificio d'Ifigenia*) and performed in Mantua in June 1608. He was a member, known as 'Il Ritenuto' ('the reserved one'), of the Accademia degli Invaghiti, which promoted the first production of *Orfeo*.

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BARBARA R. HANNING

Strinasacchi [Strina Sacchi], **Regina** (*b* Ostiglia, nr Mantua, 1764; *d* Dresden, 11 June 1839). Italian violinist. She was educated at the Ospedale della Pietà in Venice and probably later studied in Paris. From 1780 to 1783 she travelled through Italy and was admired for her appearance and manners as well as for her playing. In 1784 she scored a great success in Vienna with two concerts. Mozart performed with her at the second of these and composed for the occasion one of his finest sonatas (in B♭, K454). He praised her to his father as 'a very good violinist' who 'has a great deal of taste and feeling in her playing'. Leopold agreed when he heard her in Salzburg late in 1785 and wrote to his daughter (8 December 1785):

> She plays no note without feeling, so even in the symphonies, she always played with expression. No-one can play an adagio with more feeling and more touchingly than she. Her whole heart and soul are in the melody she is playing, and her tone is both beautiful and powerful.

In chamber music also she established a fine reputation, achieving special distinction in Haydn quartets. In 1785 Strinasacchi married Johann Conrad Schlick, a distinguished cellist of the ducal court in Gotha. She joined her husband in the orchestra there, and for the next 25 years the couple made occasional concert tours together. Gerber reported that he visited her in 1801 and found her artistry and charm undiminished. At Gotha she became known also as an expert guitarist. She retired from concert life in 1810; after the death of her husband in 1825, she lived with her son in Dresden.

Although Eitner listed a cello concerto by Strinasacchi in Traeg's catalogue (1799), it is probably not by Regina; there is no other reference to her composing.

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CHAPPELL WHITE

Strindberg, (Johan) August (*b* Stockholm, 22 Jan 1849; *d* Stockholm, 14 May 1912). Swedish writer and dramatist. He grew up in a musical household in which his parents and siblings all played instruments. Though he did not play himself, he moved in musical circles and enjoyed the friendship of such musicians as Tor Aulin. He favoured Beethoven, Bach and Chopin, and his experience of their music plays an important part in many of his works; but it was after his 'inferno crisis' (1894–6, during which time he experienced strong feelings of guilt and paranoia) that

his perceptions of music as an art deepened, and that music assumed for him a moral, even religious function. He also studied harmony and developed his own theories about tonality and rhythm. In 1907 he published in the magazine *Idun* a thesis about music theory and notation in which he advocated free tonality and a greater degree of chance and subjectiveness in music (theories which bear a striking resemblance to those of the Second Viennese School).

Strindberg gave careful instructions as to the nature and placing of music in his plays. For *Kronbruden* ('The Crown Bride') he also composed (or arranged) the 'Song of the Neck' and for *Samum* he wrote a bizarre, non-tonal melody. The only opera project Strindberg participated in was *Kronbruden*; the young Ture Rangström approached him for discussions about his setting, and Strindberg sanctioned the omission of the last two acts. His plays have formed the basis of a number of operas including Rorem's *Miss Julie* (1964–5), William Alwyn's *Miss Julie* (1972–7), Aribert Reimann's *Ein Traumspiel* (1965) and *Die Gespenstersonate* (1983) and Lidhom's *Holländarn* (1967) and *Ett drömspel* (1990).

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ANDERS WIKLUND

Strindberg, Henrik (*b* Kalmar, 28 March 1954). Swedish composer. At an early age he played the recorder, the violin, the classical and electric guitar, the saxophone and the piano. From 1972 he played in a successful professional rock group, Ragnarök. He studied composition at the Royal College of Music in Stockholm with Bucht, Pär Lindgren, Mellnäs, Sven-David Sandström and Ferneyhough. In 1985 he attended Xenakis's summer course at the Centre Acanthes in Greece, and between 1985 and 1987 he was Sandström's assistant. He took his diploma examination in composition in 1987. As a scholar at IRCAM in Paris (1987–9) he developed two computer software programs – Kontur for generating music and Trigger for algorithmic manipulation of given musical material.

The computer is often used in Strindberg's architecturally sophisticated investigation of polyphonic sounds and rhythmic patterns, as in *I träd* ('Within Trees'), *Etymology*, which has been performed outside Sweden, and *Ursprung/gläntor* ('Origins/Glades'). Of his musical style, consistent from 1985, he says: 'The structure is polyphonic, all the voices have the same material: modal melody built up from a small number of rhythmic elements (1–3 note values). Rhythmic tension comes from the effect of accent. The pulse is present – but indefinable, often rapid – unwilling to be subdivided'. In connection with an artistic and educational 'electric guitar project', Strindberg further developed in his piece *Midsommar* (1986) the formal and rhythmic progression within the Who's rock tune *My Generation*.

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ROLF HAGLUND

String (Fr. *corde*; Ger. *Saite*, *Streich-*; It. *corda*). In a musical instrument, a uniform length of any material which is held under tension and which produces a musical note when plucked, struck, bowed or otherwise excited. Many materials may be used: common examples are gut, nylon and related polymers, and metal wire.

1. Acoustic theory. 2. Keyboard instruments. 3. Bowed and plucked string instruments.

1. Acoustic theory. When a string is impulsively excited (as by being plucked or struck) and then allowed to vibrate freely, it produces a large set of frequencies ('overtones' or 'partials') at the same time. The lowest of these frequencies (the 'fundamental') is inversely proportional to the string's length, proportional to the square root of its tension and inversely proportional to the square root of its mass per unit length. As a result, a string is not only capable of being 'tuned' by adjusting the tension, but in many instruments the player can further vary the pitch by 'stopping' with the finger, thus controlling the vibrating length.

In an ideal string the higher overtones are harmonically related; that is, they are whole-number multiples of the fundamental frequency. There are, however, a number of factors that make the overtones of a real string deviate from being perfectly harmonic. An ideal string is assumed to be perfectly flexible, but a real string has some stiffness which resists bending. This produces progressive sharpening of the overtone frequencies relative to the harmonic series. To make a heavy string without excessive bending stiffness, a helically-wrapped construction is often used. To obtain harmonic overtones, the ideal string must have rigidly fixed ends. A real string is fixed (via a bridge) to the soundboard of a musical instrument, which must by definition vibrate. This coupling to the instrument body disturbs the overtone frequencies away from the harmonic series. Any irregularity of the string, due to manufacturing variation, wear or kinks, will disturb the overtone frequencies and cause 'falseness'. Many instruments have strings in groups of two or three tuned to nominal unison or octave pitches. These groups of strings interact to give modified vibration behaviour. In summary, a thin, tight, flexible string will have approximately harmonic overtones, while a heavy, slack or stiff string will be more inharmonic.

The way in which inharmonicity affects the sound of a string is quite different for impulsively excited free vibration (as in a guitar, harp or piano) than for a string which is bowed. In the first case, a perfectly harmonic overtone series endows the sound with a very definite sense of pitch, whereas a severely inharmonic string may approach the sound of a metal bar. By contrast, when a string is continuously bowed the partial frequencies of its vibration (which is, of course, no longer a free vibration) are automatically forced to be harmonic. In that case any inharmonicity of the free overtones manifests itself more subtly, through an effect on the ease and controllability of bowing (*see* ACOUSTICS, §II, 7).

The same factors that disturb the harmonicity of overtone frequencies also introduce 'damping' into the string's vibration, so that following impulsive excitation the motion dies away and eventually ceases. In general, the rate of damping is different for the different overtones. The initial proportions of these different overtones are governed by the position of the plucking or striking point, and the size and hardness of the object doing the plucking or striking, but these relative proportions in the mixture change as the vibration decays. This time-varying mixture of non-harmonic overtone frequencies governs the tone quality of the sound.

2. KEYBOARD INSTRUMENTS. In the West the manufacture of strings has chiefly involved the techniques of the metal worker (for wire drawing) and of the gut string maker. Keyboard instruments mostly use wire strings. Although there is evidence of drawn gold wire as early as the 5th or 6th century BCE in Persia, it seems that the draw plate was not used in medieval Europe until the 10th century, from which time iron wire was available for musical instruments. The wrought iron produced for wire drawing was probably given particular attention at all stages of its handling. Recent analyses have shown the impressive purity that could be attained. The ingots of iron or brass were forged to smaller strips, cut into rods, hammered round and finally drawn down to the sizes required by instrument makers. It is known that trade in drawn wire was highly organized at an early stage, and certain areas acquired a reputation for the quality of their products. In the 18th century, Liège, Cologne, Hamburg, Switzerland and Sweden were particularly esteemed as sources of iron wire; Nuremberg was renowned for its brass wire. The harpsichord or plucked string instrument maker would buy this wire in small coils or wound on wooden bobbins, each marked with its own gauge number.

In practical instruments the strings in the bass cannot be as long as a theoretical doubling of string length would require for an octave drop in frequency: there is always some foreshortening of the scale towards the bass. This is very clear on those plucked string instruments with strings of the same length but tuned to different pitches. It is less obvious, however, that on a harpsichord strings 1·5 metres long in the bass may be about only half of their theoretical length. In order that the strings may reach the desired frequency with a short length, the mass must be increased. It was historically the case that different types of string material were used in the bass if the treble was designed to use iron wire. Thus strings of yellow brass (about 70% copper, 30% zinc alloy) were used in the tenor of iron-scaled instruments, with red brass (about 85% copper, 15% zinc alloy) for the last few notes. The scalings in the bass were designed to match the tensile strengths of the different materials (see O'Brien, C1981 and Wraight, C1997, chap.5). Silver and gold strings were used in a similar way; because of their higher specific gravity and lower elastic modulus they offer an acoustical advantage over brass strings. Piccinini (D1623) described using silver strings on his chitarrone, and there is evidence that gold strings were used on some keyboard instruments in the Medici collection in Florence. The expense no doubt prevented these materials being widely used. Another way of increasing the mass of strings without seriously increasing their stiffness was to twist two strings together. Such strings were used on cisterns and other plucked wire-strung instruments; they might also have been used on virginals. A related idea consists of increasing the twisting in a gut string in order to increase the elasticity and improve the tone in the bass (see Abbot and Segerman, A1974). Some clavichords and fortepianos of the late 18th century have a form of overspun string, consisting of a brass core with spaced winding around it. This was the forerunner of the modern piano's covered strings, which are considerably heavier and have a close-wound overspinning.

Wire drawers identified their wire with gauge numbers, and since the mid-1970s considerable effort has been expended to discover how the numbers of the wire sizes (often marked on harpsichords, virginals and clavichords) can yield information on how old instruments, or copies of them, should be strung. This research has shown that although a variety of wire gauge systems were in use, wire drawn in Nuremberg was pre-eminent until the early 19th century. Old wire samples have confirmed that the Nuremberg gauge sizes were not based on a constant ratio of reduction, but were nevertheless held to fairly close tolerances (see Wraight, C forthcoming). Evidence of gauge numbers is also found on early fortepianos, and it seems that the iron wire used for pianos at the beginning of the 19th century was essentially the same as that for harpsichords and other instruments, albeit much thicker.

As a result of studying the question from the angles of physics, technology and organology, it is now clear that early instrument makers designed their scales to use the string materials to their best advantage. It would no longer be countenanced in most circles to string short-scaled instruments with a *c″* of about 28 cm (intended for 'normal' pitch; i.e. not octave or quint instruments) with iron wire, nor would the strong steel wires developed for pianos be used on harpsichords. Modern makers of old instruments now have access to a range of strings in different materials, wire and gut, with tensile strengths suited to the specific types of scaling. Attention has also been drawn to the importance of the mechanical treatment of metals at the wire-drawing stage, and before that during the reduction of the material from large bars to rods for drawing. Metal wires take their strength from the hardening process of drawing them through progressively smaller holes; only later in the 19th century came the search for a more powerful tone and the requirement for stronger wire. Thus early 19th-century pianos used wires of the same composition as for harpsichords.

3. BOWED AND PLUCKED STRING INSTRUMENTS. The most common materials used for strings for bowed and plucked instruments in Western music have been sheep gut, metal wire and plastic. Other materials have been used in various cultures and time periods around the world; these

have included animal sinews (of water-fowl, in China, sometime between the 7th and 10th centuries CE), gut from young lions (9th-century Arabic source), wolf gut (14th-century English source; *see* FIDDLE, §2), horsehair (the Near East, the Balkans, northern Europe and Central Asia, from the early 15th century onwards), vegetable matter such as bast, hemp, flax, liana (according to ancient writers) and, in the 17th century, coconut, yucca and aloe (see Bachmann).

Surviving early accounts on the making of strings indicate that the methods employed were essentially those still in use today. Of the three earliest of these, all from the 14th century, two (the anonymous *Secretum philosophorum* and Jean de Brie's *Le bon berger*) are concerned solely with the manufacture of gut strings. The third is the Persian-Arabic treatise Kanz al-tuḥāf, which describes how both gut and silk strings are made. According to *Secretum philosophorum*, sheep gut should be soaked for at least 12 hours in water or lye, until all external layers of flesh have been separated from the fibrous intestinal membrane. The cleaned gut is then soaked for two days in a strong lye solution or in red wine, and dried in a linen cloth. Then while they are still damp, two, three or four intestines are twisted together, to make a string of the required strength, which is then laid out to dry. The author gave a final warning that strings should not be stored in too damp or dry a place since excessive dryness or dampness causes them to snap easily.

Somewhat similar instructions appear in the article 'Corde' in Diderot's *Encyclopèdie* (1754). Diderot added that it is the number of guts employed that determines the final diameter of the string, and hence which pitches it can produce. This varies from two, for the smallest mandolin string, to 120 for a double bass (Bonta, 1999). In his time the best gut strings came from Italy, although, with the growing use of the violin family, their manufacture was spreading elsewhere.

According to Mersenne's Law on vibrating strings, the pitch produced by a string is a function of its length, tension, diameter and density. Gut is not a very dense material, and to compensate for this bass strings made from it have to be either very long or very thick (at a given tension). On keyboard instruments and harps length is no object because the strings are not stopped by the fingers and thus do not have to fall easily within the reach of the player's arms. Double-necked lutes such as the theorbo and archlute have a set of long, thin, diapason strings (not stopped by the left hand) to provide the deep bass alongside the normal fretted strings. However, on bowed instruments such as the viol and the violin families, diapason strings are impractical (because of the difference in nature between bowing and plucking) and the bass strings have to be the same length as the treble strings. The bass strings therefore have either to be very thick (which are then slow to speak and tend to produce a thick and woolly sound that is hard to control), or some method must be found to increase their density. Some scholars, string makers and performers argue that gut strings must have been made that could cope with low bass music. Supporting evidence includes the existence of the late-16th-century Italian VIOLA BASTARDA repertory, which employs the whole range of the viol in a highly virtuoso manner, and the notion that the adoption of metalwound strings was by no means standard until the second half of the 18th century, by which time the continuo bass had been in existance for a century and a half. This would imply some or all of the following: that bass violins and viols were of large sizes to give the bass strings extra length; that musicians were accustomed to quite heavy-guage strings; and that there may have been techniques used to increase the density of the gut. Since the last decades of the 20th century there has been growing interest in rediscovering the techniques that must have been used. Experiments with very high-twist roped gut (so-called 'catline'), or with soaking gut in metal solutions ('metal-loading') are producing interesting, if not conclusive results, and every such experiment provokes considerable controversy about its historical validity (see Webber).

The most significant solution to the problem of density, in which metal wire is wound around a core of some material (in modern times, gut, metal or nylon), seems to have been invented in the mid-17th century, probably in Bologna. On 'overspun' ('overwound' or 'wirewound') strings density is increased considerably, thus much reducing the length of string required to produce low notes. This invention was crucial to the development of the bass member of the violin family, as it permitted the cutting down in size of the violone (or bass violin) and its conversion to a violoncello (*see* VIOLONCELLO, §I). It also permitted the addition (reputedly by Sainte-Colombe) of the seventh, *A′* string to the bass viol in France. The earliest known mention of overspun strings is in the fourth edition of John Playford's *Introduction to the Skill of Music* (1664), and the first known use of the term 'violoncello' appeared a year later in G.C. Arresti's Sonate op.4. Some strings were wound with a single strand of metal in a fairly open spiral ('demifilé'); such strings are being manufactured again and are sometimes used for the middle range, as a transitional sound between the reedy pure gut at the treble end of the instrument and the firm, metallic sound of fully overwound strings in the bass.

From the early 18th century all members of the violin family used the same selection of materials for each of its strings. The lowest string (*g* on the violin; *c* on the viola; *C* on the cello) and occasionally its neighbour (*d′*; *g*; *G*) were overspun. For the top two strings of each instrument plain gut continued to be used until the 20th century when overspun strings came to be used on these too (the *e‴* string of the violin being made either of unwound wire or a wire core wound with flat aluminium ribbon). Strings are now usually wound with metal ribbon rather than wire, of aluminium, silver or even gold. In the latter years of the 20th century, strings with nylon or gut cores have been preferred for playing classical music, but for country and folk styles the harder-edged tone of strings with steel cores is often desired. On the modern classical guitar gut strings were made obsolete after the introduction of nylon strings in 1946 (wirewound on the bass strings), which offered greater tension and durability than the traditional material.

See LUTE, §2; *see also* COURSES; OVERSPUN STRING; and SYMPATHETIC STRINGS.

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GABRIEL WEINREICH, J. WOODHOUSE (1), FRANK HUBBARD/ DENZIL WRAIGHT (2), STEPHEN BONTA, RICHARD PARTRIDGE (3)

Stringari, Antonio [Patavinus, Antonius Stringarius] (*fl* 1505–14). Italian composer. His name indicates that he must have been born in or near Padua, and he probably worked in his native area. Although he is known as the author of only 12 frottolas, all published by Petrucci between 1505 and 1514, Stringari was a highly original composer whose works bear more interest than their small number would suggest.

Among his four works in Petrucci's eighth book of frottolas (1507[4]) are two of particular interest. *Nui siamo segatori*, one of a small group of north-Italian carnival songs, is putatively sung by peasants mowing grass, but has a strong sexual undercurrent. Unusually, the text indicates that the work is to be followed by a dance. *Poi ch'io son in libertade* is an inverted *barzelletta* with a popular tune in its refrain, in this instance 'Scaramella fa la galla', better known from settings by Josquin and Compère. In Stringari's work, the refrain is actually a sequential one, each statement following the stanzas citing a different strophe of *Scaramella*.

Petrucci included seven works of Stringari in his eleventh book of frottolas, three *barzellette*, a poetic madrigal and four sonnets. One *barzelletta*, *Don, don – al foco, al foco*, contains a *ripresa* in dialogue in which all voices sing portions of the text. Another, *Son più matti*, resembles a dance in its nearly homorhythmic, triple-metre setting of a popular text ('There are more madmen in this world than blades of grass in a verdant meadow'). Several other works in this collection are more serious. *Non più saette, Amor* sets a sonnet of Antonio Tebaldeo in almost entirely syllabic fashion. Stringari also sets three Petrarchan sonnets on the death of Laura: *Discolorato hai, Morte*, *Datemi pace, o duri miei pensieri* and *Valle che de' lamenti miei se' piena*. These are extraordinary works with distinct traces of attempts to heighten the meaning of the words through musical means and codas that blossom into unusually melismatic passages. *Non al suo amante più Diana piacque* is a setting of one of Petrarch's four madrigals. Like *Non più saette, Amor*, it is primarily syllabic. Its lower parts are considerably less active than is usual in the frottola and often move homorhythmically with the cantus.

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for titles see Jeppesen, 1968–70

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WILLIAM F. PRIZER

String bass. A colloquial term for the DOUBLE BASS.

String drum [lion's roar] (Fr. *tambour à cordes*; Ger. *Löwengebrull*; It. *rugghio di leone*). A membranophone in the form of a friction drum, consisting of a cylindrical or bucket-shaped vessel with one end open and the other closed with a membrane. A length of cord or gut is fastened through a hole in the centre of the membrane; the cord is resined and rubbed with coarse fabric or a glove, producing a passable imitation of a lion's roar. In the past this was always a two-handed operation – one hand held the cord taut, the other gripped and slid up the cord, but in the late 20th century Kolberg produced a mounted model, with the cord held taut, requiring only one hand. In another version of the instrument, the end of the string is loosely secured to a wooden handle to form a whirled friction drum.

The first described string drum was originally known in England as the 'jackdaw'. An instrument of this type, the *bika*, is still used by the Csángó, a Hungarian ethnic group living in Romania; as the *buhai* it is used by others in Romania at Christmas and New Year festivals. In southern Turkey a string drum is used to scare away wild animals. In Germany a whirled friction drum in the form of a child's toy is known as the *Waldteufel*. Similar instruments are known in India, including the *nar hunkarnio* of the Bhil people in Rajasthan and the *baghrā* of Orissa.

Composers have made occasional use of the string drum. Varèse included it as *tambour à corde* in *Hyperprism* (1922–3) and *Ionisation* (1929–31). Alexander Goehr specified 'lion's roar' in his *Romanza* for cello and orchestra (1968). Carl Orff wrote for a whirled friction drum in his score for *Ein Sommernachtstraum* (1917–64). Friedrich Cerha included a *Waldteufel* in *Eine Art Chansons* (1985–7) and *Eine letzte Art Chansons* (1989). A similar effect, but less loud, is created by the Brazilian *cuíca* (*see* DRUM).

The TAMBOURIN DE BÉARN or *tambourin à cordes* of southern France is a box zither.

JAMES BLADES/JAMES HOLLAND

Stringendo (It.: 'drawing tight', 'squeezing'; gerund of *stringere*). A direction to perform with more tension and therefore specifically faster. It is sometimes abbreviated *string*. As a tempo modification it appears frequently in scores of the later 19th century, especially in Liszt, to indicate the development towards some climax. The past participle of the same word is stretto (*see* STRETTO (ii)).

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

String quartet (Fr. *quatuor à cordes*; Ger. *Streichquartett*; It. *quartetto di cordi, quartetto d'archi*). A composition for solo string instruments, usually two violins, viola and cello; it is widely regarded as the supreme form of chamber music.

1. Early development. 2. 1780–1800. 3. 1800–30. 4. 1830–70. 5. 1870–1900. 6. 1900–14. 7. 1915–40. 8. 1940–75. 9. 1975–2000.

1. EARLY DEVELOPMENT. No immediate precursor for the string quartet can be identified. Four-part writing for strings occurs in pieces titled *sonata a quattro* or *concerto a quattro*, in the Italian *sinfonia* and the French *sonate en quatuor* and *ouverture à quatre*, but these works were apparently intended for orchestral performance and may have included keyboard continuo (Alessandro Scarlatti's *Sonate a quattro per due violini, violetta e violoncello senza cembalo*, *c*1715–25, are an isolated exception; with their alternations of ripieno and concertino they resemble the concerto grosso). Closer in spirit and style to the quartet are the south German and Austrian symphonies in four parts, some of which may have been performed without continuo; frequently their style is indistinguishable from one-to-a-part solo ensemble music. With the exception of the accompanied sonata, the quartet was probably the most widely cultivated genre of 'chamber music' between about 1760 and 1800; its history is characterized chiefly by a refinement of what was then called the 'sonata' (as opposed to the 'theatrical' or orchestral) style. In his *Musikalisches Lexikon* (1802), Koch described this as 'more development and finer nuance'.

Quartets were first cultivated in south Germany, Austria and Bohemia, by Asplmayr, Ordonez, Dittersdorf, Vanhal, Starzer, Gassmann, F.X. Richter, Holzbauer, Camerloher, Christian Cannabich and Joseph Haydn. The usual title for such works was 'divertimento', which at the time designated solo instrumental music in general and was compatible with a variety of scorings, styles and character; not until about 1780 did modern titles such as quartet and quintet became common for 'serious' chamber music in the now standard scoring. This change in terminology does not, however, imply that earlier divertimentos were an independent genre of 'light', occasional music or that their scoring was variable. Anecdotal and stylistic evidence shows that at least from the time of Haydn's op.9 (1769–70) early divertimentos were 'serious' works for a solo ensemble, with a cello playing the bass part (Webster, 1974).

Early quartets vary widely in structure and style: Richter's six quartets op.5 (*c*1765–7) are in three movements; Haydn's opp.1 and 2 (probably *c*1757–62) are in five, with minuets in second and fourth place. It is only with Haydn's op.9 (1769–70) that a four-movement scheme was adopted. Textures also vary, from the purely homophonic, often reminiscent of an elaborated trio sonata, to the intensely contrapuntal; polyphony, once thought to have been resurrected by Haydn only in his op.20 (1772), was in fact a fairly regular feature of chamber music during this period (Kirkendale, 1966, 1979). Fugal movements are found in numerous works by Monn, Kraus, Albrechtsberger, Michael Haydn, Wagenseil and Ordonez. Some early quartets, published or disseminated with wind parts, show a close relationship to the symphony; others, such as Haydn's op.1 no.5, represent orchestral works shorn of their additional parts. Nevertheless, Haydn in particular frequently differentiated between a style of writing appropriate to orchestral music and that suited to the quartet. Mozart's earliest quartets, K80 (1770, Lodi) and K155–60 (1772–3, Milan), have little to do with Austrian chamber music traditions, especially as they were practised in conservative Salzburg; they are based on Italian models, Sammartini in particular. The Viennese set K168–73 (1773), on the other hand, is usually said to have been influenced by Haydn's opp.9, 17 and 20; however, fugal finales (K168 and 173), irregular phrase construction and thematic elaboration are common among early 1770s quartets in general (Brown, 1992).

In France the quartet owed its impetus chiefly to the works of Haydn and Boccherini; no French quartet is known to predate the 1766 Chevardière edition of Haydn's op.3 (as *Six simphonies ou Quatuors dialogués*), and only Antonine Laurent Baudron's *Sei quartetti* predates Boccherini's op.2, published (as op.1) by Vénier in 1767. Other early French quartets include those of Jean-Baptiste Davaux, François-Joseph Gossec, Joseph Boulogne de Saint-Georges and Pierre Vachon. These works, closer in spirit to the *galant* Boccherini than to the 'classical' Haydn, are commonly designated *quatuors concertants*, a title found almost universally on the title-pages of contemporaneous Parisian editions. Thematic material, generally songlike and elegant, is shared among the four instruments, often with solos for each in turn; most are in three movements, with a sonata-style first movement, a binary form, *ABA* or minuet second movement, and a rondo, set of variations or minuet to conclude. Two-movement quartets, such as Gossec's op.15 (1772) and all but one of Davaux's op.9 (1779), are also common; four-movement quartets, such as Vachon's (published 1772–82), are rare. Cambini, who moved from Italy to Paris about 1770, was the most prolific French-based composer of quartets; more than 150 of his works were published there between 1773 and 1809. Mozart described Cambini's music as 'quite pretty'; his quartets are characterized by variety in the instrumental solos and richly ornamented cantilenas, as in the F minor quartet op.20 no.6. Later quartets by Saint-Georges

(op.14, 1785) show greater independence of part-writing and an exploitation of both high and low registers; the same is true of Nicholas-Joseph Chartrain's 36 quartets composed between 1781 and 1785.

Elsewhere, quartets were cultivated less intensely. With the exception of G.B. Sammartini, whose 21 quartets include works for three violins and basso or for flute, two violins and basso, most Italian composers wrote their works for publication and performance elsewhere, chiefly London; these include Giordani's op.2 (1773), Capuzzi's op.1 (1780), Giardini's op.23 (1782) and a set of six by Bertoni (*c*1783). The first quartets published in England were C.F. Abel's op.8 (1769); the earliest by a native composer were those of Joseph Gibbs, published in 1778 with a figured bass part, as were quartets by Haydn as late as 1799. Later examples are known by Samuel Wesley, William Shield and John Marsh. Haydn's quartets were especially influential in England: Marsh's quartet of 1795 was written 'in Imitation of the Stile of Haydn's Opera Prima'; while Samuel Webbe jr wrote variations on 'Adeste fidelis' 'after the Manner of Haydn's celebrated Hymn to the Emperor' (op.76 no.3). Both Boccherini and Brunetti were based in Madrid; but whereas Brunetti's 44 quartets were composed chiefly for the Spanish court, Boccherini's almost 100 quartets were widely disseminated and influential. Most of them were published in Paris; some late works were composed for Friedrich Wilhelm II of Prussia, himself a cellist, for whom Boccherini worked (by correspondence from Spain) as chamber composer from 1786. The quartets show a variety of influences, possibly the result of his early travels: Boccherini had lived and worked in Vienna and Paris by 1767 as well as in Italy (where he had been a member of one of the earliest professional string quartets, called the Quartetto Toscano, founded Livorno by Nardini, with Cambini and Manfredi), before his move to Madrid in 1768; characterized in particular by a special concern for sonority, his quartets make frequent use of decorative, concertante textures (especially for the cello), tremolandos and double stops. Most of his early examples are in three movements; from his op.15 (1772) 'quartettinos' in two movements predominate, but there are also works in three and four movements.

2. 1780–1800. The early 1780s were watershed years for the quartet. In 1782 Viotti arrived in Paris, where he introduced the *quatuor brillant*, which largely supplanted the *quatuor concertant*; essentially an accompanied solo, the *quatuor brillant* style, already evident in some works by Sammartini, was characterized by passages of a purely mechanical brilliance and opportunities for concerto-like cadenzas. The influence of the *quatuor brillant* was widespread; even in Vienna during the 1780s and 90s this style was cultivated at times by Paul Wranitzky, Gyrowetz and Krommer (Hickman, 1989).

Haydn's op.33, published the year of Viotti's début in Paris, also marked a new path in quartet composition; described by their composer as written in a 'new and special manner', this probably referred less to clarity of structure and textural balance, already achieved in opp.9, 17 and 20, than to the consistent application of motivic work (*thematische Arbeit*), the reintroduction of a light, popular touch, and the integration of the movements of varying character into a convincing whole. This is most apparent in the finales, which are differentiated from the opening movements by the use of 'simpler texture, more regular phrasing and harmonic rhythm and a greater emphasis on soloistic passages for the various instruments' (Moe, 1975). The quartets are remarkably concise: thematic material is frequently pared to a minimum, accompaniment and melody are often identical, interchangeable or easily transformed from one to the other, and transitional figures and phrases are eliminated almost completely (Rosen, 1971).

Op.33 is also important for its impact on Mozart, who between 1782 and 1785 composed six magnificent quartets; published with a dedication to Haydn, Mozart described them as 'the fruit of long and laborious endeavour'. While similarly characterized by textures conceived as a four-part discourse, Mozart's debt to op.33 lies more in a general approach to quartet style than in specific modellings. The quartets, broader in scale than Haydn's and more heterogeneous, are characterized in particular by their multiplicity of motifs (K428), chromaticism (K465 and 428) and a fusion of strict and *galant* styles (K387 and 464, finales) to intensify both structure and expression, as well as their elaborate, ornamental slow movements (K387, 458). The six quartets were widely disseminated and highly influential; Koch described them as best representing 'the concept of a composition with four obbligato principal voices'.

Haydn's later quartets combine the equal-voice texture, elaborate counterpoint and solo display of his earlier quartets with the motivic work and cyclic integration of op.33. Op.50 (1787) was composed for the cello-loving Friedrich Wilhelm II of Prussia but make few concessions in terms of providing solo passages for that instrument; they are characterized by a broad harmonic palette and an almost single-minded exploitation of thematic transformation, generally avoiding motivically independent, contrasting subjects. The same is true of opp.54–5 (1788) and op.64 (1790), composed for the violinist Johann Tost, which additionally explore virtuoso violin writing (for example in the slow movement of op.54 no.3), including high positions (the 'Lark', op.64 no.5, with its opening melody high on the E string) and concerto-like passage work (op.55 no.1, op.64 no.2); the chromaticism of op.54 no.1 (Allegretto) and op.55 no.3 is reminiscent of Mozart, whose influence has been claimed. Op.64, more intimate in character than than opp.54–5, was performed in London during Haydn's first visit there in 1791–2; opp.71 and 74 ('Apponyi', 1793) were composed before the second journey and presumably intended for the coming season's concerts. Perhaps in response to the relative failure in England of the earlier set, and the need to provide music more outspoken in character for public performance, opp.71 and 74 again favour the brilliant style, with richer, more orchestral sonorities than any previous Haydn quartets and, particularly in op.74, adventurous tonal relationships between movements (and between minuets their trios).

Haydn's last completed set of quartets, op.76 (composed by mid-1797) were written in Vienna; a high point in Haydn's creative output, and in the history of the genre, they were described by Burney as 'full of invention, fire, good taste and new effects'. Among their novel features are the minor-key finales of no.1 in G major and no.3 in C major and the rapid scherzos that replace minuets in nos.1 and 6. The most remarkable of the set, perhaps, is no.6 in E♭, which atypically begins with a set of variations followed by a fugue; its slow movement, entitled 'Fantasia'

has no key signature but is in the distant B major, exploring a wide range of tonalities; and sonata form is withheld for the finale. Only the two quartets op.77 (1799, dedicated to Prince Lobkowitz) and the unfinished op.103 (two movements, by 1803) followed; their publication, in 1802 and 1806 respectively, probably signalled Haydn's inability to sustain creative momentum over the course of a traditional set. Op.77 no.1 is an especially fine work, a model of idiomatic quartet writing; op.77 no.2, with its remarkable, rapt variation-style slow movement, is often regarded as Haydn's supreme quartet.

Other Viennese quartet composers of the 1780s include Dittersdorf, Pleyel, Hoffmeister, Gyrowetz, Vanhal and Wranitzky; many of their works are closer in spirit to the Parisian *quatuor concertant* than to the 'classical' string quartets of Haydn (Hickman, 1989). Mozart's 'Prussian' quartets (K575, 589 and 590) were clearly thought to be in this style; the title-page of Artaria's first edition (1793) describes them as 'konzertante Quartetten' (the prominent cello parts, presumably written to please Friedrich Wilhelm II, who may have commissioned the quartets, were virtually abandoned, however, after the first two movements of K589, and in any case are balanced by comparable solo writing for the viola and second violin). By the 1790s this style gave way to more theatrical quartets, typically in four movements and characterized by bold, almost orchestral gestures as well as pervasive counterpoint and motivic development. Among the most successful were those of Paul Wranitzky, A.E. Förster and in particular Andreas Romberg, whose op.2 was described in a contemporaneous review: 'Among quartets newly published since the death of the immortal Mozart, it would be impossible to find quartets composed with such care [for the purity of the composition] as these' (*AMZ*, 12 May 1802).

3. 1800–30. Beethoven's first set of quartets, op.18 (1798–1800), also belongs to this tradition. Influenced by Haydn and Mozart – Beethoven copied out Haydn's op.20 no.1 in 1793–4 and Mozart's K387 and 464 (the chief influence on op.18 no.5; see Yudkin) about the time he began working on op.18 – the quartets had a difficult genesis; nos.1 and 2 both survive in earlier versions. Expressive contrast is a hallmark of this early set: with its convoluted harmonic scheme, 'La malinconia', the slow introduction to the finale of op.18 no.6, is the most remarkable instance, but most of the slow movements are marked by elaborate textures, complex harmony and intensity of utterance. The quartets were ambiguously received; according to one contemporaneous assessment they 'must be played often and very well, as they are very difficult to perform and not at all popular'.

By 1800, the hegemony of the Viennese 'classical' string quartet was nearly complete; its influence can be seen, for example, in the Hyacinthe Jadin's op.2 no.1 (1796), the slow introduction to which is modelled on Mozart's 'Dissonance' Quartet K465. Jadin's often chromatic quartets, possibly the most important composed in France at the end of the 18th century, foreshadow later developments; they include sets dedicated to Haydn (op.1) and Baillot (op.3). Cambini's last set of quartets (1804), as well as Viotti's, are similarly influenced. Viotti's remarkable *Trois quatuors concertants* (1817) adopt the four-movement form and seriousness typical of the Viennese quartet, but at the same time represent a fusion of the traditional *quatuor concertant* and the *quatuor brillant*: the slow introduction to no.2 includes cadenza-like solos for both the first and second violins and the cello.

While the *quatuor concertant* was largely absorbed by the classical quartet, *quatuors brillants* continued to be written, especially by professional violin virtuosos, among them Pierre Baillot, Rodolphe Kreutzer and Viotti's pupil Pierre Rode; in Vienna this style was cultivated by Ignaz Schuppanzigh. The popularity of *quatuors brillants* was due in no small part to the establishment of professional string quartets, by Baillot in Paris and Schuppanzigh in Vienna, and to the introduction of quartets in public concert programmes. With the exception of London, where public performances had been common since the mid-1770s, quartets in German-speaking Europe and France had been intended chiefly for private performance, 'to serve the private pleasure of the regent or the court', as Koch put it; there is no evidence of public performances of quartets by professional musicians in Paris or Vienna before the 19th century. The *quatuor brillant* went under a variety of names, many of them indicative of their popular style and origin; Baillot's *Airs russes variés* op.20 (1810) is typical.

The wide cultivation of classical quartets about 1800 reflected not only their popularity but also their perceived modernity and social worth. According to an anonymous article in the *AMZ* (16 May 1810, cols.513–25), one of the earliest taxonomies in print to distinguish between the *quatuor concertant* and *quatuor brillant* on the one hand and the classical quartet on the other, competency in quartet performance was impossible for 'old, fossilized ripieno players'; what is more, 'It is impossible to hate someone with whom you have once seriously made music; and those who in some winter season have of their own will freely joined together in playing quartets are good friends for the rest of their lives'. Composers of 'true' quartets included Haydn, Mozart (who also wrote string quintets), Andreas and Bernhard Romberg, G.A. Schneider, Hänsel and Beethoven. Possibly the anonymous writer had in mind the first of Beethoven's middle-period works, the three Razumovsky quartets op.59 (1805–6), which together with the 'Harp' op.74 (1809) and the 'Quartetto serioso' op.95 (1810) exhibit many aspects of the deepening of Beethoven's style inaugurated by the 'Eroica' Symphony. Increase of scale is evident first of all in the vast expansion of the first two movements of op.59 no.1 but also in the slow introductions to op.59 no.3 and op.74 and in the five-part structures of the scherzos in op.59 no.2, op.74 and op.95. Counterpoint plays an increasingly important role in these works. The finale of op.59 no.3 is a fugue, and the first movement introduction, with its initial attack on a diminished seventh built over F♯, is also more motivated by line than harmony. While op.59 no.3 is often seen as more conventional than the others in this set, a strong case has been made for the traditional character of all three quartets (Webster, 1980). The 'Harp', whose nickname derives from the pizzicato effects in the first movement, is in many respects an exploration, not uncommon among Beethoven's works, of textural possibilities, notably in its luxuriant slow movement; it has the only theme and variations finale among his quartets (unless the *Grosse Fuge* is so reckoned). Unlike other middle-period quartets, op.95 is distinguished by the radical compression of its musical material, much of which is reduced to a minimum, as in

the unison opening and the general avoidance of lengthy transitions.

While quartets were traditionally composed in cycles of three or six, opp.74 and 95 are singly conceived works, a pattern that was to prevail throughout the late quartets as well. Commissioned by Prince Nicholas in November 1822, the first of them, op.127, was completed only in February 1825; opp.132 and 130 were composed next, followed by opp.131 and 135 by the end of 1826. Formal variety abounds: opp.127 and 135 are the most traditional, composed in four movements; for opp.130, 131 and 132, however, Beethoven used six-, seven-, and five-movement plans respectively. Sometimes formal schemes are displaced to non-traditional positions within the cycle (the only sonata form movement in op.131 is the finale), or the traditional expressive balance of the various movements is skewed, even by Beethovenian standards (op.130 was originally composed with the *Grosse Fuge* op.133 as its finale, to be replaced by a lighter, shorter movement). Another overtly fugal movement can be found in op.131; polyphonic density, as in the opening Allegro of op.127, is characteristic of the quartets in general. The variety of key successions is also unprecedented: op.130 has six movements in five different keys and op.131 has seven sections with the key scheme c♯–D–(b)–A–E–g♯–c♯. Throughout the late quartets, textures are juxtaposed in kaleidoscopic succession; this is achieved in part by the displacement of instruments from their normal tessitura, as in the finale of op.132. This is especially common in the numerous variation movements, which are a preoccupation of the quartets and other late works, among them the C minor Piano Sonata op.111 and the Ninth Symphony. The late quartets are remarkable above all for the intense and personal nature of their utterance.

Schubert's most important contributions to the genre are approximately contemporary with Beethoven's late quartets. The 11 works completed while he was still in his teens show evidence of struggle and insecurity; the first mature quartet is the uncompleted *Quartettsatz* of 1820, with its characteristically novel tonal and formal structure. The A minor and D minor ('Death and the Maiden') quartets were completed in 1824; the G major followed in 1826. All three exhibit the expanded scale of Beethoven's quartets, incorporating quasi-orchestral gestures, the G major in particular is notable for its tremolando writing; it is also remarkable for its tonal ambiguity, with the major-minor shifts that characterize its outer movements. The influence of the lied is most obvious in the slow movement of the 'Death and the Maiden' quartet (variations on the lied), in the minuet of the A minor (which quotes directly from *Die Götter Griechenlands*) and in the gait and the bleak atmosphere of the slow movement of the G major, redolent of *Winterreise*.

The outstanding quality of Beethoven's quartets notwithstanding, his works did not represent the mainstream quartet composition in the 1820s. In Vienna, the standard was set by the violinist Joseph Mayseder, a member of Schuppanzigh's quartet, and by Peter Hänsel, who composed approximately 55 quartets; earlier important quartets, from the 1800s, were composed by Paul Wranitzky (op.40, 1803) and Antoine Reicha, whose opp. 48–9, 58 and 93–5 were probably composed in Vienna between 1801 and 1808 (although they were not published until later). More significantly, the impetus for string quartet composition had by that time shifted away from Vienna; it is best represented by the works of the Anglo-French composer Georges Onslow, who composed 35 quartets by 1853, Spohr and Fesca. Classical in form but harmonically forward-looking, with bold modulations and extensive chromatic colouring, Fesca's quartets were admired by Weber and Rochlitz (but condemned by Fétis). The violinist Spohr, a devotee of Mozart, composed 34 quartets between 1805 and 1856; at their best, they successfully synthesize the Classical and Romantic styles in a conversational context characterized by formal balance and motivic working; six of them, including opp.11 (1808) and 83 (1830), are of the *quatuor brillant* type, as are several potpourris and variations for violin with string trio accompaniment. By 1830, both Berwald (no.1 in G minor, 1818) and Mendelssohn (three, including opp.12 and 13) had begun composing quartets.

4. 1830–70. That the 19th century was the 'Age of Beethoven', at least as far as instrumental music was concerned, was already perceived by contemporaries and is not merely a construct of 20th-century historians. It does not necessarily follow that, in surveying the history of the string quartet after Beethoven, the works of succeeding generations are to be seen merely as attempts either to measure up to Beethoven's challenge or to sidestep it: this would give the history of the string quartet across the middle of the century the appearance of a panorama of connections and configurations, admittedly enhanced by Mendelssohn and Schumann, but essentially a superficial picture, with everything falling short of Beethoven banished to the periphery. Further, Beethoven's middle-period and late quartets had not yet fully registered their effect.

For the composers of the first generation after Beethoven, it was the works of Haydn and Mozart in particular, along with Beethoven's op.18, that constituted the canon of the genre, with the later addition of Mendelssohn's three quartets of op.44 (1837–8). These tied in with a 'classicizing' approach, taking its lead from the quartet style of Haydn and Mozart with an attempt to conflate the principle of the 'song without words' with classical techniques of motivic working. Significantly, no place was found for Mendelssohn's earlier string quartets, opp.12 (1829) and 13 (1827), which explicitly relate to Beethoven's late quartets (as well as his opp.74 and 95) in their technical extremism and experimentation, or his op.80 (1847), which marks a withdrawal into subjective introspection notwithstanding its classical formal conception. The E♭ quartet of 1823 does not come into consideration because it hardly rates serious comparison with Mendelssohn's own later quartets, any more than does op.81, the posthumous compilation of quartet movements from various periods of his career, assembled in 1850.

That the string quartets immediately after Beethoven show so few traces of him – indeed show a noticeable distance from him – is one of the most characteristic elements of the genre across the middle years of the century, alongside the increasing technical complexity of detail and the tendency to move towards compositional extremism. Schumann was strangely wary of orientating himself by Beethoven's example in the three string quartets of his op.41 (1842), considering how hard he strove to do so in his symphonies. He is known to have studied Haydn's and Mozart's quartets while composing his own.

He in fact sought ways of superseding thematic development and the form it generates and to transfer to the string quartet the poetic, associative language of detail that he developed in his piano music, notably in the 'character' variations and the use of the variation to develop nuclear thematic ideas. Brahms's incursion in the development of the string quartet around 1870 marks a new stage in the genre's history, even if he didn't explicitly take up from where Beethoven had left off.

The combined effect of sociological and musical phenomena is illustrated by the spread, from about 1830, of professional quartets and chamber music societies. Examples include the Quatuor Armingaud, founded by Jules Armingaud (1820–1900), the Gewandhaus Quartet (1836–73), the Dresden String Quartet (1840–60), the quartets founded in New York by Theodor Eisfeld (1816–82) and Boston by W.H. Schultze, the Riga String Quartet (founded 1850), the Hellmesberger Quartet (1849–91), the Müller Quartet (1855–73), the Trieste String Quartet (1858–1901), the Florentine String Quartet (1866–80), the Joachim Quartet (1869–1907), the Russian quartet ensembles attached to local branches of the imperial music societies, and the chamber music societies of William Mason (1829–1908) and Theodor Thomas (1835–1905) in New York, the Harvard Musical Association (recital series from 1844), the London Quartet Society (from 1846), and the Società del Quartetto founded in various Italian cities from 1850 onwards.

Hand in hand with these new developments went an increasing professionalization. Although this particular type of music-making had originated in aristocratic music rooms and then entered the middle-class and domestic sphere, the transition to a more public environment did not mean the death of its intimate character. Even after 1830, intimacy remained a defining characteristic of chamber music, and to no branch did that apply more forcibly than the string quartet. This raises the issue of the aesthetic difference between Beethoven's quartets and those of the following generations. Even in his last quartets, Beethoven wanted discourse and a public hearing, whereas the composers after him wanted nothing of such 'superficial' values. The small recital room met the middle-class need for a space appropriate to the intimacy and esoteric nature of chamber music in both acoustics and atmosphere; when Adorno spoke of such a room as 'the site of a truce between music and society', he was addressing the element which, alongside the string quartet's advanced techniques, gives the genre its unique status.

These developments are generally seen to have first manifested themselves in the German-speaking countries. The Leipzig Conservatory, founded by Mendelssohn and his colleagues in 1843, played a role in this through the special attraction it held for composers from America, Great Britain and Scandinavia. One group of composers belonged almost to Beethoven's time, among whom the most important and productive were Ferdinand Ries, with a total of 25 string quartets, Bernhard Romberg with 11, Carl Reissiger with eight and Louis Spohr, who published 30 string quartets and six *quatuors brillants* between 1808 and 1857 (his two last, from 1857, remain unpublished). Spohr's increasingly extensive work with motivic cells and, in the late quartets, the integration of concertante elements and the masterly handling of formal development are notable features.

In the circle of Mendelssohn and Schumann, and among those immediately following them, a generation of composers produced some outstanding works. The most significant include Robert Volkmann, whose string quartets (one early, unpublished work and six others, 1846–61) enjoyed great popularity until the early 20th century, and J.J. Raff (five quartets, 1855–67). Four quartets survive by Norbert Burgmüller (opp.4, 7, 9 and 14, of which only the last was published, in 1844) but they are almost completely forgotten. That is also true of the one by Fanny Hensel Mendelssohn (in E♭, 1834; published 1988), which explores new ways of formal development, eschewing a sonata-form first movement. Hermann Hirschbach owed the attention he received early in his career above all to his 13 string quartets, especially for their radically 'poetic' musical language. Julius Schapler's *Preisquartett* (published 1841) is out of the ordinary and was well received by Schumann. Hans von Bülow's only quartet (before 1850, unpublished) and Anton Bruckner's 1862 quartet were explicitly composed for study. Although many of them remain unpublished, the string quartets of the following meet all the demands of the genre: J.J. Abert (op.25, published 1864), Ignaz Assmayr (at least three works, *c*1850–51), Ferdinand Böhme (at least five, *c*1850–60), Max Bruch (three, 1851–60), Karl Goldmark (op.8, 1860), Karl G.P. Grädener (at least three, published 1861), Johann Herbeck (at least three, *c*1858–60), Friedrich Kiel (op.53, 1868), the three Franz brothers (at least six, 1843–50), Ignaz (at least seven) and Vincenz Lachner (at least three, published 1856–75), Bernhard Molique (eight, published 1841–54), Carl Reinecke (six, 1843–90), J.C.F. Schneider (at least ten) and August Walter (three, 1845). There are also quartets by H.G. Goetz, Ferdinand Hiller, Joseph Mayseder, Otto Nicolai, Benedikt Randhartinger, E.F. Richter, Alexander Ritter, G.A. Schmitt, C.E. Schuberth, Ludwig Schuberth, Simon Sechter, C.G.W. Taubert and Hugo Ulrich. Some of these composers' quartets hover between originality and academicism, characteristic of their time.

In France the production of string quartets followed largely in the tradition of Viennese Classicism, as illustrated by the works of Napoléon-Henri Reber, A.P.F. Boëly and J.-B.-C. Dancla. Dancla founded a quartet ensemble in 1838 and composed no fewer than 14 string quartets between 1840 and 1900. Georges Onslow took a different path, gaining recognition well beyond France with his 36 quartets printed between 1810 and 1840 (Breitkopf & Härtel began publishing a 'complete edition' in score and parts in 1830). The early ones seem akin to exercises in style, but the later display a wealth of formal and harmonic invention. Edouard Lalo composed one remarkable quartet (op.19, 1859, revised 1880 as op.45). As founder-member and viola of the Quatuor Armingaud, which was dedicated to the German tradition, Lalo knew the works of the Viennese Classical school as well as those of Mendelssohn and Schumann. In his own quartet, this familiarity is demonstrated above all by the first movement, reminiscent of Haydn and Mozart, but the second shows the influence of Mendelssohn's 'song-without-words' style. Despite the relatively large number of string quartets composed in France, no distinctively French string quartet tradition developed until 1870; the influence of the Viennese Classical masters and Mendelssohn remained dominant. An *ars gallica*, independent of the

Germano-Austrian tradition, had to await the time of César Franck and his circle, beginning around 1870.

Italy provides an interesting example of the failure of any native quartet tradition to develop, despite the foundation of many societies devoted to chamber music and the string quartet and even despite the composition of a respectable body of work. Such composers as Ferdinando Giorgetti (three string quartets, 1851–6), Giovanni Pacini (six, 1858–65) and Antonio Bazzini (five, 1864–92) orientated themselves by the tradition of Viennese Classicism and Mendelssohn. Verdi's String Quartet in E minor (1877) did not change the situation. Things were similar in the Netherlands, where the leading composer of string quartets was J.J.H. Verhulst.

England, especially perhaps in the 50 examples composed by John Lodge Ellerton between the 1840s and the 1860s, bears witness to Mendelssohn's influence and to an affinity for a musical language at once academic and Romantic. The situation was little different in the USA, where string quartets were composed by Léopold Meignen, W.H. Fry, Charles C. Perkins, Frederic Ritter, George F. Bristow and J. Knowles Paine, but were neglected in public musical life by comparison with the symphony.

The countries of northern Europe gave chamber music a warm reception while only exceptionally paying attention to their own indigenous production. Friedrich Kuhlau in Denmark composed a significant string quartet (op.122, 1831) in which he amalgamated stylistic elements characteristic of Beethoven with elements of the *quatuor brillant*. He was followed in the genre by J.P.E. Hartmann (five works), P.A. Heise (six, 1852–7), C.F.E. Horneman (two, 1859 and 1861) and – the outstanding figure in this group – Niels Gade. Gade published only his op.63 (1888), however, not his quartets in F minor (1851) and E minor (no definitive version, 1877). Development in Norway was influenced by the Leipzig Conservatory, whose most prominent Norwegian alumni were Christian Sinding, Johann Svendsen and Edvard Grieg – although Svendsen was the only one to compose a wholly classicist string quartet in this period (op.1, 1865). The picture in Sweden is more varied, although most of the quartets by A.F. Lindblad (seven), Ludwig Norman (six) and Franz Berwald (three, 1818–49) remained unpublished. Berwald's early string quartets show a tendency towards irregular proportions, which he deliberately sought, presumably in an attempt to detach himself from the Viennese model, taking his lead instead from the *quatuor brillant*. After his year in Vienna the tendency became more radical, and shaking off the Viennese norm became a cause for Berwald, as the idiosyncratic formal conception of his E♭ quartet (1849) demonstrates. But the radicalism and modernity of Berwald's late quartets had no influence, as they were hardly ever performed and long remained unpublished (the E♭ work appeared only in 1885, the A♭– also 1849 – not until 1903).

It is noticeable that the Germano-Austrian tradition was adapted in varying degrees in almost all European countries. In Russia, folk music played an important role, as Glinka's chamber music demonstrates. His two quartets (D, 1824; F, 1830) are in the classical mould, however, to such an extent that they make an anachronistic impression in places. Anton Rubinstein's ten quartets (1852–80) are a contribution to set alongside Glinka's. His early quartets (op.17, 1852–3) are in the manner of Mendelssohn. A more independent treatment of form and the influence of Russian folk music assert themselves in the middle and later works (op.47, 1856; op.90, 1871; op.106, 1880). The genre's norms are still essentially intact in Rubinstein's quartets, despite the pull of national musical influences, as his conception of them all in cycles of two or three implies. Nikolay Afanas'yev was as prolific as Rubinstein, with 12 quartets, including 'Volga' in A minor and a 'Hebrew Quartet'.

The two most important Czech composers of string quartets in this period were Václav Veit and Antonín Dvořák. Smetana's two quartets, though influenced by Veit and Dvořák, were late works, composed after 1870. Given the political circumstances of the time, development in the Czech lands of the Habsburg monarchy, as in the Balkan provinces, was strongly influenced by Vienna. Veit published four string quartets between 1836 and 1840. A distinctively Czech quartet tradition evolved in several stages, not emerging fully until Dvořák's substantial contribution: his 14 string quartets (1862–95) are central to his output. His first quartet (op.2, 1862) shows him coming to terms with cyclic structures, under Mendelssohn's influence. It was followed by three without opus numbers (B♭, 1869; D, 1869–70; E minor, 1870), which show the influence of Liszt and Wagner. They are exceeded in their experimental radicalism by scarcely anything else Dvořák ever wrote, and might be said to threaten to dissolve traditional form and 'classical' quartet writing from within. That Dvořák thought of destroying these three works is understandable, given his retreat halfway back towards tradition in op.9 (1873), although Wagnerian influence is still apparent. His op.12 (1873) was probably left unfinished because it was superseded by op.16 (1874), in which Dvořák returned wholeheartedly to classical formal principles and clear thematic structures, which he combined with melodic features of Czech folk music. His later quartets (op.80, 1876; op.34, 1877–8; op.51, 1878–9; op.61, 1881) conform to the same model and intensify the input of national stylistic elements, but preserve the differentiations in texture and technique proper to chamber music. The influences of Schubert and Brahms can hardly be dismissed. Op.96 (1893), composed in the USA, probably owes its popularity in the present-day concert repertory to Dvořák's intentional simplicity and reining in of musical demands, such that he seems to have looked to Haydn as his model. The last two quartets (opp.105 and 106, 1895), a pair, especially with respect to style, are characterized by the subtle treatment of the medium, late Romantic elements in the harmonic and thematic development and an introspective musical language.

5. 1870–1900. Some impetus for the quartets of the 1870s and 80s must have come from performing ensembles that now began to proliferate. Dvořák wrote his E♭ Quartet (1878–9) for the Quartetto Fiorentino, a German-Italian group, and his C major (1881) for Joseph Hellmesberger's ensemble, which had been active since 1849; while Brahms's quartets were badgered out of him by Joseph Joachim, who also led a quartet. Perhaps by now, too, the historical distance of the classical core quartet repertory was no longer a problem but a solution, for nostalgia and respect for the past were part of the tone of the time. Beethoven's late quartets at last began to be admired (not least by Wagner), regularly played and eventually taken as models. But still the four-movement pattern was the norm, and Brahms's first two quartets,

forming his op.51 (1873), look back most intently to Beethoven's op.59 as well as to Schubert, Mendelssohn and Haydn, whose op.20 quartets he owned in autograph manuscript.

One difficulty with the quartet for Brahms and other composers of this period was that four parts seemed too few. Brahms published two string sextets and a piano quintet before his first quartets, and later turned to the quintet with added viola or clarinet. But constraint could be helpful. It pushed him to exploit multiple-stopping in the inner parts, especially in op.51 no.1, and enhanced the sense of striving in both these minor-mode works. Brahms's retirement from quartet writing, after the formally more adventurous op.67 (1876), may have been due to the medium's inconvenience, but could also have been prompted by the emergence of a more natural quartet composer, Dvořák, whose quartets (discussed in §3 above) tend to look back and forth between the Viennese tradition and folk music (notably in the most popular of them, op.96 in F, composed in the USA and using pentatonic themes).

Other quartets with local colour include Grieg's (1877–8). The rival claims of central high culture and nationalism were also felt in Russia, not least by Tchaikovsky, who published three independent quartets in the 1870s. Borodin's two abundantly tuneful quartets of 1874–81 suggest an easy facility (like Dvořák, he was a string player) and avoidance of the aesthetic high ground, a relaxation essayed elsewhere, in two somewhat later botanical sets – Dvořák's *Cypresses* (1887) and Puccini's *Crisantemi* (1890)—and in Wolf's *Italian Serenade* (1887). Lighter pieces were also written by several composers in Russia for the Friday recitals organized in St Petersburg from 1891 onwards by Belyayev; among his beneficiaries was Sergey Taneyev, author of six quartets (1890–1905) that nobly and elegantly espouse an idealized classicism.

Other composers were at last starting to embrace late Beethoven – even Borodin, who included in his no.1 a theme from Beethoven's op.130. Wolf responded more deeply to late Beethoven in his huge D minor Quartet (1878–84), where the response is inseparable from an autobiographical urgency. In Smetana's two quartets the autobiography is explicit, especially in no.1 (1876), subtitled 'From my Life'. Raff – a more lightweight composer, and perhaps the last to publish a set of three quartets, his op.192 of 1874 – also wrote to a programme in the middle member of this set, 'Die schöne Müllerin', where the story is told in six movements, while his op.192 no.1 is in the form of a Bach suite. Generally, though, the prestige of its classics kept the quartet from venturing far into programme music or alternative forms.

In Paris, Beethoven's last quartets were being revived by the Maurin and Armingaud Quartets, both active from the mid-1850s; Lalo played second violin and viola with the Armingaud, and completed the revision of his single quartet in 1880. Members of Franck's circle began to cultivate the quartet, including de Castillon, Lekeu, Chausson and Franck himself, whose grandly voiced D minor Quartet (1889) made a great impression. Even Debussy was enthralled, and even he felt he had to keep to four-movement form (uniquely for him), though in his G minor Quartet of 1893 he undercut the monumentality of Franckian cyclic thematic recurrence by means of shorter ideas, more fluid relationships among them, flexibility of tempo and far more textural variety, which in turn had its effect on Ravel's Quartet (1903).

The development of quartet playing and quartet composition in France, Russia, Italy and Bohemia was paralleled in England, where Stanford wrote the first three of his eight quartets in the 1890s, and the USA, where Dvořák's presence may have helped alleviate the strong German influence felt by such composers as Chadwick (five quartets, 1878–98). Ives based his no.1 (1896) on American hymn tunes.

6. 1900–14. With Mahler and Strauss working in very distant fields, Reger became the central figure in the Austro-German quartet tradition, his influence unavoidable for Schoenberg and Bartók. His no.1, in G minor (1900), has highly chromatic outer movements, fast and driven, checked only by intensive counterpoint (the finale is a double fugue), though the middle movements are more in the nature of genre pieces, the scherzo having a combination of weight and wit equally typical of the composer. His no.3, in D minor (1903–4), has first and slow movements that each play for about 20 minutes. Schoenberg reacted to this expansion of scale, and perhaps also to the same quartet's cyclic form, in his own D minor Quartet (1905), an immense single movement in which scherzo and Adagio episodes emerge from within continuous development. Zemlinsky followed this procedure in his no.2 of 1914. Like Reger, Schoenberg pursued the quartet as a polyphonic instrument; unlike Reger, he introduced effects – harmonics, pizzicato, sul ponticello – that can be expressive or ironic. A very different D minor, more Dorian, contributes to the aloofness of Sibelius's only quartet, subtitled 'Voces intimae' (1909). Meanwhile, Bartók had gone forward from Reger to folk music in his no.1 (1908), which begins with a slow, chromatic, meandering fugue and ends with a dance.

The leading quartet of the moment in Budapest was headed by Jenő Hubay, who was no friend of Bartók's music, and so a new one was formed by Imre Waldbauer, then only 17, to give Bartók's no.1 and Kodály's their premières. They also introduced Bartók's next three quartets, and gave their last concert, in 1946, for the Hungarian première of his last, no.6. Older quartets of the period included the Bohemian (later Czech) Quartet, which played between 1892 and 1933, and in which Josef Suk was second violin, and the Viennese quartet led by Arnold Rosé, also founded in 1892. These two respectively gave the first performances of Dvořák's last two quartets; the Rosé also introduced quartets by Reger and Schoenberg (nos.1 and 2).

Schoenberg's no.2 (1907–8) was the site of his break with tonality, but hardly less radical was its introduction of a soprano to sing poems by Stefan George in the last two movements. As a union of four equal voices, the quartet is greatly compromised when it has to accompany, rather than play along with: an added viola or cello, or even a clarinet or piano, is far less disruptive. Accordingly, Schoenberg's invention of the 'soprano quintet' was little copied. Webern did not publish his quartet song of 1913; Berg kept the presence of a Baudelaire/George text in the finale of his *Lyric Suite* a secret and probably did not intend it to be sung. Other works with voice are sporadic, and range from Barber's *Dover Beach* (1931) to Ferneyhough's no.4 (1989–90).

Much more influential, of course, was the extension of harmonic resources in Schoenberg's no.2. In a sense, the

addition of the sung poems was a conventionalizing gesture, for it enabled Schoenberg to retain four-movement form – in which respect this work is much more orthodox than his no.1 had been. Without tonal harmony, and without words to supply a frame, traditional musical form disintegrated. The first quartets of Berg and Webern (1909–10) are sets of two and five shortish movements respectively. The end of the line was Webern's Six Bagatelles (1913), each occupying just a page in score and over in less than a minute. These works of Berg and Webern also go on from Schoenberg in their use of pizzicato, col legno, sul ponticello, sul tasto and harmonics. By the time of Webern's Bagatelles, 'normal' sounds are a rarity.

Stravinsky's Three Pieces (1914) are even more alien within the quartet context: a mechanism of ostinatos and drones; a clownery with brusque gestures and, at one point, the second violinist and violist holding their instruments like guitars; and finally a homophonic chant. Stravinsky went on to write more quartet music – the Concertino (1920), the introduction to the graveyard scene in *The Rake's Progress* (1951), a strand in *In memoriam Dylan Thomas* (1954) and the Double Canon in memory of Raoul Dufy (1959) – but not a quartet, still less a cycle of quartets: continuity with the tradition was broken.

It was also broken in Ives's case. About 1905, he began a quartet in several disparate movements, some including other instruments: double bass (which, surely unknown to Ives, the teenage Reger had brought into the finale of a quartet), flute and piano. 'In short', as he wrote, 'this quartet was not a quartet at all – perhaps maybe because of the fact that the Kneisel Quartet played so exquisitely "nice" that I lost some respect for those four instruments'. But he abandoned this idea, and in 1911–13 went another way to 'have some fun with making those men fiddlers get up and do something like men' in his no.2, where the instruments are characters in debate and argument (the second violin being the custodian of tradition) who finally, in wide, complex chords, 'walk up the mountain-side to view the firmament'.

7. 1915–40. In the work of other composers, the tradition was remade, at least partly because postwar conditions favoured smaller genres and more orderly surfaces. Bartók, whose five later quartets are the outstanding works of this period, moved from the exacerbated Romanticism of his first two quartets into a style where vividly expressive elements become building-blocks in structures of closely made mirror patterns and symmetries in nos.4 and 5 (1928, 1934), and finally reached a new Romantic style in no.6 (1939). His order was not the old one. His sonata forms are often concealed, and the larger form is established by overarching palindromes (nos.4 and 5) or variations (no.6), while continuity is created at a very local level by intensive imitative textures. These are rarely conversational. The quartet is less an ensemble of four individuals than a unit, and its resources are increased by string effects and textures Bartók heard from village fiddlers, encountered in Schoenberg and Berg or dreamed up himself.

Apart from the Hungarian Quartet, led by Waldbauer, ensembles of this period promoting new repertory included the Flonzaley of Switzerland (1902–28: Stravinsky's Three Pieces and Concertino), the Pro Arte of Belgium (1913–40 with original members: Roussel's Quartet, Honegger's nos.2 and 3, Martinů's Concerto), the Amar of Germany (in which Hindemith played the viola) and above all the Kolisch of Vienna (1922–39), who gave the first performances of Bartók's last two quartets, Schoenberg's last two (1927 and 1936) and his String Quartet Concerto (1933, after Handel), Berg's *Lyric Suite* (1925–6) and Webern's op.28 (1937–8). All these groups except the Amar moved to the USA, and the Kolisch owed their record of premières partly to the beneficence of Elizabeth Sprague Coolidge, who established a fund for chamber music at the Library of Congress.

Berg's *Lyric Suite* follows a private programme relating to the great love affair of his later years, and to that end uses quotation (notably from *Tristan und Isolde*), an estranged but nonetheless passionate Romantic voice and great delicacy of scoring. This use of the quartet as a confessional medium was matched from a very different stylistic perspective by Janáček in his two quartets of the same decade, subtitled 'The Kreutzer Sonata' (with reference to Tolstoy's novella advocating extra-marital love) and 'Intimate Letters'. Works such as Berg's and Janáček's were not in any practical sense confidential: they were technically beyond the scope of the amateur quartet, which was anyway by this point in retreat. Indeed, the great quartets since at least the time of Brahms and Dvořák had been written for professional ensembles and for concert performance. But still the quartet retained its aura of privacy, and indeed, for many composers, of primacy among genres.

Certainly that was so for Schoenberg, who returned to the quartet once he had proved his serial method could support big structures. Nos.3 and 4 are in the usual four movements, but differ in texture and harmonic reach, no.4 being altogether richer. At the opposite pole, Webern's op.28 quartet weaves a tight canonic skein of sounds through each of its three movements, with an extreme reduction in the intervals and rhythmic values that can appear. Its transparency fascinated later quartet composers as different as Cage and Kurtág.

More immediately influential were the quartets of Bartók and Berg, which seem to have been accepted almost at once into the repertory. Composers impressed by them included Bridge (nos.3 and 4, 1926 and 1937) and Crawford Seeger, whose quartet of 1931 is a remarkably vital exercise in algorithmic forms and new sonorities.

8. 1940–75. Bartók's and Berg's quartets, together sometimes with Schoenberg's and Webern's, helped stimulate the immense and various output of quartets that began in the 1940s, demanded by a greater number of performing ensembles at work internationally. Shostakovich wrote more quartets than any other front-rank composer during this period; Milhaud, Villa-Lobos, Hába, Holmboe, Maconchy and Simpson were other multiple quartettists of the time, and as these names suggest there was a sense, at least in Europe, of the quartet as a bastion of tradition at a time of unrest – unrest represented by the single quartets of, for example, Boulez (*Livre pour quatuor*, 1948–9) or Xenakis (*ST/4*, 1962), both full of fearsomely complex textures and untraditional sounds. So great were its technical problems that Boulez's *Livre* was only performed piecemeal, and for a long time the composer withdrew it from performance, feeling that the genre belonged to the past. In 1968 he began an

arrangement for string orchestra, *Livre pour cordes*, to rescue the music.

But unrest is intimated too by Shostakovich's 15 quartets, all but one of which were written for the Beethoven Quartet of the Soviet Union. Material may seem too banal for the purpose of a quartet, forms too short (the C major Quartet of 1935, no.1, is all over within 15 minutes), textures too bare (the second movement of this piece opens with a ten-bar viola solo) and contrasts too extreme between the trite and the soul-searching. Shostakovich evidently adhered to the view of the medium as intimate: his no.8 (1960) is explicitly autobiographical, being filled with self-quotations and marked by his musical cipher of his name. He may even have felt the quartet as a refuge from the kind of scrutiny any larger work motivated, especially during Stalin's later years, which is when he began writing quartets regularly. But his expressive manner is always ironic.

In the USA – perhaps because the quartet there was an esoteric medium, removed from the public world of symphony concerts, but also because American musicians did not share European reservations about tradition – notable quartet cycles were begun by some of the most radical composers, including Carter and Babbitt. Indeed, Carter effectively became a radical in his no.1 (1950–51), where he treated each member of the ensemble as a distinct musical character defined not only by intervallic preferences but by speed of utterance, with a system of metric modulation devised to make possible diverse tempos at the same time. Babbitt's no.1 is unpublished; his no.2 (1954) is a lucid and playful introduction to hearing serial patterning.

Other American composers who wrote notable quartets during this period include Cage (Quartet in Four Parts, 1949–50, which takes further Webern's limitation of notes and durations), Perle, Feldman, Wolpe and Ben Weber, all of whose works were played and recorded by a number of quartets specializing in contemporary works (the Juilliard, the Composers and the New Music). The arrival of similar specialist quartets in western Europe, such as the LaSalle in Germany or the Parrenin in Paris, prompted a similar florescence there from the late 1960s onwards, but often from a sceptical position. Ligeti's no.2 (1968; his no.1 had been written in Hungary under Bartók's influence 14 years earlier) expresses its scepticism in the unstable sounds of harmonics, in playfulness and in ostinato machinery. But Kagel's Quartet (1965–7) goes to the ultimate point in deconstructing the genre. Near the start, for instance, the cellist is placed as normal while the violist walks across the hall playing and the two violinists are heard from offstage. What the musicians play is similarly heterodox. Not only are strange techniques employed – bowing with notched pieces of wood, drumming the strings with the fingers, attempting to play with a thick leather glove on the left hand—but sometimes the instruments are prepared, in the sense of Cage's prepared piano, with objects placed between strings.

9. 1975–2000. The widespread outbreak of quartet composing since 1975 has, like other postmodernist phenomena, multiple causes. Composers arrived for whom the partisan conflicts of the 1950s, between an avant garde and a body of traditionalists, were history; Abrahamsen and Rihm might be cited here. At the same time, the joining of eastern central Europe into the Western musical commonwealth brought international attention to composers who had been obliged and able to use conventional means in unconventional ways – composers such as Kurtág, Schnittke and Gubaydulina. Performers, too, played a crucial role. Many new quartets of the period, while concentrating on the literature from Haydn to Bartók, also took contemporary pieces into their repertories: Rihm's no.4, for instance, was played by the Alban Berg and Emerson Quartets. Meanwhile, two other quartets – the Kronos of San Francisco, founded in 1973, and the Arditti of London, who began playing the next year – devoted themselves indefatigably to new works, which they toured internationally and recorded.

These two ensembles had dissimilar interests. The Kronos found their centres in American minimalism (Reich, Young, Riley, Glass, Adams) and in composers close to traditional musical cultures, whether African (Volans) or European (Górecki), Jewish (Golijov) or Chinese (Tan). They were also involved in the first performances of several late Feldman pieces, including his String Quartet II (1983), which plays for five hours without interruption. For the Arditti, the emphasis was on high modernism, diversely represented by, for example, Carter, Birtwistle, Ferneyhough, Xenakis, Dusapin, Lachenmann and Cage. Such was their technical command that Boulez released his *Livre* to them and both Nancarrow and Scelsi wrote works for them some while after having abandoned the genre. The groups were different, too, in performance style. The Kronos customarily played with amplification: they had come into existence to play Crumb's *Black Angels* for amplified quartet (1971). They also featured dramatic lighting and special costume, whereas the Arditti tended to look like any other quartet – except when playing Stockhausen's *Helikopter* (1993), in which the players are remotely linked to each other and to their audience while performing from inside separate helicopters.

In a less physical sense, as well, the quartet in the late 20th century remained an elevated medium. The quartets of such dissimilar figures as Glass and Ferneyhough, or Kurtág and Reich, or Nono and Dutilleux, are among those composers' finest works, and may be judged, too, worthy of the company they keep as quartets.

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CLIFF EISEN (1–3), ANTONIO BALDASSARRE (4), PAUL GRIFFITHS (5–9)

String quintet. A composition for five solo string instruments; the term is usually applied to works written since the mid-18th century rather than to earlier consort music in five parts. The origin of the genre is frequently traced to the Italian sinfonia and concerto or to the generically fictive German divertimento, but it is closer in spirit to the south German and Austrian symphony, including works in five parts whose style is often indistinguishable from one-to-a-part solo ensemble music. Characterized chiefly by refinements in writing for a strings-only texture, the history of the genre is closely bound up with that of the string quartet. At the same time, its greater mass often resulted in works more closely approximating an orchestral style; only Mozart appears successfully and consistently to have composed quintets exclusively in the 'sonata' style.

The quintet was first cultivated in Austria during the 1750s and early 1760s, chiefly at monastic institutions. The majority of these works, by J.N. Tischer, J.M. Malzat and F.J. Aumann, are usually titled 'divertimento', which at the time designated soloistic instrumental music in general and was compatible with a variety of scorings, styles and character. Almost invariably for two violins, two violas and cello or violone, the early Austrian quintet relied heavily on thematic repetition between first violin and first viola, with the other voices mostly relegated to accompaniment; frequently the two lead voices move in parallel 3rds or 6ths. Michael Haydn's more sophisticated and stylistically advanced *Notturni* of 1773 (P108 and P109), as well as Mozart's K174 (also 1773 and frequently said to have been modelled on Haydn's quintets), belong to this tradition, as do early quintets by Gassmann and Vanhal. The 'modern' title Quintetto and a scoring of two violins, two violas and cello did not become common until the 1780s, chiefly in Vienna; even then, 'older' titles and alternative scorings continued to be cultivated, by Michael Haydn (Divertimento for two violins, two violas and double bass, P110, 1784), Dittersdorf (K185–90, 1789, for two violins, viola and two cellos) and Anton Wranitzky (op.8, *c*1801–2, for violin, two violas and two cellos).

Elsewhere the quintet was promoted less intensely. The earliest French examples, by Cambini, who composed more than 100 quintets, date from about 1770; the first Italian quintets may be Sammartini's (for three violins, viola and basso, 1773; six quintets by Francesco Zannetti, published in London in 1763, include a part for basso continuo). Boccherini and Gaetano Brunetti, both Italian-born, were attached to the Spanish court; like Cambini, they began writing quintets just after 1770 (Boccherini: op.10, composed 1771, published in Paris, 1774; Brunetti: op.1, published in Paris, 1771). Boccherini's numerous elegant, texturally imaginative and formally inventive quintets for two cellos in particular are little beholden to national traditions of quintet composition; widely disseminated throughout Europe in both manuscript copies and printed editions, they were highly influential. Some later quintets, composed for the cello-loving Friedrich Wilhelm of Prussia, are sometimes said to have stimulated Mozart to compose quintets, but that is unlikely. In America, an early and isolated set of six quintets was composed in 1789 by the Moravian J.F. Peter.

Mozart neither 'invented' nor 'perfected' the quintet, which was a popular and widely cultivated genre in Vienna of the 1780s; locally available works, all of them preceding Mozart's, included quintets by Albrechtsberger, Pleyel, Hoffmeister, Boccherini, Sterkel, Piticchio and Anton Zimmermann. But his were the earliest consistently composed on a four-movement plan, similar to the string quartet (most earlier Viennese quintets are in three movements) and the first to exploit fully the rich textural possibilities of the medium, including antiphonal effects between upper and lower groupings of instruments (K516, K593) and real five-part polyphony (K593 and 614). Quintets by Pleyel and Hoffmeister, while skilfully crafted and attractive, generally lack textural variety.

During the 1790s and the early decades of the 19th century the string quintet was second in popularity only to the string quartet, supplanting the earlier string trio. Viennese quintet composers of this time included Beethoven, Eybler, E.A. Förster, Gyrowetz, Hänsel, Krommer, Pichl and the brothers Wranitzky; arrangements for quintet of popular opera tunes, symphonies and other works were also common. A concerto-like style of quintet, usually for solo violin but sometimes for solo cello, with quartet accompaniment, similar in character to the

quatuor brilliant, flourished after about 1805; Antoine Reicha's Variations on a Russian theme for cello and string quartet and Ignaz Schuppanzigh's *Solo brillant et facile avec Quatuor* are prominent examples, as is Henry Vieuxtemps' later *Souvenir d'Amerique, Yankee doodle: Variations burlesques avec Quatuor* op.17. Other scorings are also frequently found. Schubert's only work in the genre, D956 (1828), belongs to a longstanding tradition of two-cello quintets which in the early years of the 19th century was extensively represented by George Onslow; later examples include Ferdinand Ries's *Souvenir d'Italie* op.183 (1836), Cherubini's E minor quintet (1837), an early quintet by Borodin (1853–4), Ethel Smyth's op.1 (1884), Glazunov's op.39 (1891–2) and Henry Cowell's *Ensemble* (1924).

An ensemble of two violins, two violas and cello nevertheless remained the standard; in Vienna it is best represented during the first half of the 19th century in works by E.A. Förster, Joseph Mayseder, Sigismund Neukomm and Andreas and Bernard Romberg. After about 1820, however, the genre was also widely cultivated outside Vienna, by Onslow, Mendelssohn (opp.18 and 87), Ferdinand Ries, Louis Spohr and Friedrich Fesca; the quintets of both Spohr and Fesca are noteworthy for their concertante first violin parts. Brahms's two magnificent quintets, opp.88 and 111 (1882 and 1890), no longer belong to a specifically Viennese tradition but to a pan-European style also cultivated by Bruckner (1879), Carl Nielsen, Dvořák (op.77, 1875, for two violins, viola, cello and double bass) and Anton Rubinstein.

Since Brahms, the quintet has been little cultivated. Among the few 20th-century examples, quintets by S.I. Taneyev (opp.14 and 16, 1901 and 1904), Bax (1908), Cowell (*Ensemble*, includes three thundersticks in addition to two violins, viola and two cellos), Martinů (1927), Milhaud (three quintets, 1952–6, each differently scored) and Roger Sessions (1958) are particularly significant.

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CLIFF EISEN

String trio. A composition for three string instruments. The term is generally used to refer to works from the Classical period to the present, scored either for two violins and cello or for violin, viola and cello; many Renaissance consort pieces and Baroque sonatas, however, were also written for three string instruments, either viols or violins, with or without continuo (*see* SONATA, §I).

The trio for two violins and cello was an outgrowth of the Baroque trio sonata, and many such works in the mid-18th century bore the title 'sonata', including trios by J.G. Schwanenberger, J.F. Reichardt and C.A. Campioni (*Six Sonatas or Trio's*, *c*1764). There was a tendency at this time, as in much pre-Classical music, towards a texture in which the two violins were treated on more or less equal terms while the bass was used to provide harmonic support and a pulsating rhythm. In some cases (Campioni's sonatas and Pugnani's op.1, 1754) the bass part was still figured for keyboard continuo. In Schwanenberger's sonatas and in trios by Fils, Haydn, J.C. and C.P.E. Bach, Boccherini and Dittersdorf, it is impossible to be certain whether or not a continuo instrument was still envisaged by the composer, although in the later examples by Boccherini this is most unlikely.

Johann Stamitz's *Six sonates à trois ou avec tout l'orchestre* op.1 (Paris, *c*1755) and similarly described works by Cannabich op.3 (1766), Mysliveček (London, 1768) and, with optional horn parts, Gossec op.9 (1766) are characteristic of a genre precariously balanced between orchestral and true chamber music, in which orchestral performance was either permissible or actually called for. (A similar flexibility in the medium of performance is found in the early history of the string quartet.)

During the 1770s and 1780s both the use of continuo and the possibility of orchestral performance were gradually dropped. Although the trio for two violins and cello was not wholly abandoned even during the 19th century, that for violin, viola and cello began to take precedence. Haydn seems to have been the first to use this combination, soon followed by Simon Le Duc (op.1, 1768), Boccherini (op.14, 1772) and Giardini (opp.17 and 20). The 1770s also saw the development, stemming largely from Paris, of the *trio concertant* (*see* QUATUOR CONCERTANT), a genre which persisted to the close of the century, in which the three instruments were treated with equality in an obbligato fashion in a comparatively rich and elaborate texture. Cambini's opp.1 and 2 are typical, although the former retains the somewhat old-fashioned instrumentation of two violins and cello.

The earlier Classical trio often adopted a three-movement plan. Haydn's preference is for an initial Adagio or Allegro and an extended minuet placed second or third. Four-movement schemes, however, are not unusual in Boccherini's later trios, and five or six movements are commonly found in divertimentos. The highpoint of the string trio repertory is Mozart's Divertimento for violin, viola and cello K563, a *trio concertant* in six movements. Beethoven's early string trios exemplify both types: op.3 is closely modelled on Mozart's Divertimento, while the three trios of op.9 belong to the four-movement category. Mozart's fine introductions to his arrangements of fugues by J.S. and W.F. Bach and the two trios by Schubert complete the most valuable part of the Viennese repertory.

The term 'Grand Trio' was used at the beginning of the 19th century to distinguish full-scale and technically advanced compositions from those of slighter proportions

often intended for amateurs or students. The *trio brillant* (e.g. Rodolphe Kreutzer's op.16, *c*1800) represents another category in which one instrument is treated in a soloistic fashion with brilliant passage-work, double stops and sometimes cadenzas, while the others provide little more than an accompaniment. Such trios often consisted of or incorporated variations on fashionable operatic airs. The violin was not invariably the concertante instrument: B.H. Romberg's op.38 is for concertante cello with a viola and a second cello.

The slender nature of the medium seems to have been unattractive to late 19th-century composers. There are trios by Reger and Brahms's friend Heinrich von Herzogenberg; but the most rewarding is Dvořák's Terzetto for two violins and viola, a rather unusual combination which, however, had been used previously in the *Six trios* (1764) of J.C. Bach and later by Cambini, and was revived subsequently by Kodály, Martinů and Henk Badings.

During the 20th century a leaning towards clear-textured media led to a marked revival of the string trio. Important contributions include two trios in neo-classical style by Hindemith (1924, 1935); two that employ 12-note serial techniques – Webern's two-movement Trio op.20 (1926–7) and Schoenberg's single-movement Trio op.45 (1946), a major landmark in the repertory (apparently prompted by his near-fatal heart attack in August of the same year); and some finely sculpted works by Dohnányi (Serenade, 1904), Willy Burkhard (1929), Jean Françaix (1933), Frank Martin (1936), Albert Roussel (1937), Ernst Krenek (his elegantly titled *Parvula corona musicalis ad honorem J.S. Bach*, 1950) and Wolfgang Fortner (1952). More recent examples include a Trio for two violins and cello (1984) by Wilhelm Killmayer, Alfred Schnittke's String Trio (1985), a two-movement work, classically designed but with exacting modernist textures, which was written to mark the centenary of Alban Berg's birth, and works, similarly for the standard combination, by Aribert Reimann (1987) and Annette Schlünz (1989).

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E. Platen: 'Beethoven's Streichtrio D–Dur, opus 9 nr.2: zum Problem der thematischen Einheit mehrsätziger Formen', *Colloquium amicorum: Joseph Schmidt-Görg zum 70. Geburtstag* (Bonn, 1967), 260–82

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MICHAEL TILMOUTH/BASIL SMALLMAN

Strisciando (It.). *See* GLISSANDO.

Stritch, Elaine (*b* Detroit, 2 Feb 1925). American actress and singer. She studied drama at New York's New School. Her first musical role on Broadway was in the revue *Angel in the Wings* (1947), in which she sang the hit *Civilization (Bongo, Bongo, Bongo)*. After winning critical successes in revivals of *Pal Joey* (1952) and *On Your Toes* (1954), she created her first musical leading role in Leroy Anderson's underrated *Goldilocks* (1958). She starred as cruise hostess Mimi Paragon in both the New York and London productions of Coward's *Sail Away* (1961), but her most memorable performance occurred as Joanne, the weary, boozy society matron of Sondheim's *Company* (1970). Stritch's punchy, baritonal delivery of *The Ladies who Lunch*, Joanne's acerbic tribute to her fellow 'dinosaurs', was the hit of the show.

From 1972 to 1982 Stritch lived in London, where she concentrated on straight drama and film roles and co-starred with Donald Sinden in the television series *Two's Company*. In 1983 she wrote *Am I Blue?: Living with Diabetes and, Dammit, Having Fun!* (London, 1983). She returned to musical theatre in the 1985 New York concert performance of Sondheim's *Follies* and portrayed Parthy Ann in the 1994 Tony Award-winning revival of Kern's *Show Boat*. Her characterful contralto encompasses stentorian, booming growls as well as twangy, teasing purrs; although her voice often has the hard, open sound of the Broadway belter, she is always on pitch and has a masterful sense of rhythm.

HOWARD GOLDSTEIN

Strmčnik, Maks (*b* Črna na Koroškem, 23 Oct 1948). Slovene composer. He graduated from the composition class of Škerjanc and Krek at the Academy of Music in Ljubljana in 1974. In 1983 he became general secretary of the Society of Slovenian Composers and in 1996 was appointed professor of composition and improvisation at the Ljubljana Academy. He is also an active organist and appears regularly as a harpsichordist with the Ljubljana Baroque Trio. In 1989 his Concerto for Organ, Musical Saw and Orchestra won the Prešeren Foundation award, one of the most important cultural awards in Slovenia.

Most of Strmčnik's works are original explorations of sound. He avoids prevailing trends or set patterns though also rejects the desire to be modern at any price. Rather, his musical language is a combination of various modernist styles, past musical forms (e.g. medieval models in the Concerto for Organ, Musical Saw and Orchestra or the adaptation of a chorale in the String Quartet) and improvisation, as in *De monotematični gradaciji* ('Two Monothematic Gradations', 1979–81). A prominent place in his output is reserved for sacred music.

WORKS
(*selective list*)

Godalni kvartet, str qt, 1973; Simfonične metamorfoze, 1974; Sonata, vc, pf, 1977; 2 monotematični gradaciji [2 Monothematic Gradations], vn, pf, 1979–81; Lux in tenebris lucet, rec/fl, vn, vc, musical saw/bells, pf, 1982; Graduale, cl, vn, pf, 1987; Conc., org, musical saw, orch, 1987; Hymnos akathistos, Mez, Bar, chorus, org, 1988; Maša v čast svetemu Ambrožu [Mass in Honour of St Ambrose], unacc. chorus, 1990; Pasijon po Mateju, solo vv, male

chorus, tam-tam, org, 1992; Maša v čast svetemu Krištofu, unacc. chorus, 1993; Et resurexit tertia die, S, tpt, org, 1994

Principal publishers: Družina, Društva slovenskih skladateljev (Ljubljana)

MATJAŽ BARBO

Strmić [Stermich di Valcrociata], **Nikola** (*b* Zara [now Zadar, Croatia], 17 Feb 1839; *d* Zara, 16 May 1896). Croatian violinist and composer. His father Antonio (*d* Zara, 1866) was an amateur composer, and his brother Šime (1825–93) was a baritone and a board member of the Zadar Società Filarmonica. Strmić studied the violin at the Milan Conservatory with B. Ferrara, simultaneously taking private lessons in composition with P. Bona. Fragments of his first opera, *Desiderio, duca d'Istria*, were performed in Milan in 1856, and the entire work in Zara in 1861. Upon his return to Zara in 1860, he became director of the Casino (a cultural society) and subsequently was put in charge of musical performances at the Zara theatre and became director of the Società Filarmonica. He also performed as a solo violinist and with various ensembles. His second opera, *La madre Slava*, first staged in Trieste (1865) and Zagreb (1866), has a romantic plot describing the love story of a betrothed couple from two quarrelling Montenegrin tribes. Though Strmić, by incorporating folk melodies, attempted to place the work in a local setting, the work is predominantly Italian in style. In his solo and chamber pieces, which are often written in a virtuoso manner, the emphasis is on extended melodic phrases, which frequently develops into ornamental chromaticism.

WORKS
(*selective list*)

Ops: Desiderio, duca d'Istria (G.B. Canovai), 1856; Rachis, 1858, lost; La madre Slava (L. Fichert), 1864; Sordello, *c*1870, lost; Jaquinta (G. Nicolich), *c*1875, lost

Choral: Sacro à pel Dalmata, cant., 1875; Guarda la notte, barcarola, B,T, chorus; songs.

Orch: Nei giorni campestri (Sinfonia fantastica), E, 1860

Chbr: Sonata, F, op.24, vn, pf, 1869; str qt, d; str qnt, C

pf: Sinfonia fantastica, G, 1863; Sinfonia, F, 1864; 4 novellette: Racconto meraviglioso, E♭, op.55, Confidenze intime, B♭, op.56, Trastullo pianistico, d, op.57, All'ombra d'una grotta, E♭, op.58 (*c*1886); Polka slava

Other: songs, lv, pf

MSS in *HR-Zh*, *Zu*, *I-TSmt*

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V. Katalinić: 'Nikola Strmić (1839–1896) i njegova violinska sonata', *Arti musices*, xii/1–2 (1981), 83–110

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Z. Blažeković: 'Prilog biografiji Nikole Strmića (1839–1896)', *Rad Jugoslavenske akademije znanosti i umjetnosti*, no.409 (1988), 284–313

J. Bezić: 'Glazba u zadarskom kazalištu u vrijeme Bochovog apsolutizma', *Bašćinski glasi*, iii (1994), 63–93

ZDRAVKO BLAŽEKOVIĆ

Strobel, Heinrich (*b* Regensburg, 31 May 1898; *d* Baden-Baden, 18 Aug 1970). German music critic and administrator. He was a répétiteur for a year (1918) at the Regensburg Stadttheater before studying musicology under Sandberger and Kroyer and theory under H.K. Schmidt at Munich University, where he took the doctorate in 1922 with a dissertation on Johann Wilhelm Hässler's life and works. He was music critic successively of the *Thüringer Allgemeine Zeitung* in Erfurt (from 1921), of the *Berliner Börsenkurier* (1927–33) and of the *Berliner Tageblatt* (1934–8). In 1933–4 he was editor of *Melos* and then its successor, the *Neues Musikblatt* (1934–9). He moved to France in 1939, and resumed the editorship of *Melos* when it was revived in 1946. In the same year he was appointed director of the music division of SWF, Baden-Baden, and in 1956 he became chairman of the ISCM. He worked constantly and energetically to promote contemporary music and young artists; he was an early supporter of Hindemith and helped many young musicians by initiating annual festivals such as Donaueschingen, concert series and regular broadcasts of contemporary music. In the 1950s he wrote a number of opera librettos for Rolf Liebermann. He received many honours, including the Schoenberg medal (1952) and the honorary doctorate at Basle University (1961).

WRITINGS

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'Die Opern von E.R. Méhul', *ZMw*, vi (1923–4), 362–402

Paul Hindemith (Mainz, 1928, enlarged 3/1948)

Claude Debussy (Zürich, 1940/*R*; Fr. trans., 1952; Span. trans., 1990)

ed. and trans.: I. Stravinsky: *Musikalische Poetik* (Mainz, 1949, 3/1966)

'La musique nouvelle en Allemagne', *ReM*, no.212 (1952), 23–6

'Neue Musik und Humanitas', *SMz*, xciii (1953), 485–91

Introduction to *Paul Hindemith: Zeugnis in Bildern* (Mainz, 1955, 2/1961)

Stravinsky, Classic Humanist (New York, 1955/*R*)

Igor Strawinsky (Zürich and Freiburg, 1956)

'Bedeutung und Aufgabe des IGNM', *Melos*, xxv (1958), 147–63

'Deutsche Musik zwischen den Weltkriegen', *Melos*, xxx (1963), 273–9

'Deutschland seit 1945', *Melos*, xxx (1963), 404–12

'Vier Jahrzehnte deutsches Musiktheater', *Melos*, xxx (1963), 326–30

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G.W. Baruch and others: 'In memoriam Heinrich Strobel', *Melos*, xxxvii (1970), 381–3

ALFRED GRANT GOODMAN

Strobel, Otto (*b* Munich, 20 Aug 1895; *d* Bayreuth, 23 Feb 1953). German musicologist. He studied musicology at Munich University, where he received a doctorate in 1924 for his dissertation on Wagner's view of his works. During the emergence of national socialist Germany and the enthusiasm for Wagner that went with it, Strobel turned his attention to sifting and evaluating the vast number of autograph manuscripts owned by the Wagner family. From 1932 he was archivist of the Wahnfried Archives, Bayreuth, and from 1938 director of the short-lived Richard Wagner Forschungsstätte. He wrote extensively on Wagner's sketches and working methods, mostly in short articles for the *Bayreuther Festspielführer* and local German periodicals, and edited the first publication of some important documents, including the manuscript texts of the *Ring* and the correspondence between Wagner and Ludwig II. Although his exclusive and largely uncritical devotion to Wagner limited the intellectual perspective of his writings, his work is regarded as an important foundation-stone in Wagner scholarship.

WRITINGS

Richard Wagner über sein Schaffen: ein Beitrag zur 'Künstlerästhetik' (diss., U. of Munich, 1924; Munich, 1924)

'Richard Wagner als Arbeitsgenie', *AMz*, lvi (1929), 523, 543, 563

ed.: *Richard Wagner: Skizzen und Entwürfe zur Ring-Dichtung, mit der Dichtung 'Der junge Siegried'* (Munich, 1930)
'Aus Wagners Musikerwerkstatt: Betrachtungen über die Kompositionsskizzen zum "Ring des Nibelungen"', *AMz*, lviii (1931), 463, 479, 495
Führer durch die einmalige Ausstellung einer umfassenden Auswahl von Schätzen aus dem Archiv des Hauses Wahnfried: Genie am Werk: Richard Wagners Schaffen und Wirken im Spiegel eigenhandschriftlicher Urkunden (Bayreuth, 1933, 2/1934)
ed.: *König Ludwig II. und Richard Wagner: Briefwechsel*, i–v (Karlsruhe, 1936–9)
Richard Wagner: Leben und Schaffen: eine Zeittafel (Bayreuth, 1952)

JOHN DEATHRIDGE

Strobel, Valentin [Valten, Walten] (i) (*b* Thuringia, *c*1575–80; *d* Weimar, bur. 16 Oct 1640). German lutenist and composer, father of VALENTIN STROBEL (ii). He was employed in the Hofkapelle of the Ernestine court by 1602, the year in which the court moved from Altenburg to Weimar. From at least 1611 he served in the Hofkapelle at Halle and was on friendly terms with Scheidt, who was there from 1609. He left before the Thirty Years War spread to the Halle area in 1625 and moved back to Weimar, where he is still recorded as a member of the Kapelle in 1638 and 1640. As a composer he is known by seven pieces in *Testudo gallo-germanica* (RISM 1615[24]) and a praeludium (in H.D. Bruger, ed.: *Schule des Lautenspiels*, ii, Wolfenbüttel, 1925). Among his works are arrangements of pieces by John Dowland. His pieces are of some artistic worth, with independent part-writing, imitative passages and sequences.

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A. Aber: *Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern* (Bückeburg and Leipzig, 1921), 126, 131, 162
W. Serauky: *Musikgeschichte der Stadt Halle*, ii/1 (Halle and Berlin, 1939/*R*), 25–6, 196

HANS RADKE

Strobel, Valentin (ii) (*b* Halle, bap. 18 Oct 1611; *d* Strasbourg, after 1669). German composer and lutenist, son of VALENTIN STROBEL (i). From 1629 he worked as a lutenist and theorbo player in the Hofkapelle at Darmstadt. After a temporary stay at the Stuttgart court, where he obtained 30 florins as severance pay on 1 June 1634, he entered the service of Margrave Friedrich V of Baden-Durlach. The margrave was forced to leave his territories after the battle at Nördlingen on 6 September 1634, and he moved with his court to near Strasbourg. Together with other musicians, Strobel was dismissed after 1638, but he remained in Strasbourg. He married there on 28 July 1640, and on 15 August of the same year he acquired rights of citizenship. From this time until the early 1670s he seems to have taught the lute to students at the University of Strasbourg (see Meyer and Rollin).

Together with Johann Gumprecht, who lived in the city from 1643, Strobel established Strasbourg as an important centre of lute-playing by the mid-17th century. Chappuzeau reported that 'Messieurs Gumprecht & Strobel touchent le lut avec une délicatesse merveilleuse. L'un & l'autre est parfaitement honeste homme, & en grande estime dans Strasbourg'. Strobel was also an admirable composer of lute music. He adopted the new French arpeggiated manner of playing – the *style brisé* – but combined it in many pieces with a cantabile style. The bass is often melodically independent. A Gigue in D minor became extremely popular among late 17th-century lutenists and is found in over 20 manuscript versions, some arranged for other instruments; in three sources it is attributed to Denis Gaultier or Dufault, but five name Strobel explicitly. It is especially well represented in Swedish sources (see Rudén). While most surviving pieces for the 11- or 12-course lute use the D minor tuning which became the norm during Strobel's later career, a number require the 'accords nouveaux' or transitional tunings typical in mid-century manuscripts. Several lute pieces exist in arrangements for the *angélique* in a manuscript copied about 1681 in Strasbourg. In 1658 J.E. Rieck, organist at St Thomas, published arrangements for strings of a suite by Strobel and other lute music by Gumprecht and Jean Mercure. Strobel's consort music involving several plucked instruments, advertised between 1648 and 1668, has not survived. His *Melodien* are dance-songs, which include ritornellos for two violins.

Strobel had a son, Johann Valentin (*b* Strasbourg, bap. 16 Nov 1643; *d* Darmstadt, bur. 30 Aug 1688), who matriculated at the University of Strasbourg on 12 April 1664 and was employed on 12 June 1668 at the Darmstadt court as a valet and lutenist.

WORKS

VOCAL

Melodien, Erster Theil: uber teutsche wältliche Lieder, 1v, 2 vn, b inst (Strasbourg, 1652)
Lieb kämpfendes Hirten Gespräch des Koridons und der Fillis (n.p., n.d., *c*1652)
Melodien, Ander Theil, 1v, 2 vn, b inst (Strasbourg, 1654)

INSTRUMENTAL

Concerts, 3–4 lutes, mandora, s and b insts (Strasbourg, 1648), lost
Concerts, 3–4 lutes, mandora, s and b insts (Strasbourg, 1651), lost
Symphonies, 3–4 lutes, mandora, s and b insts (Strasbourg, 1654), lost
Concerts, 2 angéliques, theorbo, s and b insts (Strasbourg, 1668), lost
4 dances, 2 vns, bc, arr. J.E. Rieck, in 1658[4]
Gigue, d, lute: *CZ-Pn*, *D-Bsb*, *F-B*, *PL-Pu*, *S-K*, *L*; attrib. D. Gaultier, *A-Wn*, *PL-Wu*; attrib. Dufault, *D-Bsb*; anon., *CZ-Pnm*, *D-Bsb*, *LEm*, *Ngm*, *F-Pn*, *S-L*; arr. kbd, Ottobeuren Abbey, *PL-Kj*, *S-K*, *L*, *Sk*, *SK*, *Uu*; arr. vn, *A-Kla*
Chanson, lute, *D-LEm*; Prelude, lute, *A-ETgoëss*; other pieces, lute, *D-Bsb*, *DS*, *ROu*, *SWl* (arr. angélique), *F-Pc* (arr. angélique), *Pn*

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F. Noack: 'Die Tabulaturen der Hessischen Landesbibliothek zu Darmstadt', *Musikwissenschaftlicher Kongress: Basle 1924*, 276–85
R. Kopff: 'Les compositeurs de musique instrumentale en Alsace au XVII[e] siècle', *La musique en Alsace hier et aujourd'hui*, x (Strasbourg, 1970), 83–94
J.O. Rudén: *Music in Tablature Notation in Sweden* (Stockholm, 1981)
C. Meyer and M. Rollin: 'Recherches biographiques': preface to *Oeuvres de Gumprecht* (Paris, 1993), pp.xiii–xvii

HANS RADKE/TIM CRAWFORD

Strobl, Rudolf (*b* Opawa [now Opava], Silesia, 15 April 1831; *d* Warsaw, 14 May 1915). Polish pianist and teacher, probably of German descent. He studied with Joseph Fischhof and Friedrich Volkmann at the Vienna Conservatory, then taught music in Zhitomir. In 1855 he moved to Warsaw, where he quickly won a high reputation as a teacher. From 1866 to 1896 he taught the piano at the Warsaw Institute of Music, of which he was administrative chairman from 1888. Strobl taught a

whole generation of distinguished pianists, including Paderewski, Śliwiński, Lewita, Aleksandr Różycki and Melcer. He prepared teaching editions of music (*Collection Strobl*) and a new edition of the collected works of Chopin, *Fryderyk Chopin: Dziela fortepianowe* (Warsaw, 1902–3), based on Kleczyński's revisions.

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Tygodnik ilustrowany, Jg.56 (1915), 332

ZOFIA CHECHLIŃSKA

Stroe, Aurel (*b* Bucharest, 5 May 1932). Romanian composer and teacher. At the Bucharest Conservatory (1951–6) he studied harmony with Negrea, composition with Andricu and orchestration with Rogalski; in addition he received instruction from Kagel, Ligeti and Stockhausen at the 1966–9 Darmstadt summer courses. In 1962 he returned to the Bucharest Conservatory as reader in composition. He was visiting professor at the University of Illinois (1985–6) and professor of composition at the Mannheim Hochschule für Musik (1986–93), before returning to teach at the Bucharest Conservatory.

One of Stroe's aims is the creation of a complex work of art uniting the various forms of visual art and music, dependent on the contribution of technology; the first materialization of this concept was the cycle of eight orchestral pieces *Démarche musicale* (1962–71). Using all manner of contemporary techniques, Stroe carefully controls a range from powerful explosions of sound to the most delicate nuances; he has employed the mathematics of logic, morphogenesis and probability (with the aid of computers) and places the greatest importance on timbre. His highly original style explores unusual sonorities, mixing basic instruments (metal and wooden plates, gong and cattle bells to evoke the ancient world) with electronic sources, such as magnetic tape and organ. He draws on microtonal harmonies and explores vocal techniques ranging from Sprechstimme and spoken recitative to shouting; vocal soloists are required to play instruments and instrumentalists to act on stage. Works have been commissioned by the Kassel Opera, the Royan and Jean Villar festivals and the French Ministry of Culture. He has also been honoured by the Romanian Composers' Union.

WORKS
(*selective list*)

STAGE

Oedipe la Colonos (op), 1963
De Ptolemaco (mini-opera), 1970, tape
Nu va primi premiul Nobel [Ça n'aura pas le Prix Nobel] (op, 3 pts, P. Sterian), 1969–71, Kassel, Staats, 12 Nov 1971 (Mainz, 1969)
La paix (anti-opera, 3, Stroe, after Aristophanes), 1973
Les Choéphores [Orestia II] (music-theatre piece, 3, Stroe, after Aeschylus), 1977, Bucharest, radio broadcast, 13 Nov 1978
Agamemnon [Orestia I] (music-theatre piece, 3, Stroe, after Aeschylus), 1981, Bucharest, radio broadcast, 1 March 1983
Eumenides [Orestia III] (op, 3, Stroe, after Sophocles), 1985, Timişoara, radio broadcast, 1986
Das Weltkonzil (comédie mystère, V.S. Soloviev), 1988
L'Enfant et le Diable (op, M. Zwetajewa), 1989

OTHER

Orch: Démarche musicale: Arcades 1962; Armonica, 1963; Muzică de concert, pf, 4 perc, 12 brass, 1964; Laudes I, str, 1966; Canto I, 1967; Laudes II, 1968; Canto II, 1971; Cl Conc., 1976; Accords et continues, 1988; Capricci e Ragas, conc., vn, chbr orch, 1990; Prairie, prières, sym, conc., sax, orch, 1993; Ciaccona con alcune licenze, sym. conc., perc, orch, 1995, Préludes lyriques, 1999

Vocal: 5 cîntece, S, pf, 1949; Cant de cameră, Mez, chorus, chbr orch, 1959; Monumentum I, male chorus, orch, 1961; Numai prin timp poate fi timpul cucerit [Only through Time, Time Is Conquered] (T.S. Eliot), Bar, org, 4 trbn, 4 gong players, 1965; Missa puerorum, children's chorus, 6–8 trbn, org, 1983; Monumentum II (Psalms), Mez, perc, db, tape, 1984; Vier Lieder (C. Morgenstern), S, sax, perc, 1987

Chbr: Pf Sonata, 1955; Rêver c'est désengrener les temps superposés I, 2 pf, fl, perc, 1970; Rêver c'est désengrener les temps superposés II, cl, vc, hp, 1970; Str Qt, 1972; Le jardin des structures, trbn, tape, 1974; Dix pièces pastorales, org, hp, 1978; Pf Sonata no.2, 1983; Anamorphoses canoniques, 3 fl, cl, clvd, trbn, vc, tape, 1984; Pf Sonata no.3, 1992; Mozart Sound Introspection, str trio, 1994

Principal publishers: Ars Viva (Mainz), Editura Muzicală (Bucharest), Salabert

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'Faţa ascunsă a Choëphorelor', *Secolul 20*, (1983), nos.6–7 pp24–54
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E. Manu: 'Cu Aurel Stroe despre muzică, matematică şi poezie' [With Stroe on music, mathematics and poetry], *Astra*, (1966), no.7, 17
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V. Cosma: *Muzicieni români: lexicon* (Bucharest, 1970), 411–12
G.R. Koch: 'Der Nobelpreis wird nicht verliehen', *Frankfurter Allgemeine Zeitung* (30 Nov 1971)
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E. Cavallotti: 'Eumenidi con un po' d'ironia', *Il Tempo* (19 July 1990)
R. Freeman: 'Aspects of French Patronage', *Tempo*, no.195 (1996), 31–2
I. Sáva: *Radiografii muzicale* (Bucharest, 1996)
A. Kohli: 'Mann hört Sie doch: Aurel Stroe und die Arbeit mit verschiedenen Stimmung Systemen', *Mannheimer Morgen* (1997)

VIOREL COSMA

Strogers [Strowger, Strowgers], **Nicholas** (*fl* 1560–75). English composer, possibly related to E. Strowger. The name was common in East Anglia in the 15th and 16th centuries. He was a parish clerk at St Dunstan-in-the-West, London, from Christmas 1564 to 1575, and was in charge of music there and probably played the organ. Hawkins's statement (ii, p.572) that he was an organist during the reign of James I is almost certainly erroneous; it was probably based on the inclusion of Strogers's Short Service in Benjamin Cosyn's collection, where it is described as one of 'the six Services for the kings Royall chappell' (*GB-Lbl* R.M.23.l.4). The service was printed by Barnard in 1641, but its style and certain archaic elements in the text suggest that it was composed before 1580. The same service occurs in the Chirk Partbooks (*US-NYp*) as 'Short Service for meanes' attributed to 'Strogers of Heareford'. Thomas Whythorne noted a 'mr Strgrs' as one of the most famous musicians of his time in his list of doctors and bachelors of music. Since Strogers's music is often found with that of Byrd and Parsons he may have been associated with them during the 1560s.

The Short Service was the most widely copied of all his works. It has a *Deus misereatur* as an alternative to the *Nunc dimittis* and some sources give a different setting of the Kyrie. An interesting technical feature is the opening common to, or at least similar in, each movement (except the alternative Kyrie). Probably his only other Anglican work is a setting of the Collect for the ninth Sunday after

Trinity (*Grant unto us O Lord*). Of his Latin music, the two *Magnificat* verses are merely exercises in counterpoint, whereas *Non me vincat*, a setting of a non-Biblical prayer for strength in adversity, is a motet in the central tradition employing imitative texture throughout.

The consort songs best show Strogers's melodic gift. Particularly appealing is *A doleful deadly pang*, with its D major coda to the repeated 'I die' of the text. Some In Nomines for consort survive complete, but most of the remaining instrumental ensemble music is too fragmentary to be evaluated. The 'In Nomine' pavan appears to have no connection with the usual cantus firmus. The keyboard works are ascribed simply to 'Mr Strowger' or 'Mr Strowgers', but there can hardly be any doubt that Nicholas Strogers is the composer rather than E. Strowger. These non-liturgical pieces are analogous to the consort In Nomines rather than to E. Strowger's liturgical *Miserere*, which must date from before 1549. The cantus firmus of the 'Ut re my fa soul la' must be played by a second person in notes which are 'two [semibreves] long', possibly at the same keyboard; a strikingly similar layout was adopted by Byrd in his 'Ut re mi fa sol la' (in F) for two players.

WORKS

SACRED

Short service (Ven, TeD, Bs, Ky I and II, Cr, Mag, Nunc, DeM), 4vv, *GB-Cp*, *DRc*, *Lbl*, *Llp*, *Och*, *Ojc*, *US-NYp*, 1641[5]/R
Magnificat verses: Esurientes, 3vv, Sicut locutus, 2vv; *GB-Och*
Domine non est exaltatum, 5vv, inc., *Cp* (Ct missing)
Non me vincat, 5vv, *Och*
Grant unto us, 5vv, *Ob*, *US-NYp*

SECULAR

A doleful deadly pang, 1v, 4 insts, ed. in MB, xxii (1967)
By crooked ways, inc., *GB-Lbl* Add.31992 (lute arr. only)
If thee my dear, inc., *Lbl* Add.31992 (lute arr. only)
Mistrust not truth, 1v, 4 insts, ed. in MB, xxii (1967)
O heavenly God, 1v, 4 insts, ed. in MB, xxii (1967)
The world is a world, inc., *Ob* Tenbury 389
When storms of care, inc., *Lbl* Add. 31992 (lute arr. only)

CONSORT MUSIC

A solis ortus cardine, a 5, inc., *Ob* Tenbury 389
'Crotchet' pavan and 2 galliards, fl, b viol, cittern, inc., *Cu* Dd.5.20–21, *Cu* Dd.14.24
3 In Nomines, a 5, ed. in MB, xliv (1979)
In Nomine, a 5, inc., *Lbl* Add.32377
In Nomine, a 5, inc., *CF* D/DP Z6/1
In Nomine, a 6, ed. in *Mb*, xliv (1979)
'In Nomine' pavan and galliard, lute, *Cu* Add.8844, *Cu* Dd.9.33, *Lbl* Eg.2046, *Lbl* Hirsch M.1353; lute duet, *IRL-Dtc* 410/1; fl, b viol, cittern, *GB-Cu*; pavan only in Thomas Morley, *The First Booke of Consort Lessons* (1599, enlarged 2/1611), ed. S. Beck (New York, 1959)
Pavan, a 5, inc., *Lbl* Add.30826–8

KEYBOARD

Fantasia, ed. in MB, lxvi (1995)
3 In Nomines (1 inc. and anon.), ed. in MB, lxvi (1995)
[Duet] Upon ut re my fa soul la ij longe, ed. in MB, lxvi (1995)

DOUBTFUL WORKS

Pour down ye powers, 1v, 4 insts, *Ob* Tenbury 389, attrib. Parsons in *Lbl* Add. 17786–91; ed. in MB, xxii (1967)
Rejoice in the Lord always, anthem, 4vv, *US-NYp* Drexel 4180–83, attrib. Sheppard in *GB-Lbl* Add.29289

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JOHN CALDWELL, SUSI JEANS/ALAN BROWN

Strohfiedel. A simple, early type of European XYLOPHONE.

Strohm, Reinhard (*b* Munich, 4 Aug 1942). German musicologist. He studied musicology, Latin and Italian literature in Munich and Berlin with Georgiades, Osthoff and Dahlhaus (1961–71) and took the doctorate in 1971 with a dissertation on Italian opera arias of the early 17th century. After attending the Milan Conservatory, he worked in Munich as editor of the Wagner collected edition (1970–82). In 1975 he was made lecturer at King's College, London, where he worked until he was appointed professor at Yale University (1983–90). He returned to King's College in 1991 and was made professor; since 1996 he has been Heather Professor of Music at Oxford University. He is an honorary member of the AMS and a Fellow of the British Academy and in 1977 he was awarded the Dent medal of the Royal Musical Association. He has worked as editor for *Acta Musicologica*, *Early Music History*, *Orbis musicae*, Dramaturgia Musicale Veneta and the critical editions of Vivaldi and Locatelli. In addition to his numerous publications, he has contributed 36 articles on opera composers to *Pipers Enzyklopädie des Musiktheaters*. His principal areas of research include medieval, Renaissance and 18th-century music, the history of opera and the historiography of musicology.

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CHRISTIAN BERGER

Stroh violin. A type of violin developed for early gramophone recordings by (John Matthias) Augustus Stroh (*b* Frankfurt, 7 May 1828; *d* London, 2 Nov 1914) in London between 1899 and 1901; it was manufactured in London by his son Charles Stroh from 1901 to 1924 and then by George Evans until 1942. Augustus settled in Britain in 1851 and worked as an engineer and inventor in the fields of electrical telegraphy and acoustics; he was Charles Wheatstone's assistant from the mid-1850s until the latter's death in 1875. From 1878 he experimented with gramophone recording. Until the advent of electrical recording techniques in the early 1920s the sounds made by the performers usually had to be directed at a single large horn; those of a normal body of strings were neither sufficiently loud nor sufficiently directional to record well, so Stroh devised an appropriate instrument which incorporated elements of the gramophone.

The body of the Stroh violin consists of a long, narrow piece of wood, the upper surface of which serves as the fingerboard, and a flexible membrane, to which a straight metal horn is attached, mounted at one side of the bridge. Concert models feature a second, smaller horn directed towards the player. The tone, perhaps surprisingly, is not at all metallic. A few violas, cellos, double basses, guitars, Hawaiian steel guitars and mandolins based on this principle were also produced by the Strohs. The Stroh violin was played in dance bands and in the open air until World War II, and is still occasionally used for Morris dancing. Patents for 'horned violins' were issued in the USA to a dozen other inventors between 1900 and 1949. Modified copies of the Stroh violin are still manufactured in Myanmar, and similar instruments are built for Transylvanian dance music, based on the German-made Tiebel-Radio violin from the 1920s. In 1973 Franz-Ernst Peschke in Darmstadt constructed similar instruments for Kagel's *1898*, in which the bells of a trumpet, trombone, flugelhorn and sousaphone were attached to the bodies of (respectively) a violin, viola, cello and double bass. The Stroh violin is featured in Hugh Davies's music theatre work *The Birth of Live Electronic Music* (1971) and, in the 1990s, in scores by Dennis James for 1920s 'silent' films.

A single-string variant of the Stroh violin, known as the Phonofiddle, was introduced in 1904 by Arthur Howson; it was normally tuned to *d′*. Several manufacturers, including Charles Stroh, produced models with straight or curved horns (some under the names One String Fiddle or Japanese Fiddle).

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HUGH DAVIES

Stroke (i). A sign used in English virginal music and elsewhere to indicate an ornament of some kind. *See* ORNAMENTS, §3 and 6.

Stroke (ii). An articulation mark used to indicate STACCATO. Before the second half of the 19th century, strokes or dashes were likely to have the same meaning as dots, although from the time of Quantz (*Versuch*, 1752) some notators and theorists interpreted them as meaning different degrees of staccato. In such cases, the stroke or dash has usually been considered to indicate a shorter and sharper execution, and the dot a longer and lighter one. The supposed distinction between dots and strokes in Mozart's autograph scores has been much debated. *See* ARTICULATION MARKS, §4.

□

Stroke (iii). For bowstrokes, *see* BOW, §II.

Stromentato (It., now *strumentato*: 'scored for instruments'). Short for *recitativo stromentato*, i.e. RECITATIVE accompanied by the orchestra. It is sometimes held that the term implies a recitative in which the orchestra plays an independent part, in the form of dramatic interpolations, as opposed to ACCOMPAGNATO, where it merely accompanies. It is not possible, however, to draw any clear distinction between the two.

JACK WESTRUP

Stromento (It.). *See* STRUMENTO.

Strong, George Templeton (i) (*b* New York, 26 Jan 1820; *d* New York, 21 July 1875). American lawyer, musical amateur and diarist, father of GEORGE TEMPLETON STRONG (ii). He played the piano and the organ as a child and later attended Columbia College; he was admitted to the bar in 1841. In 1869 he founded the New York Church Music Association, which offered public concerts

of religious music. He was also an original subscriber of the Philharmonic Symphony Society of New York (founded 1842), of which he was president from 1870 to 1874.

Strong's diary, with over four million words, confirms him as one of the most comprehensive and important 19th-century commentators on New York life. Along with accounts of personal, local and world affairs, it contains observations on hundreds of musical performances, including orchestral and choral concerts, opera, solo recitals, services at Trinity Church and chamber music. It also describes Strong's role as an organizer. A conservative idealist, he fought unsuccessfully to excise the music of such composers as Berlioz, Liszt, Robert Schumann and Wagner from Philharmonic programmes in the name of (as he said) 'fine and great music'. The diary offers a colourful mode of expression, an insider's view of the politics and economics of musical institutions, and a detailed account of a city's musical culture.

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KAREN AHLQUIST

Strong, George Templeton (ii) (*b* New York, 26 May 1856; *d* Geneva, 27 June 1948). American composer, son of GEORGE TEMPLETON STRONG (i). As a youth Strong studied the oboe. In 1879 he went to Leipzig, where he studied counterpoint with Jadassohn and horn with Gumpert. During the years 1881–6 he visited Weimar and came to the attention of Liszt, to whom Strong's symphonic poem *Undine* is dedicated. In 1886 Strong settled in Wiesbaden, where began a lasting friendship with MacDowell. After returning to the USA in 1888, MacDowell brought Strong's music to the attention of the American public, and he urged Strong to return, helping to obtain for him a position as theory teacher at the New England Conservatory (1891–2). Strong then went back to Europe, and, apart from occasional visits to the USA, he spent the remainder of his life in Switzerland.

Strong's compositions, most of which were written and published in Europe, include three symphonies, a number of symphonic poems, choral works, chamber music, piano pieces and songs. Chromatic harmony, cyclic themes and rhapsodic construction characterize these works, such as *Die Nacht*, which was taken up by Toscanini and the NBC SO. A collection of his manuscripts, together with correspondence and other papers, is held at the Library of Congress.

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JAMES R. SMART/R

Strophic. A term applied to songs in which all stanzas of the text are sung to the same music, in contrast to those that are THROUGH-COMPOSED and have new music for each stanza. The term 'aria' as used in 16th- and early 17th-century Italy nearly always implied strophic setting of a stanzaic text, and pieces such as chorales and hymns are by definition strophic. So, too, are the vast majority of folksongs and folk ballads, as are many 18th-century art songs which attempt to capture their spirit (*volkstümliches Lied*). Schubert used the form in setting simple lyrics and some narrative poems (*Heidenröslein*, *Der Fischer*) but frequently modified the basic structure by slightly changing the vocal line from stanza to stanza or by varying the figuration of the accompaniment (*Im Frühling*). One or more stanzas may also be set to different music or with a change of tonality (Schubert's *Die Forelle*; Brahms's *Wie bist du, meine Königin*). In fact every shade of modification is possible between the purely strophic and the through-composed song. The principle can also be adapted as a compositional or analytical tool for instrumental music (for example, variation sets are in a sense strophic). Occasionally, and particularly in recent times, the implicit or explicit use of strophes in vocal or instrumental works harks back to the poetic forms of classical antiquity such as the ode.

MICHAEL TILMOUTH/R

Strophicus. In Western chant notations, the name sometimes given to the APOSTROPHE, and to groups of two or more *apostrophes* (DISTROPHA, TRISTROPHA etc.); it is also used as an adjective to describe neumes including the *apostrophe*. The *strophicus* was distinguished from the VIRGA or PUNCTUM (or groups of these) probably by the manner of its performance, although it is not certain what this may have entailed. Aurelian of Réôme (*fl* 840–50) spoke of a staccato delivery (*GerbertS*, i, 57), an interpretation favoured by most modern writers. Wagner believed that intervals of less than a semitone might have been involved. (For illustration *see* NOTATION, Table 1; see also P. Wagner: *Neumenkunde: Paläographie des liturgischen Gesanges*, Fribourg, 1905, rev. and enlarged 2/1912/*R*.)

DAVID HILEY

Strophic variations. A form of Italian vocal chamber music of the first half of the 17th century in which the vocal melody of the first strophe is varied in subsequent strophes while the bass is repeated unchanged or with only slight modifications, generally of rhythm; the term itself is modern and was not used by composers or theorists of the period. The sectional nature of works in this form, which are normally secular solo songs or duets, distinguishes them from those built on a ground bass or ostinato over which the music unfolds continuously. Strophic variations undoubtedly originated in variation techniques used in the 16th century in instrumental as well as in vocal music. It is significant that popular melodies dating from that period, such as the romanesca or Ruggiero, were used in the early 17th century as the bass in many strophic-variation settings of ottavas, a schematic type of verse with which they had often been associated. There are several such settings by Antonio Cifra in particular, Sigismondo d'India and other composers of solo songs and duets; the most celebrated is Monteverdi's duet *Ohimè, dov'è il mio ben* (seventh book of madrigals, 1619).

Whether a bass was traditional or the composer's own, it was common in strophic variations for each pair of lines of an ottava to be set over one statement of it. The equally schematic form of the sonnet was sometimes subjected to a comparable division into four strophes, nearly always over the composer's own bass. Having served as the foundation of the four-line strophes of the octave, an original bass could be adapted to fit the three-line strophes of the sestet more conveniently than could a borrowed bass; Stefano Landi's *Altri amor fugge* (*Arie*, 1620), for solo voice and continuo, is a good example of a sonnet set as strophic variations in four sections. Larger and, very rarely, smaller divisions of a poem are also found. It was common for the last phrase of the bass in any section (but especially the final one) to be repeated with new music over it. The texts in each section are not of course genuine strophes but arbitrary, though regular, sections of a complete strophe or poem. Composers sometimes suggested that their music for such a text might be used for other texts identical in structure.

The principle of strophic variation was sometimes applied to settings of genuinely strophic poems, which, however, in early 17th-century Italy (as in other countries and periods) were normally set simply as strophic songs, with the same music for each verse. In some settings of such poems not only does the vocal line change from verse to verse but the bass too changes so much that the songs cannot still be called strophic variations. Conversely, in songs such as Caccini's *Ard'il mio petto misero* (*Le nuove musiche*, 1601/2) the changes from verse to verse are so slight that the pieces are virtually written-out strophic songs. Caccini called that song an aria, but most sets of strophic variations are similar in style to solo madrigals (i.e. in common time and with relatively slow-moving basses). Orpheus's great song 'Possente spirto' in Act 3 of Monteverdi's *Orfeo* (1607) is essentially a set of strophic variations, in which, in the dramatic context, the form is treated with notable imagination and psychological acumen. The ritornellos between its strophes are an element found in some other songs in this form. In the songbooks of the period the first genuine strophic variations on composed basses appeared as late as 1616: examples occur in the collections of songs and duets published in that year by the Florentines Domenico Belli and Domenico Visconti. Rome became the most important centre of them: Landi and G.D. Puliaschi were prominent composers of them, and there are several examples as late as the sonnets of Domenico Mazzocchi's *Dialoghi, e sonetti* (1638).

By the 1630s, however, the technique of strophic variation was dying out in all parts of Italy, though there are later instances of it in, for example, Roman cantatas of the mid-17th century and certain arias in the operas of Cavalli. In Venice (where Cavalli worked) such composers as Alessandro Grandi (i) and G.P. Berti had begun to apply it from at least 1620 to sectional songs whose repeated basses move more actively, predominantly in crotchets. They called such pieces cantatas, and it is customary to refer to them now as strophic-bass cantatas (*see* CANTATA, §I, 1). Grandi also adopted this technique in motets.

The term 'strophic variations' is occasionally used too of music of other periods, for example isorhythmic motets of the 14th century, constructed according to principles similar to those outlined above.

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NIGEL FORTUNE

Stroppa, Marco (*b* Verona, 8 Dec 1959). Italian composer. He graduated in the piano (1980) and choral music and conducting (1981) at the Verona Conservatory, composition (1982) at the Milan Conservatory, studying with Renato Dionisi and Corghi and electronic music (1983) under Vidolin at the Venice Conservatory. Between 1984 and 1986 he was at MIT, where he pursued graduate studies in cognitive psychology, artificial intelligence and computer music. From 1977 onwards he has taught and given masterclasses at various universities, conservatories and research centres. He established, directed and taught at the International Bartók Seminar in Hungary and, in 1997, took up the post of professor of composition at the Musikhochschule in Stuttgart. He has been awarded a number of prizes, including the Kompositionspreis at the 1996 Salzburg Easter Festival.

In 1982 Stroppa was invited to IRCAM and for several years was involved there as a composer and researcher. The same year saw the first version of *Traiettoria*, a work for piano and computer, which established him internationally; in this piece the computer, sound world is conceived as a closely connected extension of the acoustic piano, taking structures of multiple harmonics and specific instrumental gestures as points of departure. The quartet *Spirali* (1987–8) marked the beginning of his exploration of the spatialization of sound, incorporating the spatial dimension into the compositional structure itself, while the first book of *Miniature estrose* for piano (1991–5) masterfully demonstrates how to stress the modern qualities of such a historically resonant instrument without recourse to avant-garde techniques. The piano's central role in Stroppa's output, together with his music's fertile, if indirect, relationship with music history, is underlined in *Upon a Blade of Grass*, which contains echoes of the piano concerto tradition. Another example of historical interplay is displayed in the radio operas (*Proemio* and *In cielo, in terra, in mare*): in their narrative structure they make a direct link with the first Italian examples of the genre from the end of the 1950s, while the vocal writing evokes the pre-operatic Italian tradition. *In cielo, in terra, in mare* led in 1995 to the 'azione musicale' entitled . . .*1995*. . .*2995*. . .*3695*. . ..

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GIORDANO FERRARI

Strouse, Charles (Louis) (*b* New York, 7 June 1928). American composer. A classically trained pianist, he began to compose at the age of 12, then studied orchestration and composition at the Eastman School of Music, composition with Copland at Tanglewood for three years, and harmony and composition with Boulanger in Paris in his later teens and early 20s. In 1949, while supporting himself by playing the piano for ballet classes, summer stock choreographers and dance bands, he met lyricist Lee Adams. In the early 1950s Strouse and Adams, along with Michael Stewart, following the tradition of Jerry Bock and Sheldon Harnick, Fred Ebb and Herman Wouk, wrote weekly revues for the Green Mansions summer resort in the Adirondacks, and within a few years were inserting songs into small professional revues. After more than a year as a piano assistant to Frank Loesser during the composition and rehearsals of *Greenwillow*(1960), Strouse, with Adams and Stewart, was hired to write what is widely considered to be the first rock and roll musical. *Bye Bye Birdie* (1960), was a good-natured spoof about a popular singer, much like Elvis Presley, and the teenage girl in a small town chosen to kiss him goodbye on the eve of his induction into the army.

Strouse and Adams followed this Tony Award-winning hit with three less successful shows. *All American* (1962), the story of an immigrant professor who coaches a football team, is remembered primarily for the song 'Once Upon a Time'. *Golden Boy* (1962), adapted from Clifford Odets's popular play and film, starred Sammy Davis jr as a poor black boxer seeking wealth and fame at any cost. Arguably Strouse's finest and most ambitious score, it began innovatively with a rhythmic counterpoint of boxer's grunts and groans during a workout and continued with an array of exceptionally lyrical songs ('Night Song', 'Lorna's here' and 'I want to be with you') and jazz-influenced songs ('Don't forget 127th Street' and 'Can't you see it'). *'It's a Bird, It's a Plane, It's Superman'*, which emphasized the human side beneath the cartoon caricatures, was the first of several attempts over the next 30 years to bring a famous comic strip character to life on the stage. The last collaboration with Adams ended successfully with *Applause* (1970), an adaptation of the Academy Award-winning classic film *All About Eve* (1951). With a book by Betty Comden and Adoph Green and starring Lauren Bacall as Margo Channing, the famous actress betrayed by her sycophantic protégée Eve Harrington, *Applause* earned Strouse and Adams their second Tony Award and bequeathed a legacy of lasting songs about the theatre ('Welcome to the theatre', 'But Alive' and the title song). Seven years later Strouse, with Martin Charnin, turned another comic strip character, Little Orphan Annie, into his third Tony Award-winning musical, the spectacular hit *Annie*, and Broadway's eleventh-longest-running book musical of all time.

Future attempts at success on Broadway and in London proved elusive. Three Strouse shows received relatively successful off-Broadway runs, *By Strouse* (1978), a revue based on Strouse songs, *Mayor* (1985), a revue that revolved around colourful New York City Mayor Edward Koch, and *Annie Warbucks* (1993), the long-awaited sequel to *Annie*. Many of Strouse's failed shows contained well-received scores, especially *Rags* (1986), and an abundance of collaborative talent: *Bye Bye Birdie* librettist Stewart and lyricist Adams in the failed sequel *Bring Back Birdie* (1981); *My Fair Lady* librettist and lyricist Alan Jay Lerner in an updated version of Robert Sherwood's play *Idiot's Delight* as *Dance a Little Closer* (1983); *Fiddler on the Roof* librettist Joseph Stein's and *Godspell* lyricist Stephen Schwartz's original musical about the travails of Jewish immigration in New York City for *Rags* (1986); and *West Side Story* and *Gypsy* librettist Arthur Laurents's adaptation of Dashiel Hammett's novel and film, *The Thin Man* as *Nick and Nora* (1991). Nevertheless, the total of Broadway performances for these shows and two others (*A Broadway Musical* and *Charlie and Algernon*) was an astonishingly low 36. Even in less successful musicals Strouse has rarely failed to deliver a tuneful score. His stylistic malleability, however, may have contributed to his relative obscurity compared with composer-lyricists like Irving Berlin or teams like Rodgers and Hammerstein: for example, few of the millions of Americans familiar with 'Those were the days', the nostalgic theme song to the 1970s television series *All in the Family*, know that Strouse was its composer. On Broadway and film Strouse's ability to capture the stylistic essence of an era is especially evident in his musical depiction of New York City *c*1910, as in *Rags*, the 1930s for *Annie* and the films *Bonnie and Clyde* (1967) and *The Night They Raided Minsky's* (1968), and other more contemporary popular styles. In fact, the flair for 1950s rock and roll parody he exhibited in *Bye Bye Birdie* ('The Telephone Hour', 'One Boy', 'Honestly Sincere' and 'One Last Kiss') led to a genuine rock and roll song *Born Too Late* that reached no.7 for the Ponytails on the American charts in 1962.

WORKS

(selective list)

STAGE

unless otherwise stated, all are musicals and dates are those of first New York performance; where different, writers shown as (lyricist; book author)

Bye Bye Birdie (L. Adams; M. Stewart), orchd R. Ginzler, Martin Beck, 14 April 1960 [incl. Kids, A Lot of Livin' to Do, One Boy, Put on a happy face, Rosie]; film, 1963

All American (Adams; M. Brooks, after B.L. Taylor: *Professor Fodorski*), orchd Ginzler, Winter Garden, 19 March 1962 [incl. Born Too Late, I've just seen her, Once Upon a Time]
Golden Boy (Adams; C. Odets and W. Gibson), orchd R. Burns, Majestic, 20 Oct 1964 [incl. Don't forget 127th Street, I want to be with you, Lorna's here, Night Song, No More, This is the life]
'It's a Bird, It's a Plane, It's Superman' (Adams; D. Newman and R. Benton, after the comic strip: *Superman*), orchd E. Sauter, Alvin, 29 March 1966 [incl. You've got possibilities]
Applause (Adams; B. Comden and A. Green, after M. Orr: *All About Eve*), orchd P.J. Lang, Palace, 30 March 1970 [incl. But Alive, Think how it's gonna be, Welcome to the theater]
Six (Strouse), Cricket Playhouse, 12 April 1971
I and Albert (Adams; P. Allen), Piccadilly, London, 6 Nov 1972
Annie (M. Charnin; T. Meehan, after the comic strip: *Little Orphan Annie*), orchd Lang, Alvin, 3 May 1977 [incl. I don't need anything but you, It's a hard knock life, Little Girls, N.Y.C., Tomorrow, You're never fully dressed without a smile]; film 1982 [incl. Dumb Dog, Let's go to the movies]
By Strouse (revue), Ballroom-off-Broadway, 1 Feb 1978
Flowers for Algernon (D. Rogers, after D. Keyes: *Charlie and Algernon* and *Charly*), Citadel, Edmonton, AB, 2 Dec 1978; [incl. I got a friend, Whatever Time There Is]; rev. as Charlie and Algernon, orchd Lang, Helen Hayes, 14 Sept 1980
A Broadway Musical (Adams; W.F. Brown), orchd R.M. Freedman, Lunt-Fontanne, 21 Dec 1978
Bring Back Birdie (Adams; Stewart), orchd M. Hummerl and D. Troob, Martin Beck, 5 Mar 1981 [incl. Middle Age Blues, Young]
The Nightingale (after H.C. Andersen: *The Emperor's Nightingale*), First All Children's, 25 Apr 1982
Dance a Little Closer (A.J. Lerner, after R.E. Sherwood: *Idiot's delight*), orchd J. Tunick, Minskoff, 11 May 1983 [incl. Another Life, Dance a little closer, I never want to see you again, There's always one you can't forget, There's never been anything like us]
Mayor (revue, Strouse; W. Leigh), orchd C. Bankey, Village Gate Upstairs, 13 May 1985
Rags (S. Schwartz; J. Stein), orchd M. Starobin, Mark Hellinger, 21 Aug 1986 [incl. Blame it on the summer night, Brand New World, Children of the Wind, Greenhorns, Rags]
Lyle (B. Waber, after Waber: *The House on 88th Street*), Lyric Hammersmith, London, 3 Dec 1988
Charlotte's Web (after E.B. White), Wilmington, DE, 17 Feb 1989
Annie 2 (Miss Hannigan's Revenge) (Charnin; Meehan, after the comic strip: *Little Orphan Annie*), Kennedy Centre Opera House, Washington DC, 4 Jan 1990; rev. Goodspeed-at-Chester/The Norma Terris, Chester, CT, 17 May 1990; rev. as Annie Warbucks, orchd K. Levenson, Marriott's Lincolnshire Theatre, Chicago, 6 Feb 1993 [incl. Annie just ain't Annie anymore, Changes, A Younger Man]
Nick and Nora (R. Maltby jr; A. Laurents, after D. Hammett: *The Thin Man*), orchd Tunick, Marquis, 8 Dec 1991 [incl. Everybody wants to do a musical]
Contribs. to revue, lyricist in parentheses: Shoestring Revue (Stewart), President, 28 Feb 1955; The Littlest Revue (Adams and Strouse), Phoenix, 22 May 1956; Shoestring '57 (Adams), Barbizon Plaza, 5 Nov 1956; Upstairs at O'Neals (Strouse), O'Neals Restaurant, 28 Oct 1982
Incid music to Sixth Finger in a Five Finger Glove (S. Michel), Longacre, 8 Oct 1956

OTHER WORKS

lyricists in parentheses

Films: Bonnie and Clyde, 1967; The Night They Raided Minsky's (Adams, S. Cairn, Strouse), 1968 [incl. A Dancing Man, Living Alone, The Night They Raided Minsky's, Take Ten Terrific Girls]; There Was a Crooked Man, 1970; Just Tell Me What You Want, 1980
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GEOFFREY BLOCK

Strowger, E. (*fl* 1540). English composer, possibly related to Nicholas Strogers. His sole surviving composition is a short canonic *Miserere* for organ (*GB-Lbl* Add.29996; ed. in EECM, vi, 1966).

JOHN CALDWELL

Strowger [Strowgers], **Nicholas.** *See* STROGERS, NICHOLAS.

Strozzi, Barbara [Valle, Barbara] (*b* Venice, 1619; *d* Padua, 11 Nov 1677). Italian composer and singer, adopted (possibly illegitimate) daughter of GIULIO STROZZI. She was sometimes referred to by him as Barbara Valle; by 1650 she was his sole heir. Her mother was Isabella Garzoni, called 'la Greghetta', Strozzi's longtime servant. Barbara was a pupil of Francesco Cavalli and the dedicatee of two volumes of solo songs by Nicolò Fontei, the *Bizzarrie poetiche* of 1635 and 1636, for which Giulio Strozzi wrote most of the texts, and which Barbara sang at his home in the presence of various Venetian *letterati*. Her performances were institutionalized in 1637 when Giulio founded the Accademia degli Unisoni, a musical offshoot of a more important literary academy, the Accademia degli Incogniti. As indicated by published minutes of the Unisoni (*Le veglie de' Signori Unisoni*, 1638), Barbara both sang at the meetings and suggested the subjects on which the members exercised their debating skills.

Strozzi's career as a professional composer began in 1644 with the first of her eight publications, a volume of madrigals for two to five voices on texts by Giulio Strozzi, which she dedicated to Vittoria della Rovere, Grand Duchess of Tuscany. All but one of her subsequent surviving publications – op.4 is missing – appeared after Giulio's death in 1652. Dedicated to a variety of important patrons, including Ferdinand II of Austria and Eleanora of Mantua (op.2, 1651), Anne of Austria, Archduchess of Innsbruck (op.5, 1655), Nicolò Sagredo, later Doge of Venice (op.7, 1659) and Sophia, Duchess of Brunswick and Lüneburg (op.8, 1664), they suggest that she may have been forced to rely on her abilities as a composer for her livelihood after her father's death. She apparently dedicated the missing op.4 to Carlo II, Duke of Mantua in 1655. She composed several songs for the duke in 1665, a year after her last known published works. Although Strozzi never married, by 1651 she had four children; it seems likely that the father of at least three of them was Giovanni Paolo Vidman, a friend of Giulio Strozzi, and the dedicatee of his *La finta pazza* of 1641. Her two daughters, Isabella (*c*1642–57) and Laura (*c*1644–86), entered the convent of S Sepolcro in Venice in 1656, the latter taking her final vows in 1661. Strozzi's son Massimo (*d* after 1680) took vows in the Servite order in 1662 and became a monk at the monastery of S Stefano in Belluno. Another son, Giulio Pietro (*b c*1641), was still alive in 1680.

Apart from the madrigals of op.1 and the solo motets of op.5, nearly all of Strozzi's surviving works are ariettas, arias and cantatas for solo voice (mainly soprano) and continuo. A few works call for strings as well. Although the generic categories are not fixed, and terminology is only loosely applied in the publications themselves, the simplest pieces are the ariettas, which are essentially short arias in strophic form (such as most of the pieces in op.6). The most complex are the cantatas (such as those in opp.7

and 8). These are lengthy, varied works containing several sections and a mixture of vocal styles: recitative, arioso and aria, responding to textual distinctions between open narration and formal lyricism. The arias are generally shorter than the cantatas, often strophic, and frequently enclosed by a refrain at beginning and end.

The texts, many of them apparently written to order and about half of them anonymous, are in the Marinist vein: precious love poetry filled with various conceits, ironic and lachrymose by turns. The known poets include, besides Giulio Strozzi, several figures associated with the world of opera in Venice around the middle of the 17th century, among them P.P. Bissari, Aurelio Aureli, Pietro Dolfino, Marc'Antonio Corraro, Nicola Beregani, Francesco Piccoli and G.B. Maiorani; G.B. Pellicani wrote texts for several dramatic works presented in Bologna. Although she wrote no operas, the best of her works (most notably the *lamento* 'Sul Rodano severo', opp.2 and 3) convey dramatic action in which the progress of a protagonist – partly described by a narrator – towards a resolution of his predicament unfolds in a carefully calculated series of musico-dramatic events. In cantatas as well as arias, her primary formal procedure is contrast, usually combined with some kind of refrain idea. Strozzi's style, with its easy shifts between unmeasured and measured passages and between duple and triple metre, and her occasional use of the *stile concitato*, all in response to a faithful adherence to the form and meaning of the texts, reflects her training in the *seconda prattica* tradition, as exemplified in the music of her teacher, Cavalli. But her melismatic expansions are longer and repetitions of text more frequent than his, and her style is altogether more pointedly lyrical, more dependent on sheer vocal sound. It is emphatically singer's music, and very grateful to the lyrical soprano voice, neither excessively virtuoso nor especially demanding as far as range or tessitura is concerned. The similarity in vocal style among her works, the scoring for soprano and continuo, and the frequent puns on her name in the texts suggest that she sang most of her music herself, at academic meetings and similar social occasions.

The Genoese Bernardo Strozzi painted a portrait of Barbara Strozzi and by 1639 he had made a copy of it for a Venetian patron. The *Female Musician with Viola da Gamba* (now in the Gemäldegalerie, Dresden) is most likely Strozzi's original portrait of the composer.

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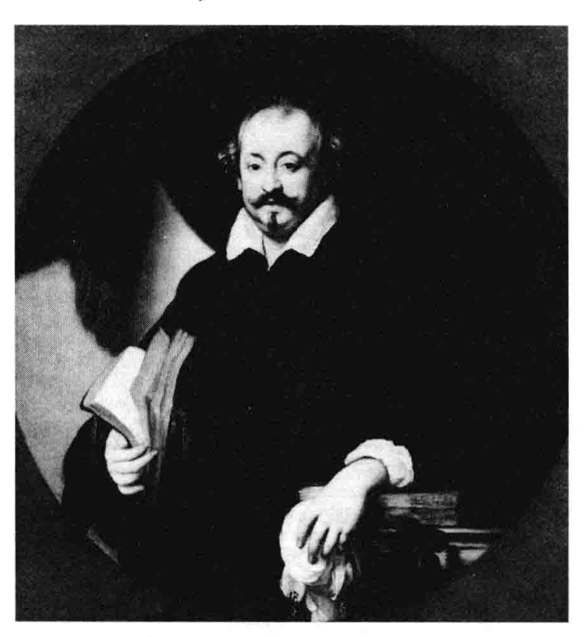
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ELLEN ROSAND (with BETH L. GLIXON)

Strozzi, Giulio [Zorzisto, Luigi] (*b* Venice, 1583; *d* Venice, 31 March 1652). Italian librettist, poet and dramatist; BARBARA STROZZI was his adopted (possibly illegitimate) daughter. He was himself the illegitimate (later legitimized) son of Roberto Strozzi, a Venetian banker and member of a prominent Florentine family, of which Piero Strozzi was an earlier member. He was educated in Venice and at the University of Pisa, where he graduated in law. He then moved to Rome, where he attained the rank of apostolic prothonotary and was instrumental in founding about 1608 the Accademia degli Ordinati. This literary circle, which met at the house of Cardinal Giovanni Battista Deti, was formed in opposition to the influential Accademia degli Umoristi. Strozzi later resigned from the position of prothonotary and left Rome, where he seems to have become a controversial figure. He worked for a time at Padua, where he wrote the tragedy *Erotilla* (Venice, 1615), and at Urbino, where he served the duke as 'prefect of the bedchamber'. He finally returned to Venice, probably in the early 1620s, and spent most of the rest of his life there.

Strozzi was active in Venice in both literary and musical circles. In company with several of the early librettists of Venetian opera he was a member of the Accademia degli Incogniti and shared the academy's libertine philosophy. He himself founded two other academies at Venice. The



Giulio Strozzi: portrait attributed to Simon Vouet, c1627 (Ashmolean Museum, Oxford)

first of these met at the house of Marquis Martinenghi Malpaga. The second – the Accademia degli Unisoni, founded in 1637 – met at Strozzi's house and was devoted not only to the reading of academic discourses but also to musical performances in which Barbara Strozzi played a major role; the published papers of the academy – *Veglie de' Signori Unisoni* (Venice, 1638) – are dedicated to her. Strozzi and his academy seem to have achieved some notoriety: both were attacked in an anonymous and strongly worded series of satires, dating from late 1637 or early 1638.

Strozzi's literary output includes orations, plays, poetry and descriptions of Venetian ceremonial, several of which contain useful information on Venetian musical life. His published description of the memorial service for Cosimo II, Grand Duke of Tuscany, held in Venice on 25 May 1621, contains references to a requiem mass composed for the occasion by Monteverdi (the music is lost); in the 12th canto of his heroic poem *La Venetia edificata* (Venice, 2/1626) he praised several Venetian musicians, among them Monteverdi and Alessandro Grandi (i); and his *Le glorie della Signora Anna Renzi romana* (Venice, 1644) contains biographical information about, and a critical appreciation of, the famous soprano (*see* RENZI, ANNA).

Strozzi is best known, however, for his operatic librettos, which were set to music from the mid-1620s onwards. Little survives of the musical settings. His two earliest operatic collaborations were with Monteverdi. The five-act comic opera *La finta pazza Licori* (1627), developed from an existing dramatic dialogue in 1627 and intended for performance at Mantua, is known only from Monteverdi's letters. Monteverdi wrote with enthusiasm about Strozzi's text and about the problems of a musical depiction of madness. According to Tomlinson, however, he probably set no more than part of Act I before the project was abandoned.

Their second collaboration, *Proserpina rapita*, was commissioned by the Venetian patrician Girolamo Mocenigo for the wedding of his daughter, and was first performed on 16 April 1630 in a room above Mocenigo's apartments in the Palazzo Dandolo. The libretto survives, as does a brief description of the wedding banquet and performance (in *A-Wn*; see Zoppelli for a slightly varied description). A setting for three voices and continuo of a section of the text, 'Come dolce hoggi l'auretta', was published in a posthumous collection of Monteverdi's *Madrigali e canzonette* (Venice, 1651). (*Proserpina rapita* was not, as has previously been asserted, reset by Francesco Sacrati in 1644.)

Strozzi was one of the most original, important and influential members of the small group of librettists involved in the creation of Venetian opera. Badoaro and Busenello were his friends. The latter contributed a laudatory ode for the publication of *La Venetia edificata* and also dedicated several poems to Strozzi. Another librettist, Paolo Vendramin, was a member of the Accademia degli Unisoni. Several of Strozzi's librettos (all extant) were set for performance at the new public opera houses. His three-act *Delia, o sia La Sera sposa del Sole* (music by Francesco Manelli, now lost), conceived as a court opera, 1630–31, was first performed at the opening of the Teatro di SS Giovanni e Paolo in 1639. It has been described as 'the prototype of Venetian opera'. Even more important was *La finta pazza* (reprinted in Corte; not to be confused with *La finta pazza Licori*); it was first performed with music by Sacrati for the opening of the Teatro Novissimo on 14 January 1641 and was subsequently presented in several other Italian cities. A score of the opera used by the Febiarmonici, dating from no earlier than 1644, was discovered in the 1980s. The most notable revival of the opera took place in Paris in 1645, with stage designs by Giacomo Torelli and choreography by G.B. Balbi; for this, one of the earliest performances of Italian opera in Paris, some of the recitatives were replaced by spoken dialogue. *La finta pazza* was the first of a trilogy of librettos by Strozzi covering the period from the Trojan War to the founding of Rome. The other two were *La finta savia* and *Il Romolo e 'l Remo*. Of the music for *La finta savia* (Venice, Teatro di SS Giovanni e Paolo, 1643; music by Filiberto Laurenzi, Tarquinio Merula, Giovanni Battista Crivelli, Alessandro Leardini, Benedetto Ferrari and Vincenzo Tozzi), only the arias contributed by Laurenzi survive. The setting of *Il Romolo e 'l Remo* (Venice, Teatro SS di Giovanni e Paolo, 1645), attributed on uncertain grounds to Cavalli, is lost, but Cavalli's score for Strozzi's last libretto, *Veremonda* (performed Naples, 1652; Venice, probably 1653), survives. On the title-page of the libretto, which was a reworking of G.A. Cicognini's *Celio* (Florence, 1646), Strozzi's name appeared anagrammatically as Luigi Zorzisto.

A number of Strozzi's smaller-scale texts were also set by Venetian composers. Here again Monteverdi was first in the field. His setting (now lost) of the sonnets *I cinque fratelli* was written in 1628 for performance at a banquet given by the Venetian Republic to honour a visit by Grand Duke Ferdinando of Tuscany and his brother Carlo de' Medici. The earliest of Strozzi's texts to survive with music, however, is the large-scale pastoral dialogue *La Gelosia placata*, of which Giovanni Rovetta included a setting in his first book of madrigals (Venice, 1629). The text, adapted from Act 3 scene i of Strozzi's comedy *Il natal di Amore: anacronismo* (Venice, 4/1629), is cleverly constructed and is distinguished by its unusually energetic

language; the musical setting foreshadows stylistic features of early Venetian opera and employs the *genere concitato* (texts and music in Whenham). Continuing his association with composers working in Venice, Strozzi contributed the texts for Nicolò Fontei's first book of *Bizzarrie poetiche poste in musica* (Venice, 1635) and the majority of those for the second book (Venice, 1636). One of the texts set by Fontei in his 1635 book, *Gira il nemico insidioso*, was also set by Monteverdi and published in his eighth book of madrigals (Venice, 1638). The text of Laurenzi's serenata *Guerra non porta* (in his *Concerti et arie*, Venice, 1641) is by Strozzi, and he also wrote the texts for Barbara Strozzi's first book of madrigals (Venice, 1644). In her later volume, *Cantate, ariette e duetti* (Venice, 1651), she included her own settings of texts from the operas, *La finta pazza* and *Il Romolo e 'l Remo*.

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JOHN WHENHAM

Strozzi, Gregorio (*b* S Severino Lucano, *c*1615; *d* probably Naples, after 1687). Italian composer and organist. He was a pupil of Giovanni Maria Sabino in Naples. He became second organist at SS Annunziata, Naples, in 1634 and was still in that position in 1643 despite a promise of promotion. In 1645 he became chaplain at the principal church in Amalfi, and he held a benefice there. Some time after 1655 he became a doctor of both canon and civil law at the University of Naples and also an apostolic notary.

Strozzi's output includes a collection of choral works for Holy Week and a set of two-part textless pieces for instructional purposes, *Elementorum musicae praxis*, but the *Capricci da sonare* is his most important volume. Intended for performance on harpsichord or organ (apparently in that order of preference), its 29 pieces cover almost every form found in keyboard music at the time: learned contrapuntal works (capriccios, ricercares, sonatas), virtuoso toccatas, dance pieces (gagliardas, correntes, ballettos), variations (on the romanesca and *eufonia*, and a *toccata de passagagli*) and an intabulated madrigal (based on Arcadelt's *Ancidetemi pur*). They are in the Neapolitan-Roman tradition of keyboard music typified by Macque, Mayone, Trabaci, Frescobaldi and Salvatore, and their style suggests that despite the late date of their publication they are early works. There are certain archaic features: it is one of the last Italian keyboard sources to be presented in open score; ecclesiastical tones are indicated; the opening capriccio, a long set of nine contrapuntal variations on the hexachord, may well be the last composition on this material; and similarly the romanesca variations may be the last Baroque work of its kind.

The ricercares are complex works in which two, three or four themes are treated simultaneously in the fashion of Salvatore's ricercares and Frescobaldi's fantasias. Several pieces, notably the toccatas, are in an elaborate fantasia style reminiscent of that of Macque and Frescobaldi but more exaggerated: it involves chromaticism, abrupt harmonic progressions and sharp dissonances, in the manner of the *consonanze stravaganti* and the *durezze e ligature* that Macque and Frescobaldi respectively used elsewhere. Figurations passing through the entire texture, and erratic, pointed rhythms, often of the Lombard variety, are two specially striking features which sometimes become so affected and passionate that supplementary performance directions are needed: *arpeggiando*,

accentando, *gruppeggiando* (very pointed Lombardic rhythm), *largo*, *stretto*, *a battuta*, *piano*, *forte*. The music is also profusely ornamented.

The first of the three sonatas bears the remark 'inappropriately called by others *Canzona francese*'. This points up very clearly the well-known relationship between the sonata and the older variation canzona of Frescobaldi. Strozzi's pieces have three or four contrasted movements, a few of them employing related material, and are the earliest known keyboard pieces called 'sonata' to be in more than one movement. The dance pieces seem to have been influenced by Trabaci's, though Strozzi's are more tonal. Only the outer parts of the last five correntes and the two ballettos are given; the harmonic filling is to be supplied from figures, which denote intervals below the soprano as well as above the bass.

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BARTON HUDSON

Strozzi, Piero (*b* Florence, *c*1550; *d* Florence, after 1 Sept 1609). Italian amateur composer. He was a nobleman, who played an important intellectual role in fostering the 'new music' in Florence during the late 16th century. Giulio Strozzi was a younger member of his family. He was a member of the Camerata of Count Giovanni de' Bardi and a chief participant in its discussions on the reform of music. In apparent acknowledgment of his significance in the group, Vincenzo Galilei made him one of the two interlocutors (the other was Bardi) in his *Dialogo della musica antica e della moderna* (1581). He was also a member of the Camerata of Jacopo Corsi and was one of those before whom Peri (as he reported in the preface to *Euridice*) first demonstrated the new manner of singing, which Corsi's group encouraged. Strozzi was also supportive of Giulio Caccini. Later he was a principal member of Marco da Gagliano's Accademia degli Elevati, which flourished in Florence from 1607 to 1609. In 1579 he composed music for the *Carro della Notte* (text by Palla Rucellai) and the *Carro di Venere* (the younger G.B. Strozzi), both of which were presented in Florence on the occasion of the marriage of Grand Duke Francesco I de' Medici and Bianca Cappello. In 1596 his music was used in the *Mascherata degli accecati* (Rinuccini), and in 1600 he composed a chorus, the 'Coro di Amori', for Caccini's *Il rapimento di Cefalo* (Chiabrera), which was presented to mark the marriage of Henri IV of France and Maria de' Medici in Florence. All this music is lost. Only three compositions by him are extant: *Fuor dell'humido nido* (in *I-Fn*; ed. in Ghisi, 1940, Fortune and *PirrottaDO*), which Caccini sang 'over his own and many other viols' in the *Carro della Notte*, and two five-voice madrigals, *Vago augelletto che cantando vai*, in Luca Bati's second book of five-voice madrigals (RISM 1598[11]), and *Portate, aure del ciel*, in memory of Corsi, in Gagliano's second book of five-voice madrigals (1604[17]). The latter had been performed a year before at the obsequies for Jacopo Corsi held in the Compagnia dell'Arcangelo Raffaello on 21 February 1603. Domenico Torsi declared Strozzi to be a composer 'the equal to any who makes [music] his profession', and reported that his madrigal had been 'sung by five voices to the sound of five viols with such sweetness and with such an affecting manner that perhaps its like [had] never been heard'.

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EDMOND STRAINCHAMPS

Strube, Gustav (*b* Ballenstedt, 3 March 1867; *d* Baltimore, 2 Feb 1953). American conductor, composer, violinist and teacher of German birth. After studying with Brodsky (violin) and Reinecke (harmony and composition) at the Leipzig Conservatory, he played in the Gewandhaus Orchestra under Reinecke and at the Leipzig opera under Nikisch. On emigrating to the USA, he became a violinist in the Boston SO (1890–1913) and conducted the Boston Pops Orchestra (1898, 1900–02, 1905–12). He taught theory and conducting at the Peabody Conservatory (1913–46), and served as the first conductor of the Baltimore SO (1916–30). His music is distinguished by skilful craftsmanship, melodic charm and a strong sense of tonality. He also wrote a book, *The Theory and Use of Chords* (Boston, 1928). An account of Strube and his work appeared in Musical Quarterly in 1942 (G. Klemm: 'Gustave Strube: the Man and the Musician', *MQ, xxviii* (1942), 288–301).

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MSS in *US-BAep*, *US-BApi*

MICHAEL MECKNA

Struck, Paul (Friedrich) (*b* Stralsund, 6 Dec 1776; *d* Pressburg [now Bratislava], 14 May 1820). Swedish-German composer. After studying with Albrechtsberger in 1795 and with Haydn from 1796 to 1799 in Vienna, he travelled by way of Prague, Dresden, Berlin and Stralsund to Stockholm, on the recommendation of his friend Fredrik Samuel Silverstolpe, a Swedish diplomat residing in Vienna. During his stay in Stockholm (1800–01) he became a member of the Swedish Royal Academy of Music and took part in the first Swedish performance of Haydn's *The Creation* (3 April 1801), though he failed to be appointed court conductor of the Hovkapellet. Among the compositions written in Stockholm were a symphony in D (performed in February and March 1801) and a cantata dedicated to Queen Fredrika. In the autumn of 1801 Struck left Stockholm and went to Florence; returning to Vienna the following year, where he settled as a piano teacher. In 1809 he married, and he settled in Pressburg with his wife and children eight years later.

Struck's music hardly rises above the conventional. In a letter of 12 May 1801, Silverstolpe described him as unquestionably a genius, but vain, lacking and despising culture, and satisfied with studying only the technical aspects of composition. His Fourth Symphony was severely criticized in the *Allgemeine musikalische Zeitung* (1809, 1811), but his chamber music found more favour there (1807, 1819).

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INSTRUMENTAL

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Piano Concerto

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ANDERS LÖNN

Struckmann, Falk (*b* Heilbronn, 23 Jan 1958). German baritone. He studied at the Musikhochschule in Stuttgart, and was then engaged (1985–9) at the Kiel Opera, from where he graduated to the Basle Opera, achieving a particular success as Duke Bluebeard. At Antwerp as Scarpia (1991), at the Théâtre de la Monnaie, Brussels, as Donner (1991) and as the Dutchman at Munich (1992), he announced his arrival as a Heldenbariton of note. Barenboim's advocacy at the Berlin Staatsoper from 1992, when the conductor engaged him as Amfortas in a new staging of *Parsifal* (recorded for CD and video), helped his career to take wing. His further parts at Berlin under Barenboim have included Wotan/the Wanderer, Orestes (recorded), Wozzeck, Pizarro, Telramund (recorded) and eventually Hans Sachs (1998). Struckmann made his Bayreuth début with the same conductor, as Kurwenal, in 1993 (an interpretation preserved on video), and followed that with Donner, Gunther and Amfortas. His first Jochanaan was at Leipzig in a Lehnhoff staging in the 1994–5 season. He first appeared at La Scala as the Wanderer (1997), and made his début at the Metropolitan as Wozzeck in 1998. He possesses a voice of dramatic weight which he uses with vigour, not to say vehemence, to convey presence and character.

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ALAN BLYTH

Structuralism, post-structuralism.

1. Theoretical basis. 2. Application to music. 3. Post-structuralism.

1. THEORETICAL BASIS. The foundations of structuralist thought were laid by the Swiss linguist Ferdinand de Saussure in lectures delivered during the early years of the 20th century and later published from student transcripts as *Course in General Linguistics* (Saussure, 1916; Benveniste, 1966–74). His primary aim was to place the study of language on a more scientific basis by breaking with traditional, historically-orientated or 'diachronic' approaches of the kind that had dominated 19th-century philology, his own earlier work included. Instead it should seek to conceptualize language as a system of contrastive or differential features 'without positive terms', since the relationship between signifier and signified (or word and concept) cannot be understood on a straightforward, one-to-one order of equivalence. Rather it consists in the complex stucture of inter-articulated differences which enables a mere handful of phonemes (minimal distinctive sound-units) to serve for a vast, potentially infinite range of meanings. At the semantic level, the precondition for language is its structural capacity to distinguish between concepts, and thereby impose an intelligible order on the world of knowledge and experience. So these two dimensions of language (sound and sense) should be treated from a structural-synchronic standpoint which acknowledges the 'arbitrary' link between signifier and signified, or the absence of any natural (non-conventional) tie that would bond them. This relationship is always caught up in a play of phonemic/semantic differences and contrasts that vary from one language to another, or from

one diachronic stage to the next in the development of a language.

Two further Saussurean distinctions are of crucial relevance to the structuralist programme and its pertinence to musical theory. One is the distinction between *langue* and *parole*, the former applying to language in its structural-synchronic aspect, the latter to the open-ended variety of speech-acts or particular (context-specific) items of utterance. Related to this is the 'syntagmatic'/'paradigmatic' dualism, where the one has to do with the temporal unfolding of a chain of linguistic events in accordance with certain linear-sequential rules of combination, while the other concerns the selection of lexical units from a paradigm-class of possible alternatives in context (synonyms, antonyms, variant expressions, metaphorical substitutes and so on), conceived as belonging to a 'vertical' dimension from point to point along the verbal chain. This distinction came to exert greatest influence on later developments in literary criticism, narrative poetics, anthropology, cultural studies and the human sciences at large; for it offers a means of analysing texts (in the broadest sense of that term, taken to include, say, lyric poems, novels, myths, kinship-systems, culinary codes, fashions in dress, cinematic conventions or musical styles and genres) on the basis of structural features involving the interplay or relative predominance of syntagmatic and paradigmatic elements.

The Czech linguist Roman Jakobson pioneered this approach with his analyses of various texts, using broad typological-generic distinctions along structuralist lines (Jakobson, 1985, 1987). On the one hand were texts that foregrounded metaphor (i.e. the substitution of figural for literal terms) with the effect of 'defamiliarizing' language or creating novel realignments of signifier and signified. On the other were texts whose workings were chiefly metonymic, typified by relations of contiguity or linear-associative linkage between details of a scene or narrative situation that required no such metaphoric 'leap' since they followed the normal sequence of perceptual grasp. This made it possible to draw a series of critically pertinent distinctions, as for instance between lyric poetry (where metaphor predominates as a structural principle) and other genres such as epic poetry, realist fiction or modes of socio-documentary writing where metonymy typically provides a strong sense of narrative verisimilitude. Moreover it then became possible to avoid the cleavage between formalist and historical approaches by reviewing the sequence of stylistic shifts or 'revolutions' in literary language that marked this alternating pattern of predominance (see especially Lodge, 1977). Thus the period of high 1920s literary modernism witnessed a strong bias towards metaphor not only as a matter of localized stylistic salience but also as a large-scale structuring principle. Conversely, the reaction against high modernism took the form of a pronounced swing during the 1930s towards down-to-earth, realist or socio-documentary modes of narrative and likewise the adoption of a metonymic style which eschewed metaphorical complexity in favour of a direct engagement with the social and political issues of the time.

2. Application to music. These developments in structuralist linguistics and literary theory have been taken up and variously applied by writers on music (see for instance Nattiez, 1975 and Ruwet, 1972). Thus patterns of melodic or longer-range harmonic progression can be treated, on the structuralist model, as unfolding through a musical 'syntagm', or chain of successive events, whose every stage can be heard to involve some element of choice between various paradigm-specific possibilities. These latter may constitute either the 'language' of music (its range of harmonic-structural resources at any given time) or the composer's more individual way of deploying those resources, that is, the set of background stylistic norms which make up his or her distinctive musical idiom. To this extent there is a certain ambiguity concerning the Saussurean distinction between *langue* and *parole* when transposed into musicological terms. Also, as with all such theoretical frameworks, any results thus achieved can only be as good or as musically convincing as the analyst's perceptiveness in matters of detail or powers of trained musical response. Thus a frequent criticism of the structuralist method is that it amounts to just a different, more complicated way of making points that could well have been arrived at by intuitive means and without all that clanking theoretical machinery. Nicholas Cook voices this doubt when he asks: 'how much of what matters about music is retained in the translation from sound experience to abstract categories such as "ascending conjunct line"?', or 'can we say anything important about the experience of a given line simply by classifying it as the opposite of lines which are descending or disjunct?' (Cook, 1987, p.181). There is always a danger that the structuralist fixation on such binary terms of analysis will become just a substitute for genuine engagement with the music, or else just a different way of formulating insights obtainable by more straightforward application of Schenkerian or other analytic techniques.

Nevertheless, its proponents would argue, a structuralist approach can help to sharpen those perceptions by providing a firmer grasp of the various orders of relationship that constitute both the musical work and its background repertory of tonal-harmonic conventions. Moreover, it helps to clarify our sense of the different genres and period styles that involve a range of shifting emphases as between the vertical (paradigmatic) and horizontal (syntagmatic) axes of musical development. In this way music critics and historians may hope to overcome the well-known problem of combining a work-based immanent mode of analysis with an interest in matters of cultural change and stylist evolution. Thus, for instance, a sufficiently acute and historically informed mode of analysis might seek to explain the transformative process by which the Classical style provoked an emergent Romanticism, or by which the organizational complexity of post-Schoenbergian modernism gave rise to a series of reactive trends towards melody and linear counterpoint. Still the main focus of structuralist theory – inevitably, given its linguistic sources and analogues – has been on those formal aspects of music that lend themselves to treatment in synchronic terms.

3. Post-structuralism. Post-structuralism shares this emphasis on language conceived (after Saussure) as a network of signifying contrasts and relationships 'without positive terms'. However, it rejects the structuralist idea that the workings of language and other such semiotic systems – music among them – can or should be subject to the kind of analysis that aspires to 'scientific' status in the structural-synchronic mode. Indeed, this approach is avowedly 'post'-structuralist in rejecting the drive for

system and method and insisting rather on the open-ended play of 'difference' which exceeds and subverts all efforts to contain it (Barthes, 1970, 1973; Harari, 1977; Johnson, 1981; Young, 1981). These ideas were first developed during that phase of heady intellectual activity in Paris during the late 1960s when thinkers from various disciplines, including the composer-theorist Pierre Boulez, formed a close interdisciplinary grouping around the avant-garde literary journal *Tel quel* (Boulez, 1961, 1966). What they chiefly shared was an outlook of uncompromising radicalism with regard to the heritage of 'bourgeois' art-forms or literary/musical conventions, and a desire to transform those conventions through the alliance of cutting-edge theory with selfconscious artistic experiment. Thus one finds all manner of allusive cross-reference between notions of 'the text' (or certain kinds of text) as a powerful destabilizing force exerted on the codes of 'bourgeois' literary realism, and notions of music – post-serial music – as likewise subverting the received tradition of linear or tonal-harmonic development (see especially Barthes, 1970; Sollers, 1968).

Post-structuralism also has close ties with psychoanalysis, in particular with Jacques Lacan's reading of Freud where the human subject is conceived as radically 'decentred', or as caught up in an endless slippage from one signifier to another along the metonymic chain which can never be brought to a halt since the signified, the ultimate object of desire, is forever beyond reach (Lacan, 1966–71). Such ideas have exerted their main influence in the field of feminist criticism where theorists argue for the musical equivalent of *écriture feminine*, that is to say, a distinctively female kind of writing (or compositional style) which avoids the typecast 'male' qualities of aggressive dynamics, strong rhythmic drive and self-willed control over every last detail of thematic development (McClary, 1991). Also influential are the late writings of Roland Barthes, who started out as a thinker in the high-structuralist mode but who later renounced the attractions of system and method in favour of an idiosyncratic approach which drew obliquely on a wide range of theories while avoiding any kind of orthodox doctrinal commitment. These writings include essays on music, especially on Schumann's piano works, where Barthes displays an extraordinary skill at weaving theoretical allusions into a mode of subtly displaced autobiographical discourse that somehow reveals the most intimate aspects of his own erotic or libidinal involvement as amateur performer-listener. Hence his distinction between *plaisir* and *jouissance*, the one a reassuringly familiar sort of pleasure that comes of reading or listening in accordance with established cultural codes, the other a sharply disconcerting (even perverse) enjoyment that results from the disruption of those same codes by some shock to one's normal, acculturated habits of response (Barthes, 1977, 1982).

Other critics have pursued a post-structuralist approach while avoiding Barthes's somewhat narcissistic appeal to this private 'image-repertoire' of memories, impressions and fetishized details. Mostly they have understood post-structuralism as a means of liberating musical analysis from its over-concern with 'structural listening' (Subotnik, 1996) or its excessive regard for matters of long-range thematic, harmonic and formal organization. In consequence, these critics argue, analytic techniques have tended to devalue other, less 'sophisticated' modes of listener response which inherently elude all the concepts and categories of mainstream music theory. This often goes along with deconstructionist arguments to the effect that certain academically sanctioned musical values (such as those of complexity, organic form, motivic-thematic development and so on) are ideological constructs imposed upon music – and also on the history of music – by a kind of illicit metaphorical transfer from the realm of natural phenomena (*see* DECONSTRUCTION). Thus musical works are assumed to 'develop' through a process of evolution from germinal motifs which assures both their formal (organic) integrity as self-contained works of art and also their appointed place in a history – a universally acknowledged Great Tradition – to which they stand as exemplars. Post-structuralism rejects this way of thinking in favour of a strongly revisionist or anti-canonical approach which views the ideology of organic form as a potent source of aesthetic mystification in the service of hegemonic interests and values (Bergeron and Bohlman, 1992; Goehr, 1992; Solie, 1980). It thus sets out to make room for other, less 'authorized' (hence more subversive) modes of music enjoyment as well as for resistance to 'structural listening' with its strongly inculcated system of codes and conventions.

There are further parallels between post-structuralism in its literary-critical and its 'new-musicological' forms. One is the desire to open a door to all the winds of historical change by attacking any notion of the work (or text) as an autonomous structure possessed of its own, uniquely 'aesthetic' value, and standing quite apart from the vicissitudes of short-term cultural taste. In this respect it differs crucially from the thinking of a critic like T.W. Adorno, one for whom the essential condition of a truly radical (counter-hegemonic) art was its power to hold out against the blandishments of mass culture, and to do so, moreover, by containing in itself all the conflicts, resistances and stubborn contradictions that marked its irreconcilable distance from the sphere of popular consumption (Adorno, 1949). In Subotnik's case there is a marked shift of outlook from her earlier work, much indebted to Adorno, to her later (more heavily post-structuralist influenced) writings where Adorno very often represents all the high-modernist values that she now seeks to deconstruct in the name of a democratic musical culture (Subotnik, 1996). Indeed, the chief difference between post-structuralism and critical theory in the Frankfurt School line of descent is the latter's steadfast insistence that musical and other artworks can be subject to a mode of immanent critique which respects their relative autonomy while discovering in them all the symptoms and signs of a false social 'reality'.

Elsewhere, post-structuralism has exerted a strong influence on sociologists of music, who reject any notion of autonomous form or of 'the work' as somehow existing quite apart from its various historically-changing conditions of production, reception and performance. Thus the so-called New Musicology has followed the New Historicist movement in literary studies by adopting a broadly contextualist or socio-cultural approach (Kramer, 1990; Shepherd, 1991; Treitler, 1989). That is to say, these critics make a programmatic point of annulling the prescriptive formalist line between structural features supposedly 'intrinsic' to the work and the kinds of 'extrinsic' (background-documentary) source material which analysts mostly consider irrelevant to their own

more specialized or purely 'musical' concern. Very often this approach goes along with a claim to dislodge the canon of great works from its position of hitherto unchallenged cultural eminence by revealing the mechanisms of canon formation for what they are; a set of taken-for-granted aesthetic values which in fact have more to do with dominant social interests. Where post-structuralism lends support to such arguments is by offering a generalized theory of language, discourse, subjectivity and ideology that effectively dissolves the musical work, like the literary text, into its various circumambient cultural codes or its relationship to other kinds of signifying practice.

However, there is an obvious problem with this theory when it comes to explaining how works (or indeed human agents) could muster resistance to prevalent, ideologically-conditioned habits of response. It is here that post-structuralism is most closely akin to postmodernist ideas about the current transformation of beliefs and values which – so it is argued – signals an end to the discourse of old-style 'enlightened' critical modernity. In musical terms, this tends to work out as a defence of passively pleasurable listening, and a rejection of anything that stretches the mind beyond such routine, acculturated modes of perception. In short, there is a certain elective affinity between post-structuralist–postmodernist theorizing and the kinds of present-day minimalist or neo-romantic music which are likewise regarded as marking a break with the elitist values of high modernist culture. Adorno wrote witheringly of the 'culture-industry' and the way that it encouraged 'regressive listening' through the ceaseless churning-out of a totally commodified (mass-market orientated) music which demanded nothing more than the passive registration of stereotyped melodic and harmonic formulas (Adorno 1991). While post-structuralism is not necessarily aligned with any such regressive tendency still one may suspect that its radical rhetoric conceals an absence of genuine critical-emancipatory force. At any rate, its claims are heavily compromised by a failure to envisage any role for music other than those of Barthesian hypercultivated pleasure on the one hand or subjection to a repertory of pre-established codes and conventions on the other.

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CHRISTOPHER NORRIS

Structural level. *See* LAYER.

Strumentato. *See* STROMENTATO.

Strumentini (It.). *See* WOODWIND INSTRUMENTS.

Strumento [istrumento, stromento] (It.). Instrument. *Strumenti a corde* are string instruments; *strumenti d'arco*, bowed instruments; *strumenti di legno*, woodwind instruments; *strumenti d'ottone* or *di metallo*, brass instruments; *strumenti di penna*, quilled keyboard instruments; *strumenti a percossa*, percussion instruments; *strumenti a fiato* or *di vento*, wind instruments; *strumenti da tasto*, keyboard instruments; and so on.

The *strumento d'acciaio* ('steel instrument') required by Mozart in *Die Zauberflöte* was probably not a BELL-LYRA but a keyboard instrument such as a keyboard glockenspiel (*see* GLOCKENSPIEL (i)).

□

Strungk [Strunck], **Delphin** (*b* 1600 or 1601; *d* Brunswick, bur. 12 Oct 1694). German composer and organist. He was organist at the Marienkirche in Wolfenbüttel from 1630, then at the court in Celle (1632–7), and finally he moved to Brunswick, where he was organist of the Marienkirche from May 1637 and where he remained until his death. He also was organist of other churches in Brunswick. In his *Kurtzer, doch ausführlicher Bericht von den Modis musicis* (Königsberg, 1652), Conrad Matthaei reported that Strungk was 'much admired' as an organist.

Very little of Strungk's music survives. An autograph manuscript of June 1671 (*D-W*) contains a work for five voices, nine instruments and continuo entitled *Musikalischer glückwünschender Zuruff*, the text beginning 'Kommet und sehet die Wercke des Herren'; and there are another five pieces of church music for voices and instruments (*D-Bsb*). A group of six chorale preludes and fantasias in an organ tablature (*D-Lr*) show that he was by no means a negligible composer (examples in Die Orgel, II/12, Lippstadt, 1960; K. Straube, ed.: *Alte Meister des Orgelspiels*, Leipzig, 1904; C.H. Trevor, ed.: *Seasonal Chorale Preludes with Pedals*, i, London, 1963, and CEKM, xxiii, 1973).

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GWILYM BEECHEY

Strungk, Nicolaus Adam (bap. Brunswick, 15 Nov 1640; *d* Dresden, 23 Sept 1700). German composer. He received his musical education in Brunswick and Lübeck, and held posts from 1660 as first violinist and Konzertmeister of the Hofkapellen of Wolfenbüttel, Celle and Hanover. His first close contact with opera came in 1662 on a visit to Vienna, where he performed before the emperor. Working in Hanover, he encountered Cesti's *Orontea* and P.A. Ziani's *L'Antigona delusa da Alceste*, and he must certainly have known operas by Antonio Sartorio, who was then directing the Italian Kapelle there. He also met the theatre architect Girolamo Sartorio. In 1679 he became director of both city and cathedral music in Hamburg; he made his mark during the early days of the Hamburg Opera with his first operas, *Alceste*, *Esther* and *Doris*. In June 1682 he returned to Hanover as court composer. By now French had superseded Italian opera at the court. While living in Hanover Strungk continued to compose for Hamburg, where his operas *Floretto* and *Theseus* were produced in 1683. In 1685 and 1686 he stayed in Venice with Duke Ernst August, but returned to Germany without his permission and was dismissed from his post. However, his visits to Italy may have led to his appointment in 1688 as vice-Kapellmeister and chamber organist at the Dresden court, since Elector Johann Georg III and Carlo Pallavicino, director of the Dresden Opera, visited Venice during this period. He completed Pallavicino's opera *Antiope* for the elector after the composer's death, and in 1692 he became Kapellmeister.

On 13 June 1692 the Elector Johann Georg IV granted Strungk permission to present 'a German Singspiel at his own and his associates' expense' with 'foreign musicians' in Leipzig during the fair. Assisted by special licences granted by the elector, he succeeded in establishing an opera house on the Brühl; among his associates was Girolamo Sartorio, who built the theatre and then remained as director and as designer of scenery and stage effects. The theatre was opened on 8 May 1693 at the Easter Fair with Strungk's *Alceste*, performed in the presence of the elector. Strungk remained the principal composer of operas; *Nero* (1693) and *Syrinx* (1694) were particularly well received. His daughters, who appeared with the company as singers, continued running it with their mother Christine after his death, and it remained in existence until 1720. Singers from outside were also engaged, particularly students and even choristers from the Thomaskirche, giving rise to a complaint from the Kantor, Kuhnau. In 1697 Strungk lost his position in Dresden. His financial situation improved slightly in 1699, when he was appointed principal director of the Landmusik, but he left a heavy burden of debt to his family on his death.

Together with Johann Theile, J.W. Franck and J.P. Förtsch, Strungk was one of the first Germans to apply himself to the development of a national German opera, and he is particularly important for the founding and direction of his opera company in Leipzig. His dramatic works were performed on many German stages in his day. Nothing survives of their music except arias from the sacred opera *Esther*, the authorship of which was proved by H.C. Wolff (1957). Schering ascribed several other operas to him; his authorship of further works attributed by Berend and Schiedermair cannot be proved, as no music is extant. The arias from *Esther*, which have been preserved almost complete, were published without attribution (Hamburg, 1684) together with arias from *Semiramis*, an opera once also believed to be by Strungk but ascribed by Wolff (1957) on stylistic grounds to J.W. Franck. Strungk initially employed the Italian style in his Hamburg operas, at the same time adapting foreign forms. According to Wolff (1957), textual repetition and extended coloratura passages were first used for affective purposes at the Hamburg Opera in *Esther*, achieving an expressive power comparable to that of Schütz. Strungk used ostinato bass in the Venetian manner to link coloraturas and provide overall shape, and his symmetrical motivic patterns suggest the influence of Cavalli and Antonio Cesti. His arias represent an advance on those of Theile. Following the style of cantatas such as Buxtehude's, he attempted to develop German strophic song and compose different music for each stanza. In employing the variation principle and unexpected harmonic changes, he distanced himself from Italian models and gave his music personal and indeed national features. He also put counterpoint to the service of textual interpretation. The many ritornellos emphasize the concertante element, while the choruses (in two parts with continuo) are self-contained pieces. The libretto of *Esther* is not, as with most Hamburg operas of the period, a translation from Italian but an original German text. In completing Pallavicino's *Antiope*, Strungk adapted his style almost seamlessly to the Venetian composer's; most of Act 3 seems to be his. His Leipzig operas were based on Italian librettos. Pleasing melodic writing, with echoes of the convivial student songs of the time, may have been characteristic of his Leipzig opera *Alceste* (1693).

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DIETER HÄRTWIG

Strunk, (William) Oliver (*b* Ithaca, NY, 22 March 1901; *d* Grottaferrata, Italy, 24 Feb 1980). American musicologist. He attended Cornell University (1917–19), where his father was a professor of English, and after private studies in composition returned there as a musicology student of Kinkeldey (1926–7). After a year (1927–8) at Berlin University studying under Johannes Wolf, Blume, Sachs and Schering, he joined the staff of the Library of Congress (1928) and later succeeded Carl Engel as head of its music department (1934–7), concurrently lecturing at the Catholic University of America, Washington. In the years immediately preceding World War II he took a leading part in welcoming eminent refugee music scholars and finding places for them in the USA. From 1937 he taught at Princeton University, where he was appointed professor (1950); on his retirement (1966) he moved to Grottaferrata, near Rome.

Strunk was an original member of the American Musicological Society, the first editor of its journal (1948) and its president (1959–60); he also served on the editorial board of Monumenta Musicae Byzantinae (from 1958) and succeeded Carsten Høeg as director (1961–71). He was one of the founders of American musicology and one of its most influential and versatile practitioners. His published papers cover an exceptionally wide range of subjects, including the Italian Ars Nova, 15th-century English polyphony, the 16th-century motet, Palestrina's masses, the style and chronology of Haydn's works and the output of Verdi. His unpublished work includes substantial studies on aspects of the Ars Antiqua through Venetian opera and on to Beethoven and Wagner. His best-known work is *Source Readings in Music History* (1950), a critical anthology of translated writings on music from the Greeks to Wagner (the revised edition has been expanded into a multi-volume book). His own preferred subject, to which he contributed massively though often in little-known journals, was the liturgical chant of the Eastern and Western churches. He was responsible for establishing a sound theoretical basis for the transcription of the Byzantine round notation of the 12th and 13th centuries, and developed methods for transcribing the previously impenetrable paleo-Byzantine and paleo-Slavonic notations. He also uncovered important repertories of Byzantine and Slavonic melismatic chants that were previously ignored or poorly understood.

The breadth and solidity of Strunk's achievement reflect not only a vigorous intellect but also his felicitous encounter (in his twenties) with German musicological scholarship at its most impressive. He combined intellectual scepticism with a knowledge of the cultural context and an ingenuity in evolving and exploiting various methods of inquiry; he also liked to take apparently self-contained problems and develop far-reaching conclusions based on irrefutable facts. His teaching, like his writing, was influential beyond its immediate scope and was marked by an exceptional richness of ideas and information. His pupils include Robert Bailey, Charles Hamm, Joseph Kerman, Lewis Lockwood, Harold S. Powers, Don Randel, Charles Rosen and Leo Treitler.

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KENNETH LEVY

Strutt, John William. *See* RAYLEIGH, JOHN WILLIAM STRUTT.

Strutz [Strutius], **Thomas** (*b* Stargard, *c*1621; *d* Danzig [now Gdańsk], bur. 5 Oct 1678). German composer and organist. There were several organists with the name Strutz in 17th-century Germany. An earlier Thomas Strutz, born in Rathenow, Brandenburg, was organist at Stargard about 1603. The subject of this article, who had a son, Thomas, who also died in 1678, became organist of Holy Trinity, Danzig, in 1642 and five years later a citizen of that city. In 1668 he succceded Paul Siefert as organist of the Marienkirche, Danzig. His duties at Holy Trinity and at the adjoining Gymnasium brought him into contact with Johannes Maukisch, an educationist who sought simple, direct means as the basis of instruction in school and church: he envisaged a thorough reform of the liturgy whereby folklike chorales, with vernacular texts and in settings immediately accessible to the congregation, would replace both the old traditional polyphonic motet and the new Italianate concerto. For two decades Strutz and Maukisch wrote a number of works that furthered the cause of religious education. Whereas his Danzig colleagues, Crato Bütner and Balthasar Erben excelled in the concerto calling for large forces, Strutz wrote smaller works of a more intimate nature – sacred songs, dialogues, small concertos and oratorio Passions – most of them to texts by Maukisch.

Lobsingende Hertzens-Andacht (1656) is typical of Strutz's sacred music. It contains 76 four- and five-part songs for all Sundays and church festivals in place of the usual motets, concertos and cantatas. They are very short, averaging 12–16 bars, and are either homophonic or freely imitative; the short points of imitation are drawn from the chorale-like melodies, composed by Strutz himself, which appear in the highest part. The songs were so popular that they were used at Holy Trinity until the first half of the 18th century. *Geistliche Singe- und Bet-Stunden* (1657) consists of 34 solo songs with continuo for use at home or school; they are good examples of the methods of Maukisch and Strutz. *Vierfache musicalische Dienstwilligkeit* (1655) contains similarly simple solo songs with singable melodies for use in the Gymnasium; all are strophic, even the dialogues, in which the verses are divided between the two singers.

The dramatic element of the dialogues is also seen in *Zweyfache christliche Auffmunterung* (1664), an oratorio Passion resembling Schütz's *Die sieben Worte ... Jesu Christi*. Instead of the usual forms of chorale Passion and motet Passion, the biblical text is replaced by a lyrical paraphrase sung by the various characters and choir and interspersed with familiar chorales sung by the congregation. Three works whose texts alone survive were in a similar form: a *St Matthew Passion* in which the sung material is divided among soloists, chorus and congregation, a Christmas dialogue in which lyrical sacred verses and chorale texts generally replace the biblical text, and a dialogue on the subject of Dives and Lazarus in which the text is divided between the two characters. Such treatments of scripture point to the influence of Martin Opitz and his circle and run parallel to developments in German sacred songs.

WORKS

all printed works published in Danzig

Musicalisches Freuden Gedichte auff des ... A. Rosenbergs ... Hochzeit (1655)
Vierfache musicalische Dienstwilligkeit ... in 4 unterschiedlichen Melodien, 1, 2vv, bc (1655)
Lobsingende Hertzens-Andacht über die Evangelia, 4, 5vv (1656); 8 ed. in *ZahnM*
Geistliche Singe- und Bet-Stunden, 1v, bc (1657)
Zweyfache christliche Auffmunterung ... in einem Dialogo oder musicalischem Gespräch (orat Passion) (1664)
Musicalisches Gespräch aus dem 18. Capitel Mathaei (n.d.)
Psalmus C (1658)
Sonata a 8, bc (1658; repr. in appx of 1659[3])
Several sacred works, 1–3vv, insts, *D-Bsb, Dl, Lm*, Marienbibliothek, Elbing [now Elbląg] (lost, cited in library catalogue), formerly *PL-GD, S-Uu*; see Günther

LOST WORKS

known only from texts

Abriss der musicalischen Passions-Andacht, 5vv (1664)
Christlich wolmeynende Weynachts Gedanken ... in einem musicalischen Gespräch (1664)
Einfältige Abbildung des ewigen himmlischen Freuden Lebens ... der Lehrreichen Geschicht von Lazaro und dem Reiche Manne (n.d.)

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JERROLD C. BAAB/KLAUS-PETER KOCH

Strzeskowsky Lutebook. *See* SOURCES OF LUTE MUSIC, §3.

Stuart, Leslie [Barrett, Thomas Augustine] (*b* Southport, 15 March 1863; *d* Richmond, Surrey, 27 March 1928). English composer. At the age of 15 he was made organist at Salford Cathedral, and he held this post for seven years. Afterwards he was organist for a further seven years at the Church of the Holy Name, Manchester, supplementing his salary by teaching and composing church music. He also promoted and conducted popular orchestral concerts in the city. In 1895 he moved to London, his ballad *The Bandolero* having been successfully promoted by Signor Foli and a song *Lousiana Lou* having been accepted by George Edwardes for *The Shop Girl*. His song *Soldiers of the Queen* gained wide popularity, and he followed it with 'coon' songs including *Little Dolly Daydream* (1897) and *Lily of Laguna* (1898), which were written for Eugene Stratton and which have remained among the best known of music-hall songs. In 1899 a musical comedy *Florodora* was also a considerable success, not only in Britain but also in the USA and Europe, owing particularly to the double sextet 'Tell me, pretty maiden'. Stuart's range, however, was limited, and rhythmic mannerisms tended to recur, so that later stage works were less successful. In 1915 he appeared on the variety stage, accompanying his daughter May Leslie-Stuart in his own songs, and he later went to the USA. He returned to England in 1921 and again appeared on the variety stage playing his own compositions, most notably in a revue at the Palladium shortly before his death, at which time he had just signed a contract for the production of a new stage work, *Nina*.

WORKS

(*selective list*)

unless otherwise stated, dates those of first London performance and vocal score published in London in the same year

Florodora (musical comedy, 2, O. Hall, E. Boyd-Jones and P. Rubens), Lyric, 11 Nov 1899, vs

The Silver Slipper (extravaganza, 2, Hall with W.H. Risque), Lyric, 1 June 1901, vs

The School Girl (musical play, 2, H. Hamilton, P. Potter and C.H. Taylor), Prince of Wales's, 9 May 1903, vs

The Belle of Mayfair (musical comedy, 2, C.H.E. Brookfield and C. Hamilton), Vaudeville, 11 April 1906, vs

Havana (musical play, 3, G. Grossmith, G. Hill, A. Ross and G. Arthurs), Gaiety, 25 April 1908, vs

Captain Kidd (musical play, 2, S. Hicks, Ross and Arthurs, after R.H. Davis: *The Dictator*), Wyndham's, 12 Jan 1910, unpubd

The Slim Princess (comic op, 2, H. Blossom, after G. Ade), New York, Globe, 2 Jan 1911, vs (New York, 1910)

Peggy (musical play, 2, Grossmith and C.H. Bovill, after L. Xanrof and Guérin: *L'amorçage*), Gaiety, 4 March 1911, vs

Nina, unperf. unpubd

Probably more than 100 songs incl. numbers for musical comedies from The Shop Girl (1895) to The Lady of the Rose (1922); ballads incl. The Bandolero (1895), Rip Van Winkle (1896); music-hall songs incl. Soldiers of the Queen (1895), Little Dolly Daydream (1897), Lily of Laguna (1898), The Little Octoroon (1899), The Banshee (1900), I may be Crazy (1902)

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ANDREW LAMB

Stuart-Coolidge [Coolidge; Stuart], **Peggy** (*b* Swampscott, MA, 19 July 1913; *d* Cushing, ME, 7 May 1981). American composer. Privately educated, she studied the piano with Gebhard and composition with Raymond Robinson and Quincy Porter. Coolidge's orchestral works were performed by the Boston Pops from the late 1930s; commissions included *American Mosaic* for the American Wind Symphony and *The Blue Planet* for the World Wildlife Fund. Her works were performed in Europe from 1963 and, on Khachaturian's invitation, a concert of her music was presented by the USSR Union of Composers in Moscow in 1970. Coolidge was the first American to be honoured thus, and at the same time she was awarded the medal of the Soviet Union of Workers in Art. Coolidge's music is skilfully orchestrated and accessible, with a distinctive style reminiscent of Gershwin and Copland. Her manuscripts and personal papers in the Schlesinger Library, Radcliffe Institute, Harvard University.

WORKS

Ballet: Cracked Ice, 1937; An Evening in New Orleans, *c*1966

Orch: Rhapsody, hp, orch, 1965; Spirituals in Sunshine and Shadow, 1969; New England Autumn, suite, chbr orch, 1971; Pioneer Dances, 1980; The Blue Planet (J.R. Coolidge), nar, orch; Dublin Town [arr. of incid music for Red Roses for Me]; The Island; Look to the Wind, 1v, orch [orchd G. Ghal]; O'er Silent Snow (J.R. Coolidge); Out of the Dark; Night Froth; Smoke Drift; Twilight City

Band: American Mosaic, 1978; Pioneer Dances

Incid music: Voices (R. Lortz), 1972; Red Roses for Me (S. O'Casey)

Film score: The Silken Affair, late 1950s

Chbr music, pf pieces, songs, music for children's stories: The Angel's Christmas (R. Lortz), Salisbury Seagull (J.R. Coolidge)

CATHERINE PARSONS SMITH

Stubbs, Simon (*fl c*1620). English composer. He contributed a setting of the tune 'Martyrs' to Thomas Ravenscroft's *The Whole Booke of Psalmes* (1621). Extant compositions include an Evening Service (*GB-Ob*), two verse anthems, *The Lord is my Shepherd* (*Ob*) and *Have mercy upon me, O God* (*Lbl*, Myriell's *Tristitiae remedium*) and a full anthem, *Father of Love* (*Lbl*, *Och*). A complete list can be found in R.T. Daniel and P. Le Huray: *The Sources of English Church Music, 1549–1660*, EECM, suppl.i (1972).

PETER LE HURAY/JOHN MOREHEN

Stuber [Stuberus, Stueber], **Conrad** (*b* Schwendi, nr Laupheim, Swabia, *c*1550; *d c*1605). German composer and theorist. He attended the University of Freiburg, probably from 1572, and in 1574 he was awarded the master's degree; in 1577–8 he was registered in the medical faculty. In 1587 he was a priest and choirman in the Kantorei at the court of Count Eitelfriedrich IV von Hohenzollern-Hechingen at Hechingen in Swabia. At the beginning of 1591 he was recommended for a benefice by Christoph Truchsess von Waldburg of Riedlingen an der Donau. At Freiburg he had studied with J.T. Freigius, a pupil of Glarean, who must have thought highly of him since he used Stuber's *De musica* (now lost) as the basis of the dialogue forming the fifth part, 'De musicae elementis primus', of his *Paedagogus* (Basle, 1582). Count Eitelfriedrich was an ardent advocate of the

Counter-Reformation, the spirit of which is evident in the texts, entirely sacred, set by Stuber in his few surviving compositions. Rubsamen (in *MGG1*) singled out *Veni, Sancte Spiritus* as an example of his mastery of imitative counterpoint, which nevertheless manages to convey meticulously the sense of the words, with, for example, syncopation at 'Qui per diversitatem linguarum' and a canonic duet at 'in unitate'.

WORKS

Litany, 6vv, 1596[2]
Maria werd, so mein Seel kert, 5vv, 1604[7]
Fecit potentiam, 3vv, 1605[1]
Laudate pueri, 3vv, 1605[1]
Missa ad imitationem cantionis Maria Magdalena, 6vv, *D-Nla*
Christi favente gratis, hymn (de S Benedicto Abbate), 6vv, *Mbs*
Christi fons omnis boni, hymn (de S Chrysogono), 6vv, *Mbs*
Veni Sancte Spiritus, 5vv, *Nla*

THEORETICAL WORKS

De musica, lost

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ANTHONY F. CARVER

Stuchs [Stüchs, Stöchs], **Georg** (*b* ?Sulzbach, Upper Palatine; *d* Nuremberg, 1520). German printer. Although Stuchs himself gave Sulzbach as his place of birth in his publications, he may have been the son of the Nuremberg organ builder Friedrich Stuchs. He became a citizen of Nuremberg in 1484 and began printing in the same year. His last publication is dated 1517; after this he was active only as a bookseller, leaving the printing business in the hands of his son, Johann (*d* ?Nuremberg, after 1546), under whose name publications had been issued as early as 1509.

The elder Stuchs, whose known publications number 132, was famous above all as a printer of liturgical books, particularly missals. He served a large circle of clients from all parts of Europe, including, for example, the bishoprics of Regensburg, Salzburg, Prague, Kraków, Magdeburg and Linköping. In 1491 he introduced musical notes into his liturgical books, using the double-impression technique. Stuchs was known for the superior quality of his type forms, which he frequently sold to other printers, and for the woodcuts, often by prominent artists, with which he decorated his volumes. The younger Stuchs devoted himself in later years to the cause of the Reformation, printing many of the writings of Luther and his followers. His sole contribution to music consists of a reprint of Johannes Cochlaeus's treatise *Tetrachordum musices* in 1512.

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MARIE LOUISE GÖLLNER

Stuchs [Stüchs], **Johann** (*d* ?Nuremberg, after 1546). German printer, son of GEORG STUCHS.

Stück (Ger.). *See* PIECE. In Bach's day, *Stück* could also mean the principal concerted piece in a church service, that is, the cantata.

Stuck [Stück], **Jean-Baptiste** ['M. Baptiste', Baptistin, Batistin] (*b* 1680; *d* Paris, 8 Dec 1755). Italian composer and cellist of German descent. He called himself 'Florentin', although Lesure gives Livorno as his birthplace. In the libretto of *Rodrigo in Algeri* (Naples, 1702), a reworking of Albinoni's *L'inganno innocente*, he was called 'virtuoso della Contessa di Lemos'. His appearance in Paris was marked by the publication of an aria in Ballard's *Recueil d'airs sérieux* of 1705. He lived well at the *hôtel* of his patron, the Prince of Carignan, until the prince's death in 1740. The title-pages of his four books of cantatas (1706–14) reveal that he was also favoured by the italophile Duke of Orléans and made an 'Ordinaire de la musique'. *La prise de Lérida*, from book 2, celebrates a military victory that may also have been the inspiration for his *Te Deum*, commissioned by the duchess and performed at the Palais Royal on 27 November 1707. In 1708 Stuck wrote an italian aria for a revival of Collasse's *Thétis et Pélée*. However, his first two French operas, *Méléagre* and *Manto la fée*, performed in 1709 and 1711, were not well received.

According to Loewenberg, Stuck left France to spend some time in the service of Elector Max Emanuel of Bavaria (*c*1714). His opera *Il cid* was performed at Livorno at Carnival 1715, and in the same year he married Bonne-Françoise Berain, daughter of Louis XIV's court painter. He was awarded a pension of 500 livres as *ordinaire de la musique du Roy* on 18 December 1718. His third French opera, *Polydore*, was presented in 1720 and revived in 1739, and his duet cantata *Démocrite et Héraclite* was performed at the Opéra in November 1722. The death of the librettist La Font in 1725 prevented him completing his opera *Orion*, but an arietta from it appeared in the *Mercure*. He was active at the Concert Spirituel: an aria, four cantatas and the divertissement *L'union de la musique italienne et françoise* were given 18 performances between 1727 and 1729; Stuck, the violinist Jean-Pierre Guignon and flautist Michel Blavet played a trio on 24 and 25 December 1728; and one of his motets was performed on 13 April 1738. Stuck, now 'M.L. Baptiste', became a French citizen in June 1733. The inventory made after his wife's death in 1741 and his will dated 12 September 1752 survive in the Archives Nationales.

Although Stuck was not, as La Borde stated, the first to play the cello at the Opéra, the success of his performances as a soloist hastened the decline in the bass viol's popularity. Ancelet and Maisonelle agreed that he was the first cellist to be admired in France, and Corrette wrote that the rise to prominence of the cello began with the arrival in Paris of Stuck and L'Abbé (Philippe Pierre de Saint-Sévin). His French cantatas are notable for their italianisms and the extent to which he used accompanying instruments. Of particular interest is *Démocrite et Héraclite*, which musically juxtaposes two allegorical figures,

Optimism and Pessimism. D'Aquin de Château-Lyon wrote that in the realm of the cantata Stuck was 'the rival of Clérambault'.

WORKS

printed works published in Paris unless otherwise stated

DRAMATIC

operas unless otherwise stated

Arias in Rodrigo in Algeri, Naples, S Bartolomeo, ?10 Dec 1702, music lost [rev. of T. Albinoni: L'inganno innocente (F. Silvani), Venice, 1701]

Air for rev. of P. Collasse: Thétis et Pélée (B. Fontenelle), Paris, Opéra, 16 April 1708, collab. A. Campra (1708)

Méléagre (F.A. Jolly), Paris, Opéra, 24 May 1709 (1709); prol as L'union de la musique italienne et françoise (divertissement), Paris, Opéra, Nov 1722, lost

Manto la fée (Mennesson), Paris, Opéra, 29 Jan 1711 (1711)

Il [gran] Cid (G.G. Alborghetti [L. Mereo]), Livorno, S Sebastiano, carn. 1715 (Massa, 1715)

Polydore (J.-L.-I. de La Serre), Paris, Opéra, 15 Feb 1720 (1720, 2/1739)

Orion (La Font), 1725, inc., 1 air pubd in *Mercure de France* (Feb 1725)

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[6] Cantates françoises, S, 2 vn, bc, some with insts, bk 1 (1706); [6] Cantates françoises, S, B, bc, some with insts, bk 2 (1708); [2] Cantates françoises, S, 2 vn, bc, and S, B, 2 vn, bc, bk 3 (1711); [6] Cantates françoises, S, bc, some with insts, bk 4 (1714): all ed. in ECFC, iv (1990)

5 It. cants., *F-Pn*; Les troubles de l'amour, music lost, text in J. Bachelier: Recueil de cantates (1728)

TeD, perf. Paris, Chapelle du Palais royal, 27 Nov 1707, lost; motet, perf. Paris, Concert Spirituel, 13 April 1738; several airs, etc., pubd in 18th-century anthologies

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BARRY KERNFELD/JULIE ANNE SADIE

Stucken, Frank (Valentine) van der (*b* Fredericksburg, TX, 15 Oct 1858; *d* Hamburg, 16 Aug 1929). American conductor and composer. In 1865 his family moved to Antwerp, where he became a student of Peter Benoit. In 1876, after a visit to the Bayreuth Festival, he settled in Leipzig for two years' study with Reinecke, Langer and Grieg. His first professional engagement was at the municipal theatre, Breslau, in 1881; he composed incidental music for Shakespeare's *The Tempest* as part of his duties. In 1883, with the sponsorship of Liszt and the participation of, among others, Ziloti, he gave a successful concert of his own works at Weimar. The next year he returned to the USA, where he became conductor of the Arion Society, a male chorus in New York; he conducted the first American performances of Brahms's Symphony no.3, Chabrier's *España*, Berlioz's *Les Troyens* (concert performance) and a series of programmes of recent American music. He introduced much American music to Europe, his all-American concert at which MacDowell played his own D minor Piano Concerto at the Paris Exposition of 1889 being an especially notable event.

In 1895 van der Stucken became a central part of Cincinnati's musical life, as the first conductor of the Cincinnati SO (until 1907), as director of the college of music and later (1906–12, 1923–7) as director of the May Festival. From 1908 until 1917 he lived in Hanover and in the last two decades of his life he was generally more active in Europe than in the USA. His compositions include orchestral and choral works as well as many songs.

MICHAEL STEINBERG

Stuckenschmidt, Hans Heinz (*b* Strasbourg, 1 Nov 1901; *d* Berlin, 15 Aug 1988). German music critic and musicologist. After attending secondary schools in Berlin, Ulm and Magdeburg, he studied the violin, piano and composition under private teachers and was self-taught in music theory and music history. From 1920 he made a living as a freelance composer and writer on music in Bremen, Hamburg, Vienna, Paris and Berlin. In 1923–4, with Joseph Rufer, he organized the Hamburg Neue Musik concerts, and in 1927–8 he directed the concerts of the Berlin November-Gruppe; at the same time he worked for various periodicals (e.g. *Aufbruch*, *Auftakt*, *Melos* and *Modern Music*) and newspapers. In Prague (1928–9) he was chief music critic of the *Bohemia* and he then succeeded A. Weissmann (1929) as music critic of the *Berliner Zeitung am Mittag*. He attended Schoenberg's course on musical analysis as an observer (1931–3). Because of his support for modern music and for Jewish musicians he was forbidden in 1934 to participate in any journalistic activity in Germany. From 1937 he was in Prague again, initially on the *Prager Tageblatt* and (from 1939) on the *Neuer Tag* until he was forbidden to publish there as well. In 1942 he was conscripted into the armed forces as an interpreter. After his return from American captivity in 1946, he was given the directorship of the department of new music at RIAS, Berlin, was appointed music critic of the *Neue Zeitung* (1947) and with Rufer edited the periodical *Stimmen* (1947–9). Subsequently he became lecturer (1948), reader (1949) and professor (1953) in music history at the Technische Universität in Berlin where he remained until his retirement (1967). He was also Berlin music correspondent for the *Neue Zürcher Zeitung* (1946–57) and music critic for the *Frankfurter Allgemeine Zeitung* (1957–88). He was married to the soprano Margot Hinnenberg-Lefèbre, well known as an interpreter of Schoenberg. He was made a member of the Akademie der Künste, Berlin, and the Deutsche Akademie für Sprache und Dichtung Darmstadt, in 1974 and 1977 respectively.

As a music critic Stuckenschmidt was a sound judge and indefatigable supporter of contemporary music. He gave early recognition to the historical significance of Schoenberg and Stravinsky in particular. With the public recognition of new music, Stuckenschmidt emerged as a critic of international importance. Schoenberg has occupied the central position in his many books and essays on 20th-century music; his comprehensive biography of the composer is based on about 4000 source documents.

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HANS HEINRICH EGGEBRECHT

Stucki, Hans [Johannes]. *See* TUGI, HANS.

Stucky, Steven (Edward) (*b* Hutchinson, KS, 7 Nov 1949). American composer. He studied with Richard Willis at Baylor University (BMus 1971) and with Robert Palmer, Burrill Phillips and Karel Husa at Cornell University (MFA 1973, DMA 1978). After teaching at Lawrence University (1978–80), he was appointed to the composition department at Cornell (1980–). He has also served as composer-in-residence (1988–92) and new music adviser (1992–) for the Los Angeles PO. His awards include a Guggenheim Fellowship (1986), an NEA fellowship (1986) and commissions from the Philadelphia (*Concerto for Orchestra*) and Minnesota (*Dreamwaltzes*) orchestras. His book *Lutosławski and his Music* (Cambridge, 1981) was awarded the ASCAP Deems Taylor award in 1982.

Stucky's style combines rigorous compositional techniques with direct, eloquent expression. This mixture results in colourful, variegated and attractive musical structures that exhibit clear formal patterns and carefully organized pitch arrangements. The influence of Bartók and Lutosławski lends an Eastern European character to works such as *Voyages* (1984) and the Double Concerto (1985). Several other works (*Boston Fancies*, 1985; *Concerto for Orchestra*, 1986–7; *Son et lumière*, 1988) refer to Stravinsky in their juxtaposition of blocks of material. In later works, Stucky's harmonic language develops from atonal aggregates like those of Berio and Lutosławski towards harmonic complexes that allude to triadic structures. A discussion with the composer appears in D. Crockett: 'Stucky, Hartke, Crockett: Conversations in Los Angeles', *CMR*, x (1994), 51–73.

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Chbr: Sappho Frags., Mez, chbr ens, 1982; Boston Fancies, fl, cl, vn, vc, pf, perc, 1985; Serenade, fl, ob, cl, bn, hn, 1990; 4 Poems (A.R. Ammons), Bar, chbr ens, 1992

JAMES P. CASSARO

Studer, Cheryl (*b* Midland, MI, 24 Oct 1955). American soprano. She studied at the Berkshire Music Center at Tanglewood before winning third prize at the Metropolitan Competition for Young Singers in 1978. After further study in Vienna she worked with Hans Hotter in Munich before joining the Staatsoper there in 1980, singing, among other roles, Mařenka (*The Bartered Bride*), Euryanthe, Daphne, Irene (*Rienzi*), Sieglinde and the Empress (*Die Frau ohne Schatten*). From 1982 to 1984 she was an ensemble member at the Deutsche Oper, Berlin, where she added Violetta and Desdemona to her repertory. In 1984 she made her American début in Chicago, as Micaëla, which was also the role of her first Metropolitan appearance in 1988. Studer made her Bayreuth début in 1985 as Elisabeth (*Tannhäuser*), immediately proclaiming her outstanding gifts as a lyric-dramatic soprano of the first rank, not least with her ringing high B at the end of Elisabeth's Greeting. She appeared again at Bayreuth, as Elsa, in 1987. She made her Covent Garden début as Elisabeth in 1987 and returned for Elsa in 1988, singing both roles to critical acclaim. At La Scala she sang Sieglinde and the Empress (1987), Mathilde in *Guillaume Tell* (1988), Odabella in *Attila* (1989) and Hélène in *Les vêpres siciliennes* (1989) to arresting effect. She made her Vienna Staatsoper début as Chrysothemis, another role she has recorded. Studer's repertory also includes Countess Almaviva, Mozart's Electra, Pamina, Donizetti's Lucia, Gilda and Aida; more recently she has undertaken the Marschallin (which she first sang at the Salzburg Festival in 1995), Ariadne and Senta, with which she returned to Bayreuth in 1998 and 1999. Her singing is distinguished by full, vibrant tone, controlled, warm phrasing and eloquent expression, heard to best advantage on her recordings of *Les vêpres siciliennes*, *La traviata*, *Die Walküre* (with Haitink), *Salome* (with Sinopoli) and, above all, *Die Frau ohne Schatten* (with Sawallisch). She has also sung with distinction in concert and song, her performances and recording of Strauss's *Vier letzte Lieder* being particularly admired.

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ALAN BLYTH

Studio der frühen Musik [Early Music Quartet]. Ensemble, founded at Munich in 1960, directed by Thomas Binkley (*b* 26 Dec 1932; *d* 28 April 1995). Binkley, primarily a lutenist, and Sterling Jones, primarily a string player, had studied musicology at the University of Illinois in Urbana, where they had taken part in George Hunter's collegium musicum and performed on his important Machaut recording. In Munich they were joined by the Estonian singer Andrea von Ramm. The fourth member of the group was the tenor Nigel Rogers (1960–64), who was succeeded by Willard Cobb (1964–70) and then Richard Levitt. In 1972 the ensemble joined the staff of the Schola Cantorum Basiliensis. In 1979 the group disbanded. The Studio der frühen Musik toured throughout the world, first under the auspices of the Goethe-Institut, then

independently; it made over 40 recordings, many of them award-winning.

Although the group's recordings include music by Machaut, Landini, Ciconia, Du Fay and Dowland, their most important records are perhaps those that explore the earlier monophonic repertories. Beginning with records of songs from the *Carmina burana* (1964, 1967) and Minnesang (1966), they developed a performing style partly based on Andalusian music and employing a freedom of expression possible only with musicians who are performing regularly as an ensemble; their style became increasingly independent of folk origins and moved towards an appraisal of the characteristics of each of the different repertories concerned. The ensemble always performed from memory, with results that gained correspondingly in fluidity and freedom of expression as well as more direct communication.

DAVID FALLOWS

Studios. *See* STOUDIOS.

Studley Royal Fragments. *See* SOURCES, MS, §VI, 3.

Study (Fr. *étude*; Ger. *Etüde*, *Studie*; It. *studio*). An instrumental piece, usually of some difficulty and most often for a stringed keyboard instrument, designed primarily to exploit and perfect a chosen facet of performing technique, but the better for having some musical interest. Although a study was at one time the same as an exercise (Fr. *exercice*; Ger. *Übung*; It. *essercizio*), the latter term now usually implies a short figure or passage to be repeated ad lib, whether unaltered, on different degrees of the scale or in various keys. The distinction is illustrated by Schumann's *Studien* op.3 (1832), which are preceded by short *Übungen* based on technical difficulties found in the studies themselves.

Before the 19th century both terms were used more loosely. Thus the 'studies' in Francesco Durante's *Sonate per cembalo divisi in studii e divertimenti* (1737) are contrapuntal movements unassociated with specific problems of keyboard technique, while Domenico Scarlatti's 30 *Essercizi per gravicembalo* (1738) are no different in scope and significance from his remaining 525 sonatas. The four parts of J.S. Bach's *Clavier-Übung* (1731–41) contain not only a wide variety of masterpieces for harpsichord (such as the Italian Concerto, French Overture, six partitas and the monumental Goldberg Variations) but also a number of large-scale works for organ.

Although the title 'study' rarely occurs in early keyboard music, much of the repertory was avowedly didactic in aim. Thus the many variously named pieces in instrumental treatises and instruction manuals may be considered studies, including the toccatas in Diruta's *Il transilvano* (1593), the lessons (i.e. dances and airs) in Locke's *Melothesia* (1673), the preludes in François Couperin's *L'art de toucher le clavecin* (1716), the *Probestücke* in C.P.E. Bach's *Versuch über die wahre Art das Clavier zu spielen* (1753) and the *Handstücke* in Türk's *Clavierschule* (1789). Other pieces intended at least partly for pedagogic use might be included, even if they were not necessarily aimed at the development of technical facility. For example, Frescobaldi's *Il primo libro di capricci, canzon francese, e recercari* (1626) opens with a preface addressed to 'gli studiosi dell'opera' (the students of the work), while 11 of the preludes of J.S. Bach's *Das wohltemperirte Clavier*, as well as early versions of all his keyboard inventions and sinfonias, were originally included in the *Clavier-Büchlein vor Wilhelm Friedemann Bach* (1720), a manuscript compiled expressly for the instruction of his young son.

From the early years of the 19th century the rapidly growing popularity of the piano brought a flood of teaching material aimed at the amateur and the budding professional, including innumerable volumes of graded studies whose technical usefulness generally outweighed their musical value. Typical of such publications are the studies brought out by J.B. Cramer between 1804 and 1810, the earlier parts of Clementi's *Gradus ad Parnassum* (1817–26), Moscheles's *Studien* op.70 (1825–6) and the many collections by Czerny. The later studies in the *Gradus* are of greater musical interest, some illustrating particular styles as well as technical problems (e.g. 'le style élégant' and 'le style sévère'), and Moscheles's *Charakteristische Studien* op.95 (1836–7) are clearly intended as much for performance as for instruction. The latter are, in fact, undemanding examples of a newly developed genre, the concert study.

The concert study attempts to combine the utility of a technical exercise with musical invention equivalent to that of other genres in the concert repertory. The consequent tension between these two aspects was not completely resolved until the studies of Chopin, whose 12 *Grandes études* op.10 (published in 1833) and 12 *Etudes*, op.25 (published in 1837) were the first to retain a firm position in the concert repertory. Although many of Chopin's studies concentrate on single technical problems after the manner of Czerny, Charles Mayer and Henri Bertini (for example extended arpeggios in op.10 no.1, or double 3rds in op.25 no.6), his greater harmonic sophistication allows a thorough working-out of the chosen figuration while avoiding the musical trivial. The novelty of Chopin's harmony, which forced sometimes commonplace figuration into distinctly unconventional hand positions, astonished older contemporaries such as Moscheles, who found many of the studies excessively difficult as a result. Indeed, by Chopin's own admission, the first performer to conquer their technical problems fully was Liszt, to whom op.10 is dedicated. Structurally, however, the studies are straightforward: most are in a short ternary form, although the lyrical op.25 no.7 is in something akin to a slow-movement sonata form.

Liszt's own concert studies are on a much larger scale than Chopin's. The genesis of his Transcendental Studies reflects the 19th-century development of the genre as a whole. They were based on 12 studies (published as *Etude en douze exercises* that he wrote in 1825–6), which have the modest didactic scope of the studies by his teacher Czerny. Liszt recomposed them in 1837 under the title *Grandes études*, transforming them effectively into character-pieces of hitherto unimagined difficulty. Three of the new pieces were in sonata form (the C minor, F minor and D♭ major), and others were structured with remarkable ingenuity. In 1852 a final revision was completed, with the title *Etudes d'exécution transcendante*. In this Liszt lightened some of the textures, in response partly to the increasing action-weight of pianos; he also tightened the structure of some of the more sprawling studies. Making the resemblance to the programmatic character-piece even closer, most of the studies were now given titles, such as *Feux follets* and *Harmonies du soir*, and the didactic element of the pieces (other than their pervasive technical difficulty) was almost completely lost. While it

is possible to use many of the individual studies of Chopin as practice pieces for specific technical challenges, the technical demands of most of Liszt's vary too much from section to section to provide a thorough working-out of any particular problem.

The same is true of the studies of Alkan, most of which were published in two sets: *Douze études dans les tons majeurs* op.35 (1848) and *Douze études dans les tons mineurs* op.39 (1857). Alkan's studies are on an even larger scale than Liszt's, and some, like *L'incendie du village voisin* (from op.35) are more explicitly – even naively – programmatic. For op.39, Alkan's inspiration seems to have been Bach's *Clavier-Übung* for the collection includes an overture, a set of variations, a four-movement symphony and a three-movement concerto; in the latter two, a separate study in a different key is used for each individual movement. Alkan's keyboard writing shows the imagination that one might expect from a pianist who was widely considered the only technical equal of Liszt. The first two of the formidable *Trois grandes études* (*c*1838) are among the earliest examples of entire works for the right or left hand alone, although the opening section of Liszt's G♭ minor study in the 1837 version is scored for solo left hand. This type of concert study was later rarely attempted; perhaps the best-known examples are by Skryabin and Felix Blumenfeld.

Although almost every 19th-century pianist-composer wrote studies, relatively few of these works have maintained a place in the repertory. Schumann's magisterial *Symphonische Etüden* op.13 (a set of variations with an extended finale) of 1834–7 is one of his most-performed works, while his Paganini studies (opp.3 and 10) are almost totally neglected, suffering as they do from comparison with Liszt's more brilliant examples (1839, rev. 1851) and Brahms's Variations on a theme by Paganini op.35 (1862–3). Brahms also composed five studies in the form of transcriptions of pieces by Bach, Weber and Chopin, including a version for left hand alone of the Chaconne from Bach's D minor Partita for violin BWV1004. Of the vast array of the later concert studies, the most significant are by Skryabin, Rachmaninoff (*Etudes-tableaux*, opp.33 and 39), Debussy, Bartók and Messiaen.

Studies for many other instruments have been written since the beginning of the 19th century. By far the greater number are more concerned with technical problems than with musical values, as can be seen from the collections for violin by Fiorillo, Rodolphe Kreutzer, Rode, Baillot and Bériot, and for cello by Dotzauer and Grützmacher. Altogether outstanding are Paganini's *24 Caprices* op.1 (published in 1820) for solo violin (see illustration); besides being concert studies of unmatched brilliance, they had sufficient musical interest to stimulate the piano transcriptions of Liszt and Schumann referred to above, and the theme of one, no.24 in A minor, is so concisely striking that it has inspired sets of variations from Brahms (op.35), Rachmaninoff (for piano and orchestra, 1934), Lutosławski (for two pianos, 1941), Boris Blacher (for orchestra, 1947) and others.

The French word *étude* (as well as the English 'study') was used as the title of a number of 20th-century works, some requiring unusually facile technique or exploiting particular aspects of the composer's craftsmanship. Examples include Stravinsky's *Quatre études pour orchestre* (1928–9), Henze's *Sinfonische Etüden* (1956) and Frank



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HOWARD FERGUSON/KENNETH L. HAMILTON

Study score. *See* SCORE, §1.

Studzińska-Marczewska, Wiktoria. *See* STUDZIŃSKI FAMILY, (2).

Studziński. Polish family of musicians.

(1) Wincenty (Szymon Wojciech) Studziński (*b* Kraków, 30 March 1815; *d* Kraków, 15 July 1854). Violinist, conductor and composer. He was the son and pupil of Marcin Studziński, violinist and member of a Jesuit ensemble and military band in Kraków. From 1833 to at least 1848 he was a member of the Wawel Cathedral ensemble, and in 1836 became solo violinist in a theatre orchestra (from 1838–43 also its conductor). He taught the violin at the music school of the Technical Institute in Kraków from 1845 and soon became its director, a post he held until his death. His teaching method was based on the textbooks of Spohr and Campagnoli. Regarded as the best violinist in Kraków of his time, he took an active

part in the city's concert life as a soloist and a performer of chamber music. Critics wrote of his artistic taste and perfect intonation, but criticized him for his overly sweet tone and weak right hand.

The most talented composer in his family, he adopted the stylistic formulae of the classics, but did not apply them in a hackneyed way; he introduced chromatic harmony and a variety of rhythmic structures. His considerable number of compositions, many of which were unpublished, include a string quartet in E op.28 (MS in the Institute of Musicology library, Jagiellonian University), three other string quartets, mazurkas for piano (published in Kraków, *c*1850), mazurs for piano (Kraków, *c*1855, and Warsaw, 1860), a choral piece *Taniec i śpiew szkieletów* ('Dance and Song of the Skeletons', published in 1884), other songs and instrumental and orchestral pieces. Several manuscripts of his and his brothers' works are held in *PL-Kj*, *Wn*, *Wtm*, the library in the music department of the Jagiellonian University, and *A-Wn*.

(2) **Wiktoria (Ewa Marianna Salomea) Studzińska-Marczewska** (*b* Kraków, 16 Nov 1816; *d* ?Kraków, after 1881). Soprano and actress, sister of (1) Wincenty Studziński. She studied singing with Gorączkiewicz and in 1832 made her début as a soloist in a Kraków theatre, later touring with it elsewhere in the country. She sang in the Grand Theatre in Warsaw (1842–4), and with a Kraków theatre again (1844–6). Her last stage appearance was in 1848, and she gave up her career upon marriage, although for a time she taught singing in Sandomierz.

Her voice, though not large, was pure, strong and clear in tone. A natural and charming actress, and a beauty, she was very popular on the stages of Kraków and Warsaw. Her greatest artistic triumph was as Marie in Donizetti's *La fille du régiment*; she also sang the title and main roles in operas by Auber, Bellini, Rossini, Weber and Kurpiński.

(3) **Piotr (Łukasz) Studziński** (*b* Kraków, 16 Oct 1826; *d* Kraków, 20 April 1869). Organist, pedagogue, conductor and composer, brother of (1) Wincenty Studziński. Around 1841 he studied the organ with Gorączkiewicz (*c*1841); he also played the horn in a military band, and later in a Kraków theatre orchestra, which he conducted from 1851 to 1853. In 1846–57 he taught the brass instruments class at his old school; his pupils included Adam Wroński, called the 'Polish Strauss'. Upon Gorączkiewicz's death in 1858, he became organist and conductor at Wawel Cathedral, where he contributed to the popularization of some of the masterpieces of sacred music. The apt musical characterization, and use of melodies in folk-national style popular in Poland in the 19th century (in the comic opera tradition of J. Steffani) contributed to the success of his one-act vaudevilles, especially *Łobzowianie* [The Lobzovians], to a libretto by W.L. Anczyc (Kraków, 31 Dec 1854). He also composed small sacred and secular choral works, and piano mazurs.

(4) **Karol Studziński** (*b* Kraków, 24 Jan 1828; *d* Warsaw, 15 March 1883). Violinist, viola player and composer, brother of (1) Wincenty Studziński. A pupil of Gorączkiewicz, from 1843 he played the violin in a Kraków theatre orchestra, touring with them to Kalisz and Radom. In Warsaw he played first violin in the Grand Theatre orchestra and viola in Apolinary Kątski's highly regarded string quartet; he also gave private music lessons. In 1856 he created and led, until about 1868, the first male double vocal quartet in Poland; the quartet was famous for its performances of the instrumental works of Mozart, Schubert, Mendelssohn and Chopin, also of Studziński's arrangements of songs by Polish composers such as Moniuszko. He taught music theory and solfeggio at the Music Institute (1863–4); from 1865 he was deputy to Moniuszko in the choral class, succeeding him as professor in 1870. A few of Studziński's instrumental compositions are unoriginal, even primitive, but his choral works, especially the masses, are noted for their free use of polyphony and their formal construction. He published several small vocal works for children and a number of textbooks, including *Zasady muzyki* ('Principles of music'; Warsaw, 1869/*R*) and *Studia odnoszące się do sposobów śpiewu* ('Studies in singing methods'; Warsaw, 1878), and also articles on music. His primary contribution, however, lay in instrumental and choral chamber music where he overcame Poland's lack of tradition of group music-making to enrich Warsaw's musical culture.

(5) **Kajetan Studziński** (*b* Kraków, 1832; *d* Warsaw, 11 July 1855). Composer, brother of (1) Wincenty Studziński. A member of the orchestra of the Grand Theatre in Warsaw, he wrote dances, including mazurs, that were played in Warsaw's Saxon Gardens. He also wrote songs.

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BARBARA CHMARA-ŻACZKIEWICZ

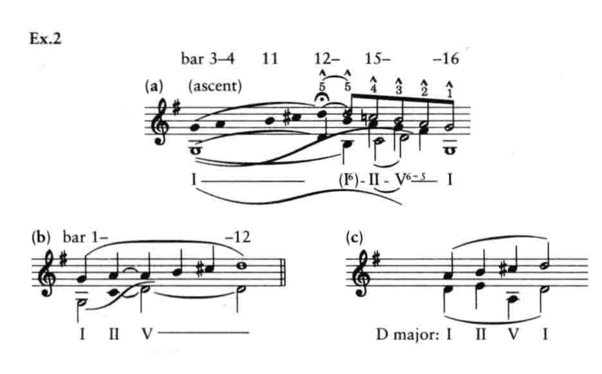
Stueber, Conrad. *See* STUBER, CONRAD.

Stufe (Ger.: 'degree'). In Schenkerian analysis (*see* ANALYSIS, §II, 4), a harmony of structural significance; the DEGREE or scale-step on which that harmony is based. The term appeared in Schenker's *Harmonielehre* (1906), where it was used for basic harmonic occurrences as opposed to chords of secondary significance. In the ritornello of the aria 'Buss und Reu' from Bach's *St Matthew Passion* (ex.1, after Schenker, 1906, fig.153), a complete C♯ major triad appears at the point marked with an asterisk. In Schenker's terms, the listener is prevented from hearing this triad as a 'fifth *Stufe*' (V) by the harmonic rhythm of the preceding passage, where there is consistently one change of *Stufe* per bar (I–IV–VII–III–VI). It would be superfluous, moreover, to accept a fifth *Stufe* at this point since one arrives in the very next bar; all three notes in the triad can in any case be explained in linear terms. The triad is therefore merely a passing configuration of the three parts and does not have the importance of a *Stufe*.



In the subsequent development of Schenker's theories *Stufe*, like all other musical phenomena, was understood in terms of structural levels (*see* LAYER). In his analyses from the mid-1920s on he described the basic harmonic structure of a piece as a progression of *Stufen* entirely within a single tonality (*Tonalität*). At later levels in the analysis these would be expanded into harmonic regions, or keys, in their own right (*Stufen der Tonalität als Tonarten*); for an illustration, *see* ANALYSIS, figs. 18–19.

This view of tonality and modulation need not be applied only to large stretches of music: in a song or self-contained theme the harmonies can also be interpreted differently at different structural levels. Schenker illustrated this in his analysis of the 'Emperor Hymn' from Haydn's String Quartet op.76 no.3 in *Der freie Satz* (1935, fig.39/3; see ex.2):



The *Stufen* at levels a), b) and c) can be distinguished very precisely. In a) they govern the entire song: in b) they serve the entire intitial ascent from g′ to d″; in c) they serve only a part of that ascent, from a′ to d″. Thus the D major resulting from this last elaboration is only an illusory key (*Scheintonart*).

The term *Stufe* has been rendered in English – not wholly adequately – as 'scale-step', 'harmonic degree' or simply 'degree'.

WILLIAM DRABKIN

Štuhec, Igor (*b* Slovenskih Goricah, Maribor, Slovenia, 15 Dec 1932). Slovene composer. At the Academy of Music, Ljubljana, he studied composition under Lucijan Marija Škerjanc and Matija Bravničar; he continued his studies at the Vienna Academy of Music and Dramatic Art under Jelinek, and also at Darmstadt. After some early neo-classical orchestral works that show his mastery of traditional techniques, Štuhec gradually moved towards the adoption of new techniques in the early 1960s. Although in 1955 he had produced a *musique concrète* composition in *Biological Transformation*, the radical change came with the chamber pieces *Situacija* (1963) and *Silhuete* (1964) and the orchestral *Differentiations* (1964), all of which exhibit his assimilation of 12-note and aleatory procedures. Štuhec's skill is particularly evident in miniatures such as the *Minikoncert*, where his writing is at its most delicate and the textures are almost always crystal clear. A later group of orchestral works extending his textural techniques, notably the concertos and the three *Entuziazmi* pieces, display a vivid imagination and a strong rhythmic momentum.

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(*selective list*)

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VOCAL AND ORCHESTRAL

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NIALL O'LOUGHLIN

Stumm. German family of organ builders. They came from Rhaunen-Sulzbach in the Hunsrück district of the Rhineland-Palatinate, and were active for six generations in the Mannheim–Saarbrücken–Koblenz–Frankfurt region. The most important members of the family are its founder, Johann Michael (*b* Sulzbach, 10 April 1683; *d* Sulzbach, 22 April 1747), and his sons, Johann Philipp (*b* Sulzbach, 24 Aug 1705; *d* Sulzbach, 27 June 1776) and Johann Heinrich (*d* Sulzbach, 23 Aug 1788). Johann Michael was originally a 'very famous goldsmith' (his brother Nikolaus

founded a well-known Saarland dynasty of smelters); he built organs for the parish church at Münstermaifeld (1721), St Kastor, Karden (1728, extant), St Laurenz, Leutesdorf (*c*1735, extant), the Hofkirche at Mühlheim an der Eis (*c*1735), and elsewhere. The surviving organ in the former Schlosskirche at Kirchheimbolanden is attributable to him, to his sons, or to both. Johann Philipp and Johann Heinrich, the 'Gebrüder Stumm', built organs for St Stephan, Simmern (Hunsrück) (extant), the Liebfrauenkirche, Koblenz (1751), the Ludwigskirche, Saarbrücken (1762), and the Schlosskirche, Meisenheim (1764, extant). Both brothers signed the contract in 1774 for the organ in the abbey church at Amorbach, completed in 1782 (three manuals, 46 stops; the case and parts of the pipework survive). Johann Heinrich was the only signatory for an instrument for the Katharinenkirche in Frankfurt (1778–89); his sons Franz and Michael built one for the Dreikönigskirche in Frankfurt (1781–3).

The typical Stumm organ was developed during Johann Michael's career and was not substantially modified by his descendants. The *Positiv* was originally laid out as a *Rückpositiv*; when it later became an *Unterpositiv*, the console of the organ was placed to one side. The full Stumm Principal choruses on *Hauptwerk*, *Positiv*, Echo and Pedal consist of 8′ 4′ 2⅔′ 2′ 1⅗′ Mixtur IV 1′ (with repetitions on *g* and *g′*); 4′ 2′ 1⅓′ Mixtur III 1′ (with repetitions on *c′* and *c″*); 2′ 1⅓′ (from *c′* 2⅔′); 16′ 8′ 5⅓′ 4′ Mixtur. The Gedeckt group comprises 16′ 8′ 4′; 8′ 4′; 8′ 4′; 16′. The group of narrow-scale flues is represented by Viola da gamba 8′ Quintaden 8′ Salizett 4′; Flauto traverso 8′ treble Salizional 2′ (from *c′* 4′); Flauto traverso 8′ treble Salizional 2′ (from *c′* 4′); Violone 16′. The reed group consists of Trompete 8′ Clarine 4′ bass Vox angelica 2′ Bass; Krummhorn 8′ Vox humana 8′; Krummhorn 8′ bass Trompete 8′ treble Vox humana 8′; Posaune 16′ Trompete 8′ Clarine 4′ Kornett 2′. There is also a Kornett V on the *Hauptwerk*. The type clearly involves a synthesis of influences from Lorraine and Luxembourg on the one hand and from southern Germany and Austria on the other. The most prominent difference between a Stumm instrument and one by J. A. Silbermann, for example, is the narrow-scaled stops of the Stumm. Other differences are that the Nasard, Tierce and Larigot are not wide in scale but like Principals, that there are two Principal ranks in the Echo instead of a Kornett, and that in the Pedal the Posaune 16′ is preferred to the Trompete 8′. The superior technical and tonal qualities of the Stumm organ have contributed to the survival of some 140 examples, out of some 370 documented original instruments.

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HANS KLOTZ

Stump. An English plucked instrument of the early 17th century. It is known only by name and by one surviving piece of music (*GB-Och* Mus.532), headed 'Alman R. Johnson to the stump by F.P.' (ed. A. Sundermann, *Robert Johnson: Complete Works for Solo Lute*, London, 1972). This is written in six-line French tablature and shows that the stump had seven fingered string courses tuned like a Renaissance lute, with eight extra bass diapasons. The left-hand stretches indicate a maximum string length of not more than 60 cm, so it cannot have been a bass instrument like the PENORCON, as has sometimes been suggested. Assuming a top string at *a′*, the tuning would be *F′–G′–A′–B♭′–C–D–F/G–A–d–g–b–e′–a′*; the piece would then be in G minor. As with the POLIPHANT, the invention of the stump was attributed by John Playford to Daniel Farrant. Talbot (see Gill), though he did not mention the stump by name, remarked that some orpharions 'like the English Theorbo carrie 5 double 8ve ranks on 5 Nutts on long Head beside those (7) on the Plate [fingerboard]'. Two more diapasons or 'double 8ve ranks' would make this an exact description of the stump required for the one and only piece.

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IAN HARWOOD

Stumpf, (Friedrich) Carl (*b* Wiesentheid, 21 April 1848; *d* Berlin, 25 Dec 1936). German acoustician and musicologist. Both his parents were musical, and at his various schools he learnt to play six instruments, teaching himself harmony and counterpoint. From 1865 he studied philosophy (with Brentano) and theology at Würzburg University, and philosophy and natural sciences at Göttingen University, where he took the doctorate and in 1870 completed the *Habilitation* in philosophy. He was professor of philosophy at the universities of Würzburg (1873), Prague (1879), Halle (1884), Munich (1889) and Berlin (1893–1928), where he founded (1893) and directed the Psychologisches Institut and the Berlin Phonogrammarchiv (1900). His many well-known pupils included Hornbostel and Abraham, with whom he founded and directed the Phonogrammarchiv, Sachs, Lachmann, Schünemann and the writer Robert Musil. He founded and edited the journal *Beiträge zur Akustik und Musikwissenschaft* (1898–1924) and, with Hornbostel, the series Sammelbände für vergleichende Musikwissenschaft (Munich, 1922–3). In 1928 he received the Bundesverdienstorden, and he was a member of the Berlin Academy of Sciences.

Stumpf is best known as a founder of comparative musicology ('vergleichende Musikwissenschaft'), an important forerunner of the modern discipline of ethnomusicology; however, his contributions in this area grew out of his earlier pioneering work in music perception. He began work on 'Tonpsychologie' in Würzburg and his book of 1883 was the first systematic treatment of this subject. Although intended as a study in acoustics, the work shows the influence of Brentano's phenomenology through its insistence that the physical reaction of the ear to sound ('Perzeption') and the listener's judging of the sound ('Aperzeption') take place simultaneously. Arguing against Helmholtz's theories, Stumpf later proposed a theory of sound 'fusion' ('Verschmelzungstheorie'), according to which consonance was based not on the coincidence of overtone frequencies but on the likelihood

of two tones sounding as one when played at the same time. Stumpf revised this theory to incorporate Riemann's research on triads, coining the term 'concordance' to describe the effect of major and minor triads and their inversions and 'discordance' for the effect of all other chords (1910, 1911). Despite the elementalism on which Stumpf's theories are based and the opposition they later aroused (even from his pupils), his writings on this subject were seminal.

Stumpf looked to non-Western music to prove the universality of his 'scientific' theories of acoustic phenomena, as did A.J. Ellis, whose work influenced Stumpf. Together with a review of Ellis's findings on non-Western musical scales, Stumpf published his landmark study 'Lieder der Bellakula Indianer' (1886), a work which some scholars regard as marking the birth of ethnomusicology in Germany. This article concentrated for the first time on the repertory of an individual group, offering a detailed analysis of musical elements, transcriptions into Western notation and a discussion of the cultural context. Another pioneering article by Stumpf was 'Phonographierte Indianermelodien' (1892): in this evaluation of Gilman's transcriptions, Stumpf provided a detailed descriptions of the methods of notation and argued for the founding of sound archives. Acting on this conviction, he founded the Phonogrammarchiv at the university; its holdings were based on Stumpf's own recordings made that year of a Siamese theatre group visiting Berlin and recordings donated from the USA. Through his commitment to the Psychologisches Institut, in which physics, psychology, ethnology, natural science, philosophy and aesthetics were combined with systematic musicology, Stumpf secured the recognition of comparative musicology as an independent discipline; he also defied the anti-Semitic climate in German universities and succeeded in appointing Sachs and Hornbostel, the only Jewish musicologists to hold academic positions on the eve of the Third Reich.

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ALBERT WELLEK, BERTHOLD FREUDENBERGER/R

Stumpf, Johann Christian (*b c*1740; *d* ?Frankfurt, ?1801). German composer. The birth and death dates commonly given for him may actually be those of another musician with the same surname. Historians have referred to the death entry of 11 April 1801 in the Frankfurt Catholic parish records ('D. Ludovicus Stumpf Mogonus, Musicus Exercitu Reipublicae Gallicae, aetatis 38 annorum'), yet works by Johann Christian appear in catalogues of Parisian publishers as early as 1762, and none of his works bears the name 'Ludovicus' or its cognates. In a concert of 17 May 1778 at the Frankfurt Comic Theatre, a 'Mr. Stumpf' played the bassoon in the same programme as the violinist Georg Benda. Stumpf lived in Paris around 1785. After playing the bassoon with the Altona Orchestra in Germany until 1798, he worked under Christian Cannabich as choral coach at the Frankfurt Opera.

A review of Stumpf's 12 divertissements for two flutes in the *Allgemeine musikalische Zeitung* (14 November 1806) describes him as 'understanding the instrument and the *galant* style' and writing music that is 'flowing, melodious'. As examples of his most significant area of work, Stumpf's symphonies op.2 for strings, horns and oboes or flutes are all written in four movements, with a minuet and trio as third movement. Characteristic of many symphonies written after about 1765, these works show symmetrical phrase repetitions, slow harmonic rhythm and clear differentiation between primary and secondary themes.

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SUZANNE FORSBERG

Stumpff, Carolus (*fl* early 18th century). German composer. He wrote church music for the court of Baden, performed when it was visiting its secondary residence at Schlakenwerth (now Ostrov, near Karlovy Vary), as it did for varying periods between 1690 and 1721. Stumpff is not mentioned in the list of musicians appointed to serve at Rastatt (near Karlsruhe) when the court restablished itself there in 1713 after the War of the Spanish Succession.

Stumpff's sacred output, all for four voices and orchestra, is typical of the less elaborate liturgical music written by Viennese composers in the early 18th century. Though his masses are cantata-like, each section being divided into many movements, he wrote few extended arias, and made much use of a mixed ensemble of solo and tutti voices, in which the tutti is the more important part and vocal coloratura is used sparingly. His violin writing is unusually simple, often doubling the upper voices or maintaining an accompaniment figure. Only in *Opus musicum* did he write in a more elaborate and Italianate style, which makes considerable technical demands on solo singers and instrumentalists.

WORKS

all for 4 voices and orchestra, in D-KA

Missa S Georgii; Missa S Ludovici; Missa pastoritia
2 lits; TeD; 2 Alma redemptoris mater; 2 Salve regina; 2 Ave regina; 2 Regina coeli; Opus musicum pro sacro sepulcro; Quatuor versiculi pro fugas deducti pro festo Corporis Christi; pastoral cants.

ELIZABETH ROCHE

Stuntz, Joseph Hartmann (*b* Arlesheim, nr Basle, probably 23 July 1793; *d* Munich, 18 June 1859). Swiss composer of German origin. The son of a painter, he first studied with Peter von Winter in Munich (1808–12), then with Salieri in Vienna (1813–16) and then became conductor of the Italian Opera in Munich. His first opera, *La*

rappresaglia, written during his first stay in Italy (1818–20), was received with warm applause on both sides of the Alps; it was produced successively in Munich, Vienna, Stuttgart and Berlin in a German translation as *Das Schloss Lowinsky*. This success, however, was not achieved by his next operas, and Stuntz decided to settle at Munich, where in 1825 he was appointed Winter's successor as first conductor of the Hofoper. Owing to his methods as a conductor (he tended to slow tempos, and preferred the new way of leading the orchestra from the piano rather than as first violinist) he was replaced by Franz Lachner, but retained the post as a conductor of the court orchestra until his death.

While his Italian operas are written in the neo-Neapolitan style, both his two German dramatic works written for Munich, the Singspiel *Heinrich IV zu Givry* (1820, libretto adapted from Voltaire's *Charlot*) and the tragic opera *Maria Rosa*, fail as attempts at 'deutsche Oper'. *Garibaldi der Agilolfinger* (1824), arranged for King Maximilian's 25th jubilee, is a rather odd adaptation of Mozart's *La clemenza di Tito*; only the introduction and the second finale are original, the rest being taken over from Mozart's music. Stuntz also wrote a large number of ballets, cantatas, masses and other works for official occasions. He was the founder of the male choir tradition in Munich, and his songs and choruses became popular in southern Germany.

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F.R. BOSONNET

Stupan von Ehrenstein, Johann Jakob (*b* 1664; *d* Vienna, 17 Jan 1739). Austrian composer and court official. He is first heard of on 31 July 1709, when the Jesuit drama *Martis exilium, e pacis reditus* was performed with his music in Vienna before the emperor and empress. He worked for the imperial court in Vienna from 1710, when he was appointed high steward; in the same year he also became secretary in Vienna to Prince Maximilian Wilhelm of Brunswick-Lüneburg, who was the empress's cousin. His final appointment was as councillor to the Dowager Empress Amalie. All his known music dates from between 1702 and 1711, before his busy years as a successful courtier. He wrote the music for three Jesuit dramas, the above-mentioned *Martis exilium* (1709) and *Radimirus ex reo rex* (1710), both of which are lost, and *Nundinae deorum* (1711; MS in *A-Wn*), which according to Kramer played an important role in the development of Jesuit drama and suggests that he was a gifted composer. With its 'bravura arias firmly in the Neapolitan style and accompanied by various instrumental combinations ... brief, unassuming secco recitatives [and] extended, well-wrought arias', it shows that the genre had shed the features that characterized it up to about 1700. Stupan is otherwise known as a composer of instrumental music: two collections of three-part music – *Rosetum musicum in 6 divisum arcolas, vulgo partittas* (Ulm, 1702) and *Armonica compendiosa* (Ulm, 1703) – survive (both ed. in DTÖ, cxxxvii, 1984): a collection for solo violin – *Horae p[r]omeridianae harmonicae, seu Symphoniae XII* (Ulm, 1710) – is lost.

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WALTER PASS

Stupel, Petar (*b* Sofia, 23 April 1923; *d* Sofia, 30 Nov 1997). Bulgarian composer and pianist. He studied the piano with Andrey Stoyanov at the Bulgarian State Academy, graduating in 1947, and then for the next two years he attended the Liszt Academy in Budapest where his teachers were Pál Kadosa and Leó Weiner. By that time he had become known as a composer of particularly popular children's songs. He was active as a pianist, both as soloist and with the violinist Brian Lechev. He also worked as a composer for the Song and Dance Ensemble of the Bulgarian army, as an editor in the children's department of Sofia Radio and Balkanton, and as chief music editor of Bulgarian national television (1966–71). He subsequently directed the festival Sofia Music Weeks which, under his guidance, developed into an important international event.

WORKS
(*selective list*)

Stage: Prodavachat na nadezhda [The Hope Salesman] (TV musical); Slamenata shapka [The Straw Hat] (operetta); Taynata sila na mechoka Pepo [The Secret Strength of Pepo the Bear] (radio musical); Tsarstvoto na bukvite [The Kingdom of Letters] (children's operetta); Vartelezhkata [The Merry-Go-Round] (musical); Zelenata slancheva pateka [The Green Sunny Path] (TV musical); Zlatnata ryapa [The Golden Turnip] (musical); Zlatnoto momiche [The Golden Girl] (children's ballet)

Over 100 film and TV scores incl.: Basha mi boyadzhiyata [My Father, the House-Painter]; Kapitan Petko voyvoda [Captain Petko, the Leader]; Kliment pee i risuva [Clement Sings and Draws]; Kotarakat v chizmi [Puss-in-Boots]; Na vseki kilometar [For Every Kilometre]; S pagonite na dyavola [With the Devil's Shoulders]; Taralezhite se razhdat bez bodli [Hedgehogs are Born without Spikes]

Other works: over 20 incid music scores, radio scores, *c*20 musical stories; children's orats and over 500 children's songs

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G. Genkov: 'Petar Stupel i kinoto' [Stupel and the cinema], *Balgarska muzika*, xxxiv/4 (1983), 54–5

ANDA PALIEVA

Stuppner, Hubert (*b* Trodena, nr Bolzano, 19 Jan 1944). Italian composer. He studied the piano and composition at the Bolzano Conservatory and musicology at the University of Padua, where he gained the doctorate in 1965. He was first brought to international attention in 1970 when he won the Gaudeamus competition. From 1970 to 1974 he attended the Darmstadt summer courses, where he studied with Stockhausen, Ligeti and Xenakis, among others. In 1975 he founded the International Festival of Contemporary Music in Bolzano. He was appointed director of the Bolzano Conservatory in 1981.

Until 1975 Stuppner's compositions were strongly influenced by the Darmstadt school. Subsequently, however, he turned away from serialism. Proceeding from the thesis that musical development was at an end, he developed a postmodern style based on works of the past. The chamber opera *Totentanz* (1978) ironically paraphrases elements from Verdi's *La traviata*. Other compositions employ similar techniques, many marked by black humour. In search of musical archetypes by which to understand primal psychological modes of musical perception, he went on to create a neo-neo-classical 'music about music' based on the historical repertory, but without literal quotation. *Quasi una sinfonia* (1981) tackles the form of the Classical symphony, the First Symphony

(1985) takes on Mahler's Sixth, *Salomes Tanz* (1988) refers to Richard Strauss and Alban Berg, *KV 1991* (1989–90) relates to Mozart and *Extasis & Nirwana* (1989) invokes Wagner's *Tristan* chord.

WORKS
(*selective list*)

Stage: Totentanz (chbr op), 1978, Warsaw, 1978; Variété liberty (Stuppner and C.P. Baudelaire), 1983, Ferrara, 1983; Pierrot und Pierrette (ballet, after A. Schnitzler), 1984, unperf.; Café Eros (revue, Baudelaire, F.G. Lorca, L. Salomé and Stuppner), 1986, Stuttgart, 1986; Salome (scenes, S. Mallarmé and E. Corbière), S, pf, 1986, unperf.; Extasis & Nirwana (ballet), 1989, Bolzano, 1989; Hiob (scenic orat, Bible), Bar, chorus, ens, 1991, Bressanone, 1992

Vocal: De la soirée passée, S, fl, vn, pf, perc, 1975; Historia naturalis, S, Mez, 6vv, 2 fl, 2 perc, 1976; Gesang zur Nacht, S, chbr ens, 1978; Coplas d'amor, S, pf, 1984; Passion (orat, Bible), solo vv, chorus, orch, 1987; Salomes Tanz (Stuppner, after Mallarmé, G. Apollinaire), 7 songs, S, orch, 1988; Jalel, Jalel, Jaleli, S, vn, ens, 1991; Folk Songs, S, ens, 1994

Orch: Die Stimme der Sylphiden, 1978–9; Quasi una sinfonia, 1981; Chbr Conc. 'Souvenir', 19 insts, 1981–4; Capriccio Viennese no.1, vn, orch, 1983–4; Pf Conc., 1983–4; Valse-caprice, 1984; Sym. no.1, 1985; Tanzsuite no.3, 1985; Chbr Sym., 1986; Pf Conc. no.2, 1986; Serenade KV 'Amadeus', str, 1990; Corrida 'Der rote under schwarze Bolero', 1996

Chbr: Rhetos, 3 db, 1972; Bruchstücke, fl, vn, hp, 1973; Figurae, org, tape, 1975; Palinodie 1–3, 1979–80; Bal lunaire, 1981; Trio in 3 Sätzen, str, 1981; Str Qt no.1, 1984; Tanzsuite no.2, 9 ww, 1984; Str Qt no.2, 1985–7; Tanzsuite no.4, 5 ww, 1988; Bergkristall, vn, pf, 1989; Divertimento KV 1991 'Amadeus', 1989; Conc. musique KV 1991 'Amadeus', fl, cl, str, 1990; Str Qt no.3, 1990; Der blonde Engel (Blues), 1993; Folk Dances, 1993

Pf: Bilder einer Aufregung, 2 pf, 1970; . . . ces vieux parfums de valse . . ., 1981; Loreley, 1981

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REINHARD KAGER

Sturgeon, N. [?Nicholas] (*d* between 31 May and 8 June 1454). English composer. The unusual name allows some (if not complete) confidence that a single person is involved in this exceptionally well-documented career. Details are given in A.B. Emden: *A Biographical Register of the University of Oxford to A.D. 1500* (Oxford, 1957). Numerous references appear in the Close, Patent and Norman rolls of the period. At various times he held canonries at Exeter, Wells, St Stephen's, Westminster, Hastings and Kirkby Castles, Windsor (from 1440) and St Paul's Cathedral (from 1440, precentor from 1442). In 1442 the Privy Council commissioned him to select six English singers for the imperial chapel of Friedrich III. Sturgeon was a member of the Royal Household Chapel (continuously between 1413 to 1452, including the expedition to Harfleur in 1415 and a designation as sub-dean in 1428). The earlier part of this period was contemporaneous with the royal chaplaincies of Damett and Burell, though neither his canonries at Windsor nor those at St Paul's coincide with the dates of Damett's tenure of prebends at these institutions. Detailed payments to Sturgeon are recorded in the Windsor archives between 1441 and 1451, during which period he held office variously as treasurer and steward. By a will of 4 May 1430, Thomas Salmon, formerly esquire to the Earl of Arundel, named Nicholas Sturgeon, *clericum*, as executor and legatee. Salmon was to have a grand burial and a perpetual chantry in the Lady Chapel at Arundel College. This could mean that Sturgeon was associated with Arundel, later renowned for its music (D. Skinner: *Musical Life in Late Medieval Arundel*, Oxford, forthcoming). His name appears as a founder member of the Gild of Parish Clerks in 1449, whose Bede roll (*GB-Lgc* 4889/Pc) records him as a deceased member in 1455, varying his designation between *Dominus* and *Magister*. His will, written in English, is dated 31 May 1454, when he was alive, and was proved on 8 June of the same year, by which time he was presumably dead. It is printed in Furnivall: *The Fifty Earliest English Wills* (London, 1882), pp.131ff, and supplies several names of relatives, none of whom (where identifiable) advances our knowledge of Sturgeon himself. There is however a Richard Sturgeon whose will of 1456 shows him to have been living, as did Nicholas in 1440–02, in the precinct of St Bartholomew's Hospital (close to St Paul's but outside the walls). Although it refers extensively to other benefices and allegiances, there is no reference to music.

His seven surviving compositions are known exclusively from the second layer of the Old Hall Manuscript, and may possibly be autograph. No personal features of style emerge sufficiently strongly to permit the ascription of further, anonymous, works to him. No use of plainchant has been traced except for the tenor of his only motet, which continues the Sanctus chant used by Damett for his motet. This compositional relationship can only be deliberate, and it has been suggested that both motets marked the triumphal return to London of Henry V after the Agincourt victory. Bukofzer (*Studies in Medieval and Renaissance Music*, New York, 1950, pp.67–70) has proposed that both motets can be seen as elaborately troped settings of the Sanctus, a view supported by their position in the manuscript, the opening syllable of both of Sturgeon's texts and one of Damett's, as well as the use of a Sanctus plainchant melody. *Salve mater* is a felicitous and very English work that wears the ingenious sophistries of its isorhythm unobtrusively.

All of Sturgeon's compositions make considerable use of coloration, often with slight syncopation. All except a Gloria (no.15) and a Credo (no.69) have at least one change of mensuration. The pieces written in score (Gloria, no.9; Credo, no.64; Sanctus, no.114) are not sharply distinct in style from those in separate parts, though the latter tend to have relatively more movement in the topmost part. The Sanctus and two of the Glorias (nos.40 and 64) have extensive duet writing, and in nos.40 and 114 the contratenor crosses above the discantus as well as below the tenor. The melodic style is smooth and shapely; harmonic and rhythmic roughnesses are minimal.

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Edition: *The Old Hall Manuscript*, ed. A. Hughes and M. Bent, CMM, xlvi (1969–73) [OH]

Gloria, 3vv, OH no.9 (in score)
Gloria, 3vv, OH no.15
Gloria, 3vv, OH no.40
Credo, 3vv, OH no.64 (in score)
Credo, ?3vv, OH no.69 (only discantus survives)
Sanctus, 3vv, OH no.114 (in score)
Salve mater Domini/Salve templum gratie/-it in nomine Domini, 3vv, OH no.113 (Sarum Sanctus 3 in T continuing the T of Damett's motet, OH no.111, but untransposed)

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Sturges. *See* TURGES, EDMUND.

Sturm, Kaspar (*b* Schneeberg; *d* after 1 Feb 1605). German organ builder. He became a citizen of Regensburg on 8 January 1565 and organist of the Neupfarrkirche there in 1565. In 1568 he entered the court chapel in Munich, directed at that time by Lassus. He became a citizen of Ulm on 15 January 1580, made a journey to Italy in 1586, and renewed his citizenship of Regensburg on 7 January 1594. Sturm built two organs for the Munich court (1568 and 1574) and organs for Schloss Isareck bei Moosburg (1574) and the monasteries at Rottenbuch, Indersdorf, Blaubeuren and Scheyern in or before 1575. He built the large organ in Ulm Minster in 1576–8 (tried out by Bernhard Schmid, among others), as well as other instruments for Vienna, Regensburg, Linz, Graz, Abensberg and, in 1591, for the Neupfarrkirche in Regensburg.

Like Jörg Ebert, Balthazar Mygel of Altenmygelburg, Eusebius Amerbach and Martin Ruck, the south German conservatives of the period, Sturm set greatest store by the Principal chorus: the *Hauptwerk* of his instrument, for example, had 8′ 4′ $2\frac{2}{3}$′ 2′ Mixtur V–VIII (4′) Zimbel II, Gedeckt 16′ 8′; the *Rückpositiv* had 4′ 2′ $1\frac{1}{3}$′ Mixtur V–VII (2′), Gedeckt 8′; the *Brustwerk* had 2′ Zimbel II, Gedeckt 4′, Posaune 8′ and Regal 4′; and the Pedal had 16′ Mixtur VI–VII (8′), Posaune 8′. Sturm was also one of the few masters known to have equipped their manual mixtures with a relatively large number of octave ranks, but with very few ranks of 5ths (and those very high). This had been recommended by Arnolt Schlick in 1511; Praetorius gave an example of it in 1619, and it is found in the instrument of 1585 in St Vaast, Arras, by Jean Barbaise and Pieter Isoore. The Mixtur on the *Hauptwerk* of Sturm's Ulm instrument was as follows: from C, 4′ 2′ 1′ $\frac{1}{2}$′ $\frac{1}{3}$′; from *c*, 4′ 2′ $\frac{2}{3}$′ $\frac{1}{2}$′ $\frac{1}{2}$′; from *c*′, 4′ 4′ 2′ 2′ $1\frac{1}{3}$′ 1′ 1′; and from *c*″ 4′ 4′ 4′ $2\frac{2}{3}$′ $2\frac{2}{3}$′ 2′ 2′ 2′. The *Rückpositiv* Mixtur was equipped with: 2′ 1′ $\frac{1}{2}$′ $\frac{1}{4}$′ $\frac{1}{6}$′; 2′ 1′ $\frac{1}{2}$′ $\frac{1}{2}$′ $\frac{1}{3}$′; 2′ 2′ 1′ 1′ $\frac{2}{3}$′ $\frac{2}{3}$′; and 2′ 2′ 2′ 2′ $1\frac{1}{3}$′ $1\frac{1}{3}$′ $1\frac{1}{3}$′.

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R.W. Sterl: 'Die Orgelbauer Eusebius Amerbach und Kaspar Sturm', *Mf*, xxii (1969), 42–6

HANS KLOTZ/RAIMUND STERL

Stürmer, Bruno (*b* Freiburg, 9 Sept 1892; *d* Bad Homburg, 19 May 1958). German composer, conductor and teacher. He studied at Heidelberg University (with Wolfrum) and at Munich University (musicology with Sandberger, Kroyer and Eugen Schmitz; fine arts with Wölfflin, and German literature with Muncker). During the 1920s he worked as a music teacher and critic in Heidelberg and opera conductor in Remscheid and Essen. In 1925 he became a choral conductor in Duisburg and two years later founded a music school across the Rhine at Homberg. In the 1930s he moved to Kassel where he divided his time among composing, conducting and performing as a member of the Stürmer Trio. From 1945 he worked as a composer, critic and teacher in the Frankfurt area, and was also director of the Darmstadt orchestral school for a time.

Stürmer rose to prominence during the final years of the Weimar Republic with his futuristic choral work *Die Messe des Maschinenmenschen*. But he soon retreated from this position to embrace a simpler, tonal style which found particular favour during the Third Reich. His prolific output included several cantatas with a political agenda and national male choruses composed specifically to celebrate Nazi holidays.

WORKS

More than 100 choral works incl. Wanderers Nachtlied (J.W. von Goethe), male chorus, 1918; Die Messe des Maschinenmenschen, Bar, male chorus, orch, 1931; Das Ludwigsburger Tedeum, boys' chorus, male chorus, brass band, 1954; also orchestral works for orch

Principal publishers: Eulenburg, Kistner & Siegel, Littolf, Müller, Schott (Mainz), Tonger, Vieweg

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Bruno-Stürmer-Konzert (Schwanden, 1958)

RUDOLF LÜCK/ERIK LEVI

Sturmer, Leonardo. Lute maker. He was active in Bologna in the late 15th century and early 16th. *See under* MALER.

Sturmmarsch (Ger.). Double-quick march. *See* MARCH, §1.

Sturm und Drang (Ger.: 'storm and stress'). A movement in German letters, reflected in the other arts, that reached its highpoint in the 1770s. It is most easily defined by its artistic aims: to frighten, to stun, to overcome with emotion. In line with these aims was an extreme emphasis on an anti-rational, subjective approach to all art. Although almost accidental in origin, the term 'Sturm und Drang' reflected ancient Stoic concepts of *tempestas* and *affectus*, according to Heckscher (1966–7), now positively rather than negatively valorized with regard to artistic creation. The young Goethe was the leading figure, with his play *Götz von Berlichingen* (1773) on a medieval German subject.

The movement had been prepared by various creative spirits of the mid-century, who were still half part of the fashionable appeal to sentimentality of the time, so-called 'Empfindsamkeit'. On an international level it is necessary to give credit to Edward Young's *Night Thoughts* (1742; Ger. trans., 1751). Also prefiguring the movement was Rousseau's rediscovery of nature at its most awesome, from Alpine peaks to ocean depths. A special kinship may also be established with Diderot because of his frequent and influential calls for sombre, savage and grandiose qualities in painting, poetry and music. Mercier worked these precepts into a treatise on drama that found a wide response among German writers, partly because of its social aspects, with emphasis on class struggle. No less important was the widespread revival of Shakespeare's tragedies, which had the effect of liberating dramatists from subservience to the style and the rules of classicistic drama and giving them a sense of historicism. The expression 'Sturm und Drang' comes from the title of a play about the American Revolution, written in 1776 by Friedrich Maximilian Klinger. With Schiller's play *Die Räuber* (1780–81) the movement is generally accounted to have reached its zenith, after which both Schiller and

Goethe gradually returned to more generally accepted standards.

There were parallel movements in the other arts. The fashion for storms and shipwrecks in painting, associated particularly with Joseph Vernet and Philippe de Loutherbourg, capitalized on the delight in conveying fear and terror. Painters who specialized in nightmarish visions fall into the same category. Goethe wrote to a friend in 1779: 'I have got hold of some paintings and sketches by Fuseli, which will give you all a good fright'. Blake proved a worthy disciple of Fuseli. The vogue of Piranesi's *Carceri* from mid-century on bespeaks another aspect of the revelling in gloom and tortured feelings, as well as the appeal of a remote and more romantic past. Gothic dungeons à la Piranesi afforded some of the strongest statements in visual terms upon the operatic stages of the time. A related phenomenon was the strongly anti-rational appeal of 'Gothic novels', which began with Horace Walpole's *Castle of Otranto* (1764). At the same time James MacPherson published his primitivistic *Ballads of Ossian*, passing them off as translations from the Gaelic (1762–3).

A musical parallel is best approached in the theatre, where all the arts meet. Stimulating strong emotional responses was a prime aim of the operatic reform about 1760. What was experienced at the time as a most potent weapon for passionate, unbridled expression was obbligato (or orchestrally accompanied) recitative. In the hands of Italian masters like Jommelli and Traetta, this language of orchestral commentary was pushed to unheard-of lengths of tone-painting. A related territory, by virtue of its freedom of action and fluid, transitional techniques, was the dramatic ballet, where music painted various pantomimic gestures. The choreographers Noverre (*Lettres sur la danse*, 1760) and Angiolini were both significant in advancing towards the pantomime ballet; the latter devised the stage action in Gluck's *Don Juan* (1761) and wrote a programme note that clearly proclaimed 'Sturm und Drang' ideals: '[Gluck] a saisi parfaitement le terrible de l'Action. Il a taché d'exprimer les passions qui y jouent, et l'épouvante qui règne dans la catastrophe'. The ferocious intensity of the D minor finale was indeed well calculated to evoke terror – Mozart's *Don Giovanni*, 25 years later, was still beholden to it. From here it was but a step to the scene with the furies in Gluck's *Orfeo ed Euridice* (1762), also choreographed by Angiolini. The resources of obbligato recitative and the dramatic ballet gave composers a ready-made arsenal with which to fashion the continuous web of pictorial music necessary to accompany *mélodrame* (spoken drama supported by orchestral mood music). Rousseau pioneered this genre with his *Pygmalion* (1770). It was quickly taken up by Goethe and other literary figures. Georg Benda's music for *Ariadne* and *Medea* (1774–5) achieved the greatest successes for the genre. Mozart first came into contact with them in 1777–8 at Mannheim, where one of the German companies specializing in Shakespeare put on *Medea*. His pleasantly astonished reaction led to experiments with the technique in *Zaide* (1779) and in his revisions of the stage music for *König Thamos*. He also planned to write a fully-fledged *mélodrame*, on the subject of Semiramide, on which Gluck had written the most radically innovatory of his dramatic ballets (1765). Obbligato recitative was pushed to its utmost expressive consequences in *Idomeneo* (1780–81), a product of his Mannheim and Paris experiences. His utterances about this opera betray a typical 'Sturm und Drang' attitude towards dramatic realism ('Man muss glauben es sey wircklich so!', written in connection with the oracular pronouncement accompanied by trombones in Act 3), and with regard to evoking fear and terror from the audience (e.g. the storm scenes in C minor and F minor, the D minor flight chorus, described in the libretto as a pantomime of 'Angst und Schrecken'). Mozart's power in expressing the macabre and the terrible also sometimes came to the fore in his earlier stage works, notably in the tomb scene of *Lucio Silla* (1772) and in parts of *La finta giardiniera* (1774).

Other composers have been linked with the 'Sturm und Drang' movement with more or less appropriateness. In north Germany, Rolle went far beyond the merely sentimental in works such as his *Tod Abels* (published 1771), *Abraham* (1777), *Lazarus* (1779) and *Thirza* (1781), which may be compared with Benda's *mélodrames* in terms of tragic grandeur, dramatic fluidity, use of unifying motifs, and large-scale tonal planning. The second Berlin school of lied composers, although they went beyond the first school's insistence upon being pleasing at all times, never produced such stark and uncompromising music as did Rolle at his best. Bücken assessed the operas of Schweitzer on texts of Wieland (*Alceste*, 1773; *Rosamunde*, 1777) as falling between 'Sturm und Drang' and 'galant Empfindsamkeit', with the composer leaning towards the former and the poet towards the latter. In south Germany the main centres were Stuttgart (with Jommelli pupils like Zumsteeg) and Mannheim (Schobert and Eckhard have been singled out as pioneers of a robust piano style that imitated the famed orchestral fireworks of the Mannheim band). Even Mozart admired the fiery music in Holzbauer's *Günther von Schwarzburg* (1778 – another medieval German subject). Among the Mannheim composers, Vogler was the foremost 'Stürmer' with his frankly sensational programme overtures (*Hamlet*, 1778), his ballets and other stage works. Of the storm in his *mélodrame*, *Lampedo* (1778), he wrote: 'the orchestra cannot be distinguished from the thunder ram above the timber-work of the theatre, the rain machine, and the lightning that pierces the darkness on stage; all work together to contribute to the dramatic realism by which a horrible tempest is conjured up for the eyes and ears'. Gradations of lighting in the theatre accompanied these storms and other incidences of nature in upheaval, an important visual counterpart to the dramatic fluidity sought through music (Loutherbourg was a pioneer here). Vogler's significance in establishing a new, more 'romantic' approach to the lyric stage emerges from his *Betrachtungen der Mannheimer Tonschule* (1778–81) no less than from his music. As the respected teacher of a younger generation including Winter, Weber and Meyerbeer, he may be considered one of the seminal figures linking the 'Sturm und Drang' variety of 'romanticism' with that of the early 19th century.

A persuasive case has been made (Brook, 1970) for considering Haydn's phase of passionate works in the minor mode, characteristic of the years round 1770, along with similar works of other Austrian symphonists, as a 'Sturm und Drang' phenomenon. Their vocabulary of syncopations, wild leaps and tremolo passages is much the same as in slightly earlier musical depictions of furies

in Viennese stage works; Sisman (1990) has likewise identified close links between Haydn's symphonic and theatrical music during this period. (The symphony 'La casa del diavolo', 1771, composed by the former Burgtheater cellist Luigi Boccherini in imitation of Gluck's ballet *Don Juan*, is another notable example of such direct theatrical-symphonic interchange.) Brook compared Haydn's turn towards more Olympian ideals in the following decades with the turn of events in German letters, and with Goethe in particular. Although parallel movements to the musical 'Sturm und Drang' can be discerned in other countries, it seems unwise to apply this term, because of its very nature, beyond the German-speaking lands, except in cases of direct imitation – as with Gaetano Pugnani's orchestral suite or *Melodram* (*c*1790) based on Goethe's 1774 novel *Die Leiden des jungen Werthers*. Even within German-speaking lands the appeal of 'Sturm und Drang' was limited; Johann Pezzl (*Skizze von Wien*, 1786–90) noted that this 'paroxysm ... was never able to take root in Vienna, or in any large city where one possessed knowledge of the world and its manners [*Weltkennt-nis und Lebensart*]'. C.P.E. Bach has been held up as an archetypal representative in music of the 'Sturm und Drang' movement. While such a case can be made, his age and his reluctance to participate directly in musical theatre make it more appropriate to view him as a particularly powerful creator within the preceding and related aesthetic sphere of Empfindsamkeit.

See also CLASSICAL; EMPFINDSAMKEIT; ENLIGHTENMENT; GALANT and ROCOCO.

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DANIEL HEARTZ/BRUCE ALAN BROWN

Sturt [Sterte, Stirte], **John** (bur. Holborn, London, 14 Jan 1625). English lutenist and composer. In December 1610 he was appointed, at a salary of £40, musician to Prince Henry, whose funeral he attended in 1612. Sturt was paid £2 for playing in Chapman's masque, *Middle Temple and Lincoln's Inn* on 15 February 1613. On 25 August the same year he replaced John Robson as one of the six regular London waits. He was appointed musician to Charles, Prince of Wales, from 5 November 1617 at £40 a year, his last two quarters' salary being collected by his widow Elizabeth.

Sturt's seven extant lute solos were written for a ten-course lute in 'old' tuning with the lowest course lowered to B♭ for two of the pieces. Their style is close to that of Robert Johnson, the dances in tuneful two-part writing. The manuscript *GB-Lbl* 38539 has frequently been referred to as the Sturt lutebook, without any surviving evidence. Another 'John Sturt servant to Mr Robert Johnson' who was buried at St Mary's, Acton, Middlesex, on 15 April 1625 may have been a relative, possibly a son serving as an apprentice to Johnson.

WORKS
all for lute

Prelude, F, *GB-Lbl*, *Lspencer*
Almain, F, Coranto, B♭, Volte, E♭, *Cu*, *Lbl*, *PL-Kj*
Almain, F, *GB-Lbl*
The Lady Banning's almain, d, *Lspencer*, *PL-Kj*
Coranto, C, *GB-Cu*, *Lbl*

ROBERT SPENCER

Sturton [Stourton] (*fl* early 16th century). English composer. He was perhaps the William Sturton who was Gentleman of the Chapel Royal in 1503 and 1509–10 (see *BDECM*), but it must be noted that in the Eton Choirbook the forename 'Edmundus' has been added in a mid-sixteenth-century hand. His six-voice *Gaude virgo mater Christi* in this manuscript (ed. in MB, x, 2/1967, no.8) contains an unusual progression to a D♭ chord in bar 168, the only use of this accidental in the choirbook. *Ave Maria, ancilla Trinitatis*, also for six voices, on the cantus firmus *Gloria tibi Trinitas* (in *GB-Llp*) has frequent false relations. (*HarrisonMMB*)

MAGNUS WILLIAMSON

Stürtzing. *See* STERTZING family.

Stutschewsky, Joachim [Yehoyachin] (*b* Romny, Ukraine, 7 Feb 1891; *d* Tel-Aviv, 1981). Israeli cellist, composer and scholar. His father was a *klezmer* musician. Stutschewsky studied the cello at the Leipzig Conservatory (1909–12). After returning to Russia, he was soon

smuggled to the border to avoid forced conscription. A difficult period as an impoverished cellist in Paris and Jena followed. In 1914 he moved to Zürich where he met Joel Engel and became active performing Jewish music. He settled in 1924 in Vienna, where he became for a time the cellist in the celebrated Kolisch Quartet, which gave first performances of works by Schoenberg, Berg and Webern. He published articles in Jewish periodicals, mostly *Die Stimme*, corresponded with colleagues in Jerusalem and was involved with the founding of the World Centre for Jewish Music in 1937. A dedicated pedagogue, he also wrote a treatise on cello playing.

In 1938, immediately after the Nazi Anschluss, Stutschewsky and his wife Julia, a soprano, emigrated to Palestine. He was appointed inspector for Jewish music by the general council that ran the Jewish autonomy under British mandate. Despite the dismal economic situation, he organized concerts of Jewish folk and art music in Tel-Aviv, which he funded himself. He also presented lecture-recitals throughout the country, using his travels to collect and transcribe Hassidic tunes. He founded a string quartet with Kaminsky, leader of the Palestine Orchestra, and performed piano trios with Taube.

As a composer Stutschewsky preferred small forms, dominated by the idiom of Jewish prayer modes ('Prayer' from *Israeli Suite*, 1977). His deep commitment to Schoenberg and his circle was also expressed in a few works (*Composition for Violoncello*, 1970). As a scholar he published transcriptions and studies of Hassidic music and biographies of great *klezmer* musicians. His many periodical and newspaper articles express his total dedication to the struggle for the recognition and dissemination of Jewish music.

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(*selective list*)

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Chbr and solo inst: Elli, elli, lama asawtanu [Lord, why have you forsaken us], vc, pf (1923); 4 jüdische Tanzstücke, pf, 1929; The Art of Playing the Vc, 6 vols., 1932 [studies]; Hassidic Dance, pf, 1934; Landscapes of Israel, pf, 1950; Kaddish, vc, pf, 1957; Three for Three, 3 vc, 1967; Composition, vc, 1970; Israeli Suite, vc, pf, 1977; arrs. and transcrs. for vc

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JEHOASH HIRSHBERG

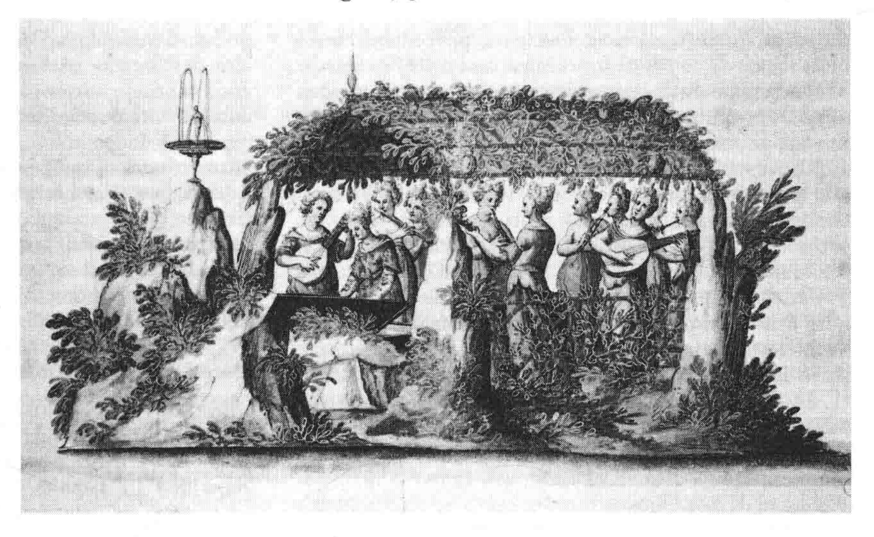
Stuttgart. City in Germany, the capital of Baden-Württemberg. It is one of south-west Germany's most important cultural centres, and has a rich musical history.

1. To 1600. The Stuttgart Hofkapelle and a boys' choir at the Chorherrenstift of the collegiate church had been founded by the 15th century, but Stuttgart's musical life reached its first peak under Duke Ulrich (1503–50), who keenly supported music. The Hofkapelle acquired the services of such outstanding musicians as Heinrich Finck, Virdung, Brack and Siess and won widespread recognition as a centre of vocal and instrumental music. Apart from sacred music, the cantus firmus lied was the most important genre cultivated at Ulrich's court. From 1510 to 1514 Finck was Hofkapellmeister; his *Missa in summis* was probably performed at the marriage of Duke Ulrich and Sabina of Bavaria in 1511. In 1519 the duke was overthrown by the Swabian Alliance, and the Hofkapelle was disbanded, but following his victorious return in 1534 it was restored to its former brilliance, particularly through the arrival of Hans Hickas, Utz Steigleder and Sigmund Hemmel, all outstanding composers.

Duke Ulrich acknowledged the Reformation, and the Hofkapelle became an important centre of Protestant sacred music. It retained its ecclesiastical functions during the reign of Duke Christoph (1550–68), who occasionally transferred the Hofkapelle to his other residence in Tübingen. Christoph was closely associated with Johann Walter (ii) and Lassus, both of whom dedicated works to him.

The Stuttgart Hofkapelle flourished once more under dukes Ludwig (1568–93) and Friedrich (1593–1608). Outstanding Hofkapellmeister were the composers Ludwig Daser (1572–89) and Balduin Hoyoul (1589–94), a pupil of Lassus. By the end of the 16th century the Hofkapelle had grown to over 50 members, and increasingly performed secular as well as sacred music. Leonhard Lechner became a member of the Hofkapelle in 1585, and from 1594 to 1606 was a highly respected Hofkapellmeister. The larger part of his works were composed in Stuttgart, including the 15-part motet *Laudate dominum, quia bonus est*, composed for the marriage of Württemberg's Princess Sibylle Elisabeth in Dresden. Among the more distinguished organists at the court and the collegiate church were Johann Ulrich and Adam Steigleder and Simon Lohet, all of whose works display the characteristics of the south German organ style. Lucas Osiander, minister at the church, was the composer of the *Fünfftzig geistlichen Lieder und Psalmen* in four-voice cantional settings (1586), which laid the foundations for Lutheran congregational song.

2. 17th and 18th centuries. A separate body of chamber musicians was added to the ducal Hofkapelle by the end of the 16th century. Between 1609 and 1628 it included an *engelländische compagnia*, including the cornettist John Price and lutenists George Vichet, David and John Morrell and John Dixon. Basilius Froberger directed the Hofkapelle through the many reversals of the Thirty Years War (1618–48) until his death in 1637; his son, Johann Jacob Froberger, may have received his



1. Part of a pageant held at Stuttgart, 6 November 1609, to celebrate the marriage the previous day of Duke Johann Friedrich of Württemberg, to Barbara Sophia, daughter of the Elector of Brandenburg; watercolour (Victoria and Albert Museum, London)

formative musical impressions during his youth in Stuttgart. He probably studied with Johann Ulrich Steigleder and possibly met Scheidt during the latter's visit to Stuttgart in 1627.

Polyphonic music at the collegiate church was the responsibility of the preceptors and Pädagogium students. In 1618 a Stiftsmusik consisting of a master and five apprentices was founded to support polyphonic and congregational singing. Its first director was Joachim Böddecker, father of the important composer and collegiate organist Philipp Friedrich Böddecker. A later organist and Kantor at the collegiate church, J.G.C. Störl, was a student of Pachelbel; he published a hymn book in Stuttgart in 1710. From 1690 to 1692 Pachelbel was organist to the dowager Duchess Magdalena Sibylla in Stetten, near Stuttgart.

After the defeat of Nördlingen in 1634 the Hofkapelle was disbanded, and only reorganized in 1657 through the efforts of Samuel Capricornus, Hofkapellmeister until 1665. The Lusthaus, which had been the main centre of

2. Court pleasure garden, Stuttgart, showing the building (right) later used as the Komödienhaus: engraving by Matthäus Merian after Pierre Aubry, c1620

theatrical performances in Stuttgart, proved unable to meet the city's demands for theatre, and in 1674 the new Komödienhaus was opened in the court pleasure garden (fig.2). The Stuttgart Opera began its greatest period with the appointment of J.S. Kusser as Hofkapellmeister in 1700. Kusser brought high standards to the Hofkapelle and performed, besides his own works, operas by such composers as Steffani and, probably, Lully. He was succeeded by J.C. Pez and, from 1716 to 1755, by G.A. Brescianello.

Under Duke Eberhard Ludwig the castle of Ludwigsburg was constructed 15 km north of Stuttgart as the new ducal residence; the entire Hofkapelle was transferred there in 1728. In 1744 the young Duke Carl Eugen (1728–93), who had grown up at the court of Frederick the Great in Potsdam and received tuition from C.P.E. Bach, began his reign, and Stuttgart became one of the most important centres of European music and opera. The duke devoted himself to raising his opera, orchestra and ballet to the highest artistic level and used every means to attain that goal. He assured for Stuttgart an international reputation in opera and concerts with the appointment of Jommelli and in ballet with that of Noverre. A successful opera composer and producer, Jommelli engaged such leading musicians as Nardini and Lotti and such outstanding singers as the soprano Cuzzoni. Complementing Jommelli's newly instituted opera, Noverre was able to bring his ideal of *ballet en action* to full realization. The Konzertmeister F.J. Deller and the horn virtuoso J.J. Rudolph, among others, composed music for the ballets, which were used as intermezzos in Jommelli's operas. Leopold Mozart stayed in Ludwigsburg with both his children from 9 to 12 July 1763. The family was not received by the duke, but was introduced to Jommelli, on whom young Wolfgang made a lasting impression.

Opposition by the provinces forced the duke in 1767 to limit his expenditure. As a result Noverre was dismissed, Jommelli retired, and the orchestra, opera and ballet were drastically reduced. From 1780 Duke Carl Eugen turned his attention entirely to the Hohe Carls-Schule, which he himself had founded. The music department of this school became, under the duke's supervision, the place of instruction for young prospective musicians for the opera and orchestra. Among the graduates of the school were Schiller, Schubart and, most important, J.R. Zumsteeg. Zumsteeg directed court music from 1793 to 1804; his ballads, the most significant of his time, served as models for Schubert. During this period Dittersdorf's *Doktor und Apotheker* (1788) and Mozart's *Le nozze di Figaro* (1790), *Die Zauberflöte* (1795) and *Don Giovanni* (1796) were performed for the first time in Stuttgart.

3. After 1800. With the death of Duke Carl Eugen the court theatre found itself in severe financial straits. The resulting artistic poverty in opera and drama was described by Goethe, who visited Stuttgart in 1797. Zumsteeg was succeeded as Hofkapellmeister by J.F. Kranz of Weimar and Franz Danzi, previously Kapellmeister to the Munich court. Weber lived in Stuttgart and Ludwigsburg from 1807 to 1810 as secretary to Duke Ludwig, during which time he composed *Silvana*, the music for *Turandot*, some piano and chamber works and the opera *Abu Hassan* (to a libretto by the court councillor Franz Karl Hiemer), which was performed in 1811 under the direction of Danzi. Two new directors brought renewed importance to the Stuttgart Opera: Conradin Kreutzer, composer of the opera *Ein Nachtlager in Granada* and of numerous lieder inspired by his contact with Ludwig Uhland and the Swabian Dichterkreis; and Hummel, who produced Beethoven's *Fidelio* in Stuttgart as early as 1817. Both, however, left Stuttgart after a few years. From 1819 to 1856 Lindpaintner, a conductor praised by Mendelssohn and Berlioz, once again brought considerable esteem to the Opera by engaging outstanding vocalists, leading painstaking rehearsals and constantly



3. Scene from the original version of Richard Strauss's 'Ariadne auf Naxos', Kleines Haus of the Hoftheater, Stuttgart, 1912: sets and costumes by Ernst Stern, with Margarethe Siems as Zerbinetta

widening the Opera's repertory. He also directed regular subscription concerts, with performances by such virtuosos as Liszt, Paganini and Henry Vieuxtemps, in addition to local musicians. Meyerbeer conducted his *L'étoile du Nord* (1854) and *Dinorah* (1859) with great success, and *Tannhäuser* (1859) was the first of Wagner's operas to be performed there. The Hofkapellmeister and composer J.J. Abert brought high standards to the symphony concerts and directed numerous choral works, including a performance of Brahms's *German Requiem* in 1871 in the presence of the composer. F.P. Lachner, Carl Reinecke, Bruch (who conducted *Fritjof* in 1872) and Saint-Saëns were among Stuttgart's guest conductors. Clara Schumann gave frequent concerts in Stuttgart from 1834, and in 1881 Brahms conducted a concert of his own works.

With the appointment of Max von Schillings in 1908 the Stuttgart Opera was again among the most important centres of German stage production. The Hoftheater was destroyed by fire in 1902, and in 1912 the new Grosses und Kleines Haus was opened. In the same year Richard Strauss conducted the première of *Ariadne auf Naxos* there, with Max Reinhardt supervising the production (fig.3), and Schillings produced his own opera *Mona Lisa* in 1915. In 1918 Fritz Busch took charge of the Opera and symphony concerts, and under his direction contemporary works, including Schreker's *Der Schatzgräber* and short operas by Hindemith, received world premières. Carl Leonhardt, general music director from 1922 to 1937, performed the complete operas of Weber in 1926, the centenary of the composer's death, and the complete works of Wagner on the 50th anniversary of his death (1933). He was succeeded by Herbert Albert and Philipp Wüst.

Stuttgart's musical life resumed after World War II with the first performance in Germany of Hindemith's *Mathis der Maler* in 1946 under Bertil Wetzelsberger, who also conducted the première of Orff's *Die Bernauerin* in 1947. In this year Ferdinand Leitner was appointed the city's Generalmusikdirektor. From 1949 to 1972, under Intendant Walter Erich Schäfer, the Württembergisches Staatstheater developed an international reputation in opera, ballet and theatre. Under Leitner's direction Stuttgart gave the first German performance of Stravinsky's *The Rake's Progress* in 1951. In 1954 he directed a production of *Fidelio*, influenced by the renewal of music drama in Bayreuth; Wieland Wagner was in charge of the production. Leitner gave the premières of Orff's *Comoedia de Christi resurrectione* (1957), *Oedipus der Tyrann* (1959), *Ludus de nato Infante mirificus* (1960) and *Prometheus* (1968). In 1969 Václav Neumann became Generalmusikdirektor and was succeeded by Silvio Varviso in 1972. On Varviso's appointment to the Paris Opéra the Stuttgart position was taken by Dennis Russell Davies (1980–87), who was in turn succeeded by Garcia Navarro (1987–91) and Gabriele Ferro (1991–). The Stuttgart Opera Ballet achieved a high standard under the direction (1961–73) of John Cranko. After Cranko's sudden death the tradition he created was maintained by Glen Tetley (1974–6) and Marcia Haydée (1976–).

The Stuttgart Musikschule was founded in 1857; in 1865 it became the Konservatorium für Musik and in 1921 was renamed the Württembergische Hochschule für Musik. Its directors since 1907 have included Carl Wendling, Max Pauer, Kempff, Erpf, Hermann Keller and Hermann Reutter. A Staatliche Hochschule für Musik und Darstellende Kunst was founded in 1973. Its directors have been Wolfgang Gönnenwein, Martin Gümbel, Konrad Richter and Rolf Hempel.

Stuttgart's outstanding choral societies are the Stuttgarter Liederkranz (1824), the Stuttgarter Oratorienchor (1847), the Philharmonia Chor, the Gächinger Kantorei, the Schwäbischer Singkreis, the Hymnus-Knaben-Chor, the Süddeutscher Madrigal-Chor, the chorus of the Süddeutscher Rundfunk in Stuttgart and the Schola Cantorum. In 1981 Helmuth Ritling founded the Internationale Bach-Akademie Stuttgart with the Gächinger Kantorei and a specialist chamber orchestra, the Bach-Collegium Stuttgart. Another internationally renowned ensemble is the Kammerchor Stuttgart, whose director, Frieder Bernius, organizes the annual Internationale Festtage Alter Musik.

In addition to the Württembergisches Staatsorchester, regular symphonic concerts are presented by the Stuttgart RSO (directed since 1948 by Hans Müller-Kray, Michael Gielen, Sergiu Celibidache, Neville Marriner and Gianluigi Gelmetti), and the Stuttgart PO, mostly in the Konzerthaus Stuttgarter Liederhalle (1956; three halls, enlarged to accommodate a fourth hall in 1994). The Stuttgart Chamber Orchestra, founded in 1945 under Karl Münchinger, has won worldwide acclaim. In 1966 Münchinger formed the Stuttgart Klassische Philharmonie by supplementing the nucleus of the chamber orchestra.

Stuttgart's instrument builders have achieved recognition through the work of several violin builders and the piano factories of Schiedmayer und Söhne, Schiedmayer, Carl Matthaes and Carl Pfeiffer. The music division of the Stuttgart Landesbibliothek possesses a valuable collection of music manuscripts and first editions.

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EBERHARD STIEFEL

Stutzmann, Natalie (*b* Suresne, 6 May 1965). French contralto. She studied at the Nantes Conservatoire and then at the Ecole Nationale in Paris (1983–7) with Michel

Sénéchal and Lou Bruder. She made her concert début in 1985 in Bach's *Magnificat* at the Salle Pleyel in Paris and her recital début at Nantes in 1986. She sang in Barraud's opera *Tête d'or* in Paris (1985) and in Magnard's *Guercoeur* with Plasson (1986, Toulouse), which was also her first major recording. In 1989 her recording of the title role in Handel's *Amadigi*, with Minkowski, was praised for its incisiveness and dramatic commitment. She has become an accomplished recitalist, and both in lieder and in *mélodies* her dark-grained, expressive singing, with its true contralto depth and richness, has provoked wide admiration. Stutzmann has also sung, in firm, unaffected manner, the alto solos in many performances and recordings of Baroque repertory.

ALAN BLYTH

Style. A term denoting manner of discourse, mode of expression; more particularly the manner in which a work of art is executed. In the discussion of music, which is orientated towards relationships rather than meanings, the term raises special difficulties; it may be used to denote music characteristic of an individual composer, of a period, of a geographical area or centre, or of a society or social function.

1. Definition. 2. Import of style. 3. Phenomena of style. 4. Conditioners and dynamics of stylistic differences. 5. Stylistic awareness.

1. DEFINITION. Style is manner, mode of expression, type of presentation. For the aesthetician style concerns surface or appearance, though in music appearance and essence are ultimately inseparable. For the historian a style is a distinguishing and ordering concept, both consistent of and denoting generalities; he or she groups examples of music according to similarities between them. A style may be seen as a synthesis of other styles; obvious cases are J.S. Bach's keyboard style or Mozart's operatic style (both comprise distinctive textural styles, distinctive harmonic styles, distinctive melodic styles, etc., and both are fusions of various stylistic traditions). A style also represents a range or series of possibilities defined by a group of particular examples, as in such notions as 'homophonic style' and 'chromatic style'.

Style, a style or styles (or all three) may be seen in any conceptual unit in the realm of music, from the largest to the smallest; music itself is a style of art, and a single note may have stylistic implications according to its instrumentation, pitch and duration. Style, a style or styles may be seen as present in a chord, phrase, section, movement, work, group of works, genre, life's work, period (of any size) and culture. Style manifests itself in characteristic usages of form, texture, harmony, melody, rhythm and ethos; and it is presented by creative personalities, conditioned by historical, social and geographical factors, performing resources and conventions.

2. IMPORT OF STYLE. 'Style' derives from the word for a Greek and Roman writing implement (Lat. *stilus*), a tool of communication, the shaper and conditioner of the outward form of a message. While the antithesis of appearance and essence, or style and import, is clear in this original graphical usage, the relationship is more complex than simple antithesis where art is concerned. It is widely accepted (e.g. by Sachs, 1946, and Lippman, *MGG1*) that in speaking of the style of an epoch or culture one is treating of import, a substantive communication from a society, which is a significant embodiment of the aspirations and inner life of its people. The same is true of smaller units of artistic endeavour; genres speak of the men who created them and the people who readily received them, and a personal style speaks of the artist's view of life. But in the individual art work other, more intentional messages are also present.

These are not of course messages in the verbal sense. But by the act of creative will a composer asserts something; he makes a statement of some kind. He inherits a usable past and acts by intuitive vision. The product of his vision builds on a stylistic heritage, has a style and import of its own and bequeaths an altered heritage. The stylistic heritage may be seen as general procedures which condition the composer's intuitive choice and invention, the general which limits the particular, the relevant available resource, the essential context of creation. Such notions are embodied in Schoenberg's opposition of style and idea, though this is an opposition which, sadly, Schoenberg took on trust in his book, as in the essay from which its title derives.

The idea works through style. Thus the opening of the *thema regium* in Bach's *Musical Offering* is a stately, measured, disjunct, minor, monophonic melody suitable for fugal treatment, rather than simply five minims C, E♭, G, A♭, B♮. An important part of the significance of this theme is the concatenation of qualities enumerated above, and to some extent the particular idea acts as the medium of style and the play of successive and coincident styles as the substance of the music. But the particular articulation of the stylistic concatenation is also part of the significance; five minims C, E♭, F, G, B♮ would fit this albeit crude stylistic analysis, but Bach's (or Frederick the Great's) creation is specifically not that. In music the particular and the general embodied therein and articulated thereby together form meaning or significance. They do so because music is stylized. There is no consistent natural meaning in music by relation to natural events, and there is no specific arbitrary meaning as in language. The meaning in music comes from arbitrary order evolved into inherited logic and developed dynamically. A good listener hears both style and utterance, and savours meaning through history. Style is thus the general which surrounds the particular and gives it significance.

3. PHENOMENA OF STYLE. Brossard, Apel, Bukofzer and Lippman regard style and form as opposed. Style in this sense may be used to describe the shape of details, and form the shape of the whole. The whole, however, is made up of its parts and their relationships, and form may be regarded as a phenomenon of style. Each piece has its own unique form, which controls, relates and comprehends all its details. This form belongs to a class of forms, and classes of forms by characteristic procedures which concentrate on particular parts of musical technique generate and carry distinctive stylistic details. Fugal style and sonata style are familiar terms; variation style and ternary style are also meaningful and important, though not often used as concepts. Forms may also be viewed as taking their beginnings from stylistic details; it was certain features in the details of musical language around 1750 that promoted the evolution and prominence of sonata form. Forms suggest, incorporate, belong to and grow out of specific styles.

In different periods characteristic forms have depended on different elements of musical material in different emphases. Thus in the Ars Nova, for instance, texture was an important formal determinant, whereas in the

Classical and Romantic periods forms largely depended on long-range thematic and harmonic thinking. Whatever parameter is used as the chief presenter of form, two general formal principles may be postulated. Forms can be based on continuity or on discontinuity (evolution or contrast, flow or disjunction). The two principles never exist in isolation, and specific forms have characteristic mixtures of them. A basically continuous form like a Bach fugue shows points of articulation and changes of material, but the overriding impulse is customarily one of evolution and growth rather than contrast and comparison. Discontinuous forms, such as the sectional *formes fixes* of 14th- and 15th-century secular polyphony, have continuity within sections, and no form can avoid temporal sequence. In the 19th century continuous forms, among which sonata form was prime, were complicated by greater contrast elements, and disjunctive forms such as the multi-movement structure of sonata, quartet and symphony, and such as ternary and rondo forms, were complicated by incorporating thematic similarities to bridge the points of articulation. This bridging of articulations in contrast forms had happened before (e.g. in the 15th-century cyclic mass). Repetition is a type of contrast, and varied repetition is, perhaps paradoxically, formally more evolutionary; this may be understood by comparing strophic and variation forms.

Texture is the disposition of the elements of musical argument on the chosen forces; it is sonority, and is conditioned by tone-colour, idiom and compositional technique. The term applies both to simultaneous and to consecutive sounds. As with form, texture is a means of presenting style, and indeed textural features have given rise to stylistic names: monodic style, homophonic style, polyphonic style (stratified or imitative), keyboard style, etc. A good composer will use textural possibilities to shape and enhance his musical statement, and textures will both generate and be generated by the musical material. Texture is sometimes of formal significance, as in the motet (of any period) or the fugue.

The opposing principles of texture are homogeneity and heterogeneity. This begins with the selection of musical forces, which may be, in the terms of the late Renaissance, either a 'whole consort' or a 'broken consort'. A whole consort is a selection of instruments or resources of the same family but different pitches, and a broken consort is a mixture of different instruments or resources. Voices alone are thus a whole consort, but they readily mix with instruments even from earliest polyphonic times to form a broken consort. The texture of a composition may likewise depend on similar constituents (voices or parts which do similar things) or stratified constituents. Stratified texture is a feature of the Franconian motet, whereas homogeneous texture occurs in the 16th-century motet. The opposite principles, as with those of form, are not mutually exclusive: heterogeneous textures blend in the ear and homogeneous textures consist of different parts. Idiomatic usages will link broken consorts and heterogeneous texture, and whole consorts are apt for homogeneous texture.

Harmony as a vehicle for style is mostly an indicator of historical position; it is part of idiom, and its procedures must be regarded in the light of changing conventions. It may be modal, diatonic, chromatic or atonal. Some composers however have stretched and enriched the harmonic resource of their times for expressive purposes (Gesualdo, Wagner and Debussy), and opera composers have often deliberately juxtaposed different harmonic styles for such reasons (*Parsifal* is merely a great example among many that use chromaticism as a symbol for evil, magic or sensuality and diatonicism for goodness, naturalness and innocence). Besides being rhetorical or expressive, or both, harmony also has opposite principles related to these – principles resulting from part-writing or resulting from sonorous imagination. Harmony resulting primarily from part-writing is a characteristic of successive composition, such as occurred in pre- and early Renaissance times, and can well be seen in Machaut's Mass; harmony resulting from sonorous imagination may be seen in some Wagner and Impressionist styles. Again the two principles never exist in isolation. Successively composed parts were written with some awareness of how they would fit; Wagner's harmonic expression is often through chord juxtapositions, and *Tristan* shows harmonic sensuousness expressed through counterpoint.

Melody is of great importance as a musical feature; it is possible to regard it as the essential condition of music, which is guided by form, supported by harmony and articulated by texture and rhythm. While that is somewhat metaphysical, there is no doubt that the ethos of the generative themes for a tonal piece represents a very large part of the musical statement and impact, or that the characteristic convolutions of an early Renaissance line are a beguiling, immediate and forceful experience. Melody should not be underrated as an element of form; it is not a by-product or necessary evil which the musical accept as a means to higher kinds of statement, nor is it something to be separated from the total form as something better than that. Melody is a prime connective feature in the continuum of audible time, and as such is an important and form-carrying stylistic phenomenon. It consists of a single line of related pitches, but arpeggio-based melodies (especially of the Baroque period) can imply more than one line (or at least strongly suggest their own harmony), contrapuntal forms combine melodies simultaneously, and modern music can exist as a textural sequence (as in Penderecki's *Polymorphia*); in such cases the horizontal expands into and blends with the vertical. Melodic styles may be regular or irregular, flowing or spasmodic, motivic or additive, presentational or developmental, conjunct or disjunct, vocal or instrumental, ornamental or structural, decorated or simple.

Rhythm is the very life-blood of music; it is the term for ordered change, however complex. It is an integral part of formal, textural, harmonic and melodic considerations. Musical rhythm may be viewed as a combination of objective temporal segments (pulse) and emotional sequence (the ebb and flow created by, for instance, discord and resolution, cadence, differentiated melodic and harmonic note values, melodic shape, agogic accents, syncopation). Such a felt experience of time gains significance from its enforced comparison with pulse. Pulses may be more or less strongly grouped in metres, each with its own stylistic suggestions, and the ebb and flow of feeling more or less strongly organized in phrases, periods or sections. Irregularity of metre or phrase structure has a natural tendency to contrast with regularity. Rhythmic styles may favour an even progression, as in much pre-Renaissance and dance music, or the excitement of growth to and recession from points of climax or animation, as in much 19th-century music. On

the small scale undifferentiated or disjunct rhythmic styles offer much scope for distinctive utterance. In the rhythmic aspect of style the art forms of music and dance are closest, and the influence of dance on music is an important area of criticism.

These aspects of musical language which present style are united in unique blends by unique expressive purposes. The addition of factors does not explain their relationship, and the factors assume new significance in new relationships and contexts. The expressive purpose may be related to social function, or to a more or less detailed programme (as in the symphonic poem, and any setting of words), or may be more abstract – an expressive purpose to be seen and savoured in purely musical terms. Expressive purposes may also have style names, both general (sacred style, secular style) or more specific (heroic style, reflective style, everyday style, pastoral style); and character descriptions like 'sad', 'desolate', 'happy', 'ebullient', carry stylistic implications.

4. CONDITIONERS AND DYNAMICS OF STYLISTIC DIFFERENCES. Personal style is one of the commonest units for discussion in modern music criticism. As a differentiating factor in style it is of variable importance, partly because of the differing attitudes of societies and composers. It is not an important feature in many non-Western musical cultures, in plainchant or in Western folk musics; such repertories may depend for their formation on individuals and their idiosyncratic performing styles, but in this formation the individual is subordinate to a communal artistic purpose. Personal style may be more important to objective analysis than to the society in which the artist worked, as in German Baroque music, or personal differences may be encouraged by social attitudes so that personal styles become more distinctive, as in the 19th century. The relative importance of personal style is a significant and to some extent distinguishing feature of the Western tradition, and it may be seen with notation as part of the process of comparatively fast development of musical idiom in the West.

Stylistic change is inherent in meaningful creation, at least within the Western tradition, and the personal styles of great composers are hardly ever static; such a composer learns from himself and is constantly adding to his usable past. The amount of change over a lifetime varies according to its length, according to personality and intellectual development, and according to outward cultural and economic circumstances. Normal processes of apprenticeship, maturity and refinement may be largely undisturbed (Palestrina and Brahms), or have imposed on them more dramatic changes affecting style and deriving from a change of ideals (Liszt, Wagner) or changes in external requirements (Bach and Handel).

Styles of composers working at the same time may be compared, like those of Haydn and Mozart or Bruckner and Mahler, and when similarities are drawn questions of epochal style may arise. Such a concept denotes a general range of resource and usage available at any one time; like personal style, epochal style is therefore in a constant state of flux. It is possible however to use the concept stretched over large periods of time because this flux shows differing types of change; some changes have been much more radical or dramatic, or both, than others. Historians from Adler onwards have divided Western musical style at about 1000 and 1600. The change from the monophonic era to the polyphonic was gradual, with polyphony improvised at least as early as the 9th century and plainsong composed even after the 14th. But the development of monophony into polyphony by way of parallelism (a differentiation of texture) to melodic and rhythmic independence of parts, and the evolution of polyphony from an improvised semi-automatic elaboration into a written and composed phenomenon form a fundamental change in the means of expression – a change that justifies grouping in major style areas the music before and after it. Similarly the developments of modality into tonality and of linear into harmonic thought which reached a crux around 1600 are also both gradual and fundamental changes in technique. A further change of this type and magnitude, away from tonality, may be seen around 1900.

In more recent historiography, writers (e.g. Reese, Bukofzer, Blume) have further divided music since 1000 and the epochal styles of Ars Antiqua, Ars Nova, Renaissance, Baroque, Classical and Romantic have become familiar concepts. Blume has convincingly argued the inner coherence of Classic and Romantic as one stylistic period, and these epochs then depend on significant and radical stylistic change at intervals of about 150 years (though a detailed chronology of stylistic developments in the 12th century is a matter for conjecture). New styles grow out of suggestions inherent in the old, and any example of a style will have relics of its predecessors and premonitions of its successors.

The changes in the 12th century and in about 1300, 1450, 1600, 1750 and 1900 show consistently new treatments of rhythm; in most cases formal, textural, harmonic and melodic characteristics change too, but rhythmic change is a strong and dramatic initial factor in the formation of these epochal styles. The 12th century saw the adoption of modal rhythm as a central feature; the beginning of the Ars Nova depends on increased importance of duple rhythm and syncopation, and that of the Renaissance on the homogenization of the rhythmic constituents of polyphonic texture and an awareness of the rhythm of growth. The Baroque begins with the new affective rhythm of monody, the continuo madrigal and Frescobaldi's toccatas; the Classical period begins with a new interest in phrase structure and a greater diversity of note values within melodies; and the modern period begins with the rhythmic revitalizations of Bartók and Stravinsky.

The epochal styles are however not always best characterized in rhythmic terms; the Baroque for instance is primarily the age of the continuo, the Classic and Romantic period the age of tonality as a large-scale structural force, the modern era the age of alternatives to tonality and triadic harmony. The aphoristic characterization of each period however is always problematic, for periods themselves include much change; styles begin, grow and die. Initially, new techniques of expression are explored and adjusted to by composers learning, like children, the possibilities. These techniques are incorporated into suitable forms which become established in a phase of consolidation, which may be seen in terms of a balance between controlled development of style and newness of import. Consolidation leads to refinement and complication, and the styles of composers at the end of epochs, such as Bach, Brahms and Wagner, are nothing if not complex; sometimes this phase includes what are after

regarded as overripe modes of expression, like the elaborations of Petrus da Cruce, Gesualdo and Reger.

Style is greatly conditioned by the expectations and requirements of an audience or other patrons of composers, especially in matters of genre and ethos. The genres of mass, opera and chamber music become popular with composers partly because of popular demand, and they carry their own stylistic characteristics. Associated ethos, such as the expression of religious emotions in church, of theatrical emotions in opera and of refinement in the chamber are also the result of social expectations and taste. Sometimes more than acceptability and expectation is involved; there is a functional role and demand for military music, and the requirements of Soviet realism have a quasi-legal force. Stylistic crossovers, such as Mahler's use of military music in a symphony or Strauss's use of chamber music in an opera (*Capriccio*), have denotive value.

Geographical location is a strong conditioner of style, and can involve particular social pressures which exist only in certain places: examples are the birth of opera in Italy, the requirements of the 17th-century French court, and Russian realism of both the 19th and 20th centuries. Geographical differences are important in cultural development because of difficulties of communication, and local styles may grow up in a city (such as Mannheim or Vienna), a region (as with the various German organ schools of the middle Baroque), a country or a continent. The folk culture of a country often has strong influences on style (especially in the 19th century), and these influences may be consciously enhanced by composers as a means of national assertion. Language also has a decisive effect on national styles, as Abraham has shown in his fascinating comparison of Italian and Czech styles (1974, chap.4). A preference of southern races for melody and of northern races for the greater technical intricacies of counterpoint has been remarked, and is attributed to interactions of climate, religion, personality and language. Sometimes styles become international, as with late Renaissance Netherlandish style, Baroque Italian opera, or early 19th-century Germanic style. The interaction of styles born in distinct localities is an absorbing study. The mutual influence of Du Fay and Dunstaple and the ways in which Dunstaple differs from English composers working in England show some of the intricacy of the issues. Historical accidents of communication can have far-reaching consequences for the evolution of musical style; Agincourt, spreading the English style on the Continent at a time when Renaissance style was in embryo, and the marriage of Philip II of Spain, bringing the Iberian keyboard variation to England in time for the English virginalists to develop, have artistic as well as political significance.

The resources of performance are important formative influences on style, and Parry (1911) used the relationship between resources and utterance as the starting-point for and main feature of a definition of style. Characteristic sounds are a direct element of style, while the techniques of performing on specific resources, with attendant idiomatic proclivities and possibilities, influence melody, rhythm and texture. Conventions in the grouping of resources and in performing practice underlie various distinctive personal, epochal, social and geographic styles. Each resource has its own especially suitable forms of expression. Voices are good at sustained, conjunct music, while instruments are suited to agility and disjunction. The violin has a capacity for wide-ranging melody, as Corelli exploited, and very high tessitura, as Romantic composers found; the organ pedals particularly require figures involving the use of alternate feet, giving rise to patterns that became a feature of late Baroque German organ music.

Instruments come, develop and go, and the techniques of playing them develop (usually in the direction of greater facility and complication, but not always, as may be seen from horn and trumpet technique in the 18th century); such changes are integral in determining style. Idioms from one instrument pass into other usages, as did the vocal ornaments of the late Renaissance into the violin repertory and the lute style of the early Baroque into keyboard resource.

For further discussion of the factors governing epochal styles, *see* ARS ANTIQUA; ARS NOVA; ARS SUBTILIOR; MEDIEVAL; RENAISSANCE; BAROQUE; ROCOCO; GALANT; EMPFINDSAMKEIT; CLASSICAL; BIEDERMEIER; and ROMANTICISM; *see also* HISTORIOGRAPHY and MUSICOLOGY, §II, 1. Geographical and instrumental styles are discussed in entries of the countries and instruments concerned.

5. STYLISTIC AWARENESS. Composers have always been aware of stylistic differences, as may easily be seen from any cursory examination of Western music and its supporting body of theoretical literature. That is why plainchant composers produced alleluia melodies different from settings of the Agnus Dei, why Du Fay wrote chansons in treble-dominated style and discant-tenor style, and why Liszt wrote differently for the piano and for the orchestra. Theorists and critics too have been aware of stylistic distinctions. Musical style in Greece was a subject for philosophers because of the ethic and educative powers of different styles; Johannes de Garlandia (13th century) distinguished between discant, copula and organum, and Johannes de Grocheo (*c*1300) between *musica vulgaris*, *musica composita* or *mensurata* and *musica ecclesiastica*. It was however in the late Renaissance and early Baroque that theoretical discussion of style became an important area of literary production; indeed the word 'style' enters the vocabulary of music commentary at this time.

Monteverdi (like Philippe de Vitry before him and C.P.E. Bach after him) was one of the great composers who was also an important theorist. He drew distinctions between *prima pratica* (really late Renaissance styles) and *seconda pratica* (the new affective styles of the early Baroque), and between *stile concitato*, *molle* and *temperato* (in the preface to the eighth book of madrigals, 1638); he divided secular music into *teatrale*, *da camera* and *da ballo*. The distinction between the two practices continued in Doni (*Compendio*, 1635), who spoke of *stile antico* and *stile moderno*, and in Christoph Bernhard (*Tractatus compositionis augmentatus*, *c*1657), who spoke of *contrapunctus gravis* or *stylus antiquus* and *contrapunctus luxurians* or *stylus modernus*. Bernhard also introduced the concepts of 'Figurenlehre' and 'Affektenlehre', which combine stylistic details and expressive purposes and which are so important for the high Baroque aesthetic. Kircher (*Musurgia universalis*, 1650) synthesized a stylistic system that found much popularity and acceptance, based on differences of musical purpose, genre, personality, location and mood. Style dependent on personality and temperament Kircher called *stylus impressus*, style dependent on technique and 'Affekt' *stylus expressus*;

further he distinguished *stylus ecclesiasticus*, *canonicus*, *motecticus*, *phantasticus*, *madrigalescus*, *melismaticus*, *choriacus sive theatralis* and *symphoniacus*. Brossard (1703) and J.G. Walther (1732) followed him. The important basic stylistic classification of the late Baroque period however was *stylus ecclesiasticus*, *stylus cubicularis* and *stylus scenicus*. This appeared first in Marco Scacchi (*Breve discorso sopra la musica moderna*, 1649) and was continued by Berardi (*Ragionamenti musicali*, 1681) and Mattheson (*Das beschützte Orchestre*, 1717; *Der vollkommene Capellmeister*, 1739; *Grundlage einer Ehren-Pforte*, 1740). Mattheson also spoke of national styles ('welschen und frantzösischen') to which Scheibe (*Critische Musikus*, 1745) added performing practice as a stylistic phenomenon; they followed Bach, Telemann, Rameau and others who composed music in specific, and specified, national or local styles. The differences between and the relative merits of the French and Italian styles of composition and performance, in particular, were an important part of 18th-century musical consciousness.

In the Classical and Romantic periods the fashion for stylistic theory abated, but by the end of the 19th century the fundamental concerns of modern musicology as a discipline of cultural history were well established. Adler (1855–1941) described music history as the history of style, and the theory of style as an epochal concept was subsequently treated of by Bücken, Mies, Riemann, Handschin, Gurlitt and Schering. Epochal names were taken from art history and from literature. Major modern achievements in epochal historiography are the Oxford History of Music and the Norton series including work by Reese, Bukofzer and Einstein. Studies of personal styles, beginning with work by Baini and Winterfeld in the early 19th century, were continued in the 20th by such as Jeppesen's study of Palestrina (1922) and Rosen's of Haydn, Mozart and Beethoven (1971). The study of folk cultures was an important aspect of 19th-century musicology and was expanded in the 20th century by the discipline of ethnomusicology. Analysis of the style of examples of music is basic to all these branches of musicology; such analysis has become more justified in its own right since the work of Schenker and Tovey. (For a discussion of style analysis, *see* ANALYSIS, §II, 5.) Stylistic criticism is the means of both cultural history and the human response to an art work. It distinguishes the blend and origin of styles as they are presented in the individual art work, which is a fixing or crisis of tradition. A work cannot properly be appreciated or studied in isolation; neither can stylistic evolution and trends be distinguished without a thorough understanding of individual examples. By the application of stylistic questions one may arrive at a deeper view of musical utterance, an intellectual interpretation of music which enriches the response to it.

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ROBERT PASCALL

Style brisé (Fr.: 'broken style'). A term used to denote the use of a broken, arpeggiated texture in music for plucked stringed instruments, particularly the lute, keyboard, or viol. Although the term is most commonly applied to 17th-century French music, its usage in French is of modern origin and cannot be traced further back than La

Laurencie (1928), who wrote of 'ce qu'on a appelé le "style brisé" des Gaultier'. It may well have been borrowed from German, since the cognate German term has been used in exactly this sense at least since the early 18th century. The title-page of Daniel Vetter's *Musicalische Kirch- und Hauss-Ergötzlichkeit* (Leipzig, 1709) describes its contents as chorales, with first a plain harmonization for organ, 'nachgehends eine gebrochene *Variation* auff dem *Spinett* oder *Clavicordio*'. The contemporary French term is 'luthé', used by François Couperin (see, for example, *Les charmes* from his ninth *ordre*) and others. Based on historical usage, this term has much to recommend it since it refers in a special sense to the transference of idiomatic lute figurations to the harpsichord. This is a marked feature of French music of the mid-17th century, being found, for example, in the harpsichord music of Louis Couperin and J.H. D'Anglebert. The unmeasured preludes of French harpsichordists of this period provide telling examples of the wholesale adoption of such lute techniques to the keyboard.

The style originated as one of a number of division techniques in lute music of the late 16th century, and is used as such by Anthoine Francisque in his *Le tresor d'Orphée* (Paris, 1600). Its primary leading characteristic is the irregular and unpredictable breaking up of chordal progressions, and it is therefore to be distinguished from the regular patterning of broken chords in, for example, the arpeggiated toccatas of Kapsperger (Rome, 1604). The 'style brisé' was first used as a thoroughgoing principle by Robert Ballard (ii) in the varied repeats (*doubles*) of courantes in his lute books of 1611 and 1614, and it subsequently became the distinctive French lute texture. Its aim is twofold: to give subtlety of expression to what would otherwise be an ordinary harmonic progression, and to provide a continuum of sound which the player can mould for expressive ends. In the case of the harpsichord, the placing of notes in relation to one another temporally is one of very few expressive resources available. This is emphasized by one of the most expressive ornaments of the French harpsichord school – the *suspension* (a term coined by François Couperin in his *Pieces de clavecin . . . premier livre*, 1713) where the melody note is momentarily delayed.

During the 17th century the expressive moulding of a continuum of sound became a fundamental part of the keyboard idiom, equal in importance to the shaping of individual contrapuntal lines. These competing compositional priorities were ultimately, but straightforwardly, reconciled in the opening prelude of J.S. Bach's *Das wohltemperirte Clavier* BWV846, or with more subtlety in the Allemande of the C minor French Suite BWV813. The 'style brisé' remained a standard expressive resource into the era of the pianoforte, with such notable examples as the first movement of Beethoven's Piano Sonata op.27 no.2 ('Moonlight'), and the Études op.10 no.1 and op.25 no.1 of Chopin.

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DAVID LEDBETTER

Style galant (Fr.). *See* GALANT.

Style hongrois (Fr.: 'Hungarian style'). A term applied to the evocation of *romungro* (Hungarian gypsy) music-making in west European art music from the mid-18th century to the early 20th. Despite the proximity of Vienna (the principal site of the *style hongrois*) and Hungary, *romungro* music was conceived and represented by Austro-German composers as exotic – that is, as existing outside familiar musical, aesthetic and social boundaries (see for example Liszt, *Des Bohémiens et de leur musique en Hongrie*).

Distinctive features of the *style hongrois* are evident in the earliest printed *ungaresche* (*see* UNGARESCA), from the late 16th century, and occasional representations of gypsy fiddle playing are found in such late 17th-century sources as Alessandro Poglietti's *Rossignolo* and an anonymous *Sonata jucunda* (*CZ-KRa*). But it was the employment of Austro-German composers like Dittersdorf and the brothers Haydn at Hungarian courts, and the enthusiastically received performances of itinerant *romungro* musicians in Vienna, that helped to stimulate the vogue for the *style hongrois* in the last decades of the 18th century. (The *romungro* bands, whose repertory included the VERBUNKOS, were subjected in their turn to Western influence in their instrumentation – two violins, cimbalom and double bass – and their harmonic and melodic styles.) In the works of the Viennese Classicists the *style hongrois* is more often a brief allusion than a formal and stylistic determinant of an entire movement; more fully developed examples are, however, found in the episodes of rondo finales, including those of Haydn's String Quartet op.33 no.3 and keyboard concerto H XVIII:11, and, most colourfully, in the Rondo alla zingarese from his Piano Trio H XV:25 with its tonic drone, double mordents, pizzicato, double stops and wide leaps in the violin, along with *alla zoppa* syncopation and repeated 'stamping' triads in the keyboard. Mozart used similar techniques in the last movement of his String Quartet K590. The *style hongrois* was sometimes blended with other exotic and national styles: the Turkish in Mozart's Violin Concerto K219, a polonaise in Haydn's Piano Trio H XV:20 and a central European folksong in his Symphony no.103.

In the 19th century the *style hongrois* was cultivated on a grander scale in the instrumental music of Weber, Schubert, Liszt, Joachim and Brahms, and occasionally in lieder and opera (*Muth* from *Winterreise*; Gypsy March from Act 1 of Weber's *Preciosa* and Caspar's aria 'Hier im ird'schen Jammerthal' from *Der Freischütz*: see Bellmann, 1993). Schubert's *Divertissement à l'hongrois*, D818 exhibits many of the elements characteristic of *romungro* music. Formally, the *style hongrois* in the 19th century appears to borrow from the multi-sectional *verbunkos* literature, but such works as Brahms's Hungarian Dances and Liszt's Hungarian Rhapsodies owe much to contemporary styles of western European improvisation and are ultimately indebted to the 18th-century free fantasia.

From the late 18th century the *style hongrois* amounted to an oblique recognition by the dominant Viennese culture of Hungarian nationalism as a socio-political

movement; but the style engaged only superficially with Hungarian nationalism, as is evident in *Die Fledermaus* (1874) in which a song of exile exhibiting the mannerisms of the *style hongrois* appears in the contexts of light opera, of masquerade and the society party. With the dissolution of the Austro-Hungarian empire in 1918, the relations of power between Vienna and Hungary that had sustained the style also dissolved. Despite Bartók's early use of its mannerisms in his unfinished Symphony and the Violin Sonata, his later rejection of them in favour of idioms inspired by folksong was a significant rhetorical gesture in early 20th-century Hungarian nationalist music. Unfortunately, however, that rhetoric involved a critique of *romungro* music (rather than of its Western imitations) that dealt the death-blow to the *style hongrois* and aesthetically denigrated the music that had inspired it. Only occasional instances of the *style hongrois* are met in the 20th-century art music (Ravel's *Tzigane*, 1924), the style appearing sporadically in operetta, café music and cabaret.

See also GYPSY MUSIC and HUNGARY, §II, 4.

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MATTHEW HEAD

Style luthé. *See* STYLE BRISÉ.

Styne, Jule [Stein, Julius Kerwin] (*b* London, 31 Dec 1905; *d* New York, 20 Sept 1994). American composer of British birth. Styne's family came to America when he was eight, settling in Chicago, where he quickly proved to be a child prodigy. He was soon giving recitals with the Chicago and Detroit symphony orchestras and, by the age of 13, was studying classical music at the Chicago Musical College. He favoured popular music, however, and led his own jazz band in 1931. An expert vocal arranger, Styne took a job in Hollywood in the mid-1930s working as a vocal coach for, among others, Shirley Temple and Alice Faye. His first compositions for film were heard in *Follow that Co-Ed* (1938), and soon he was writing for musical films, often with Frank Loesser or Sammy Cahn as his lyricist, scoring over 50 films before 1948. Styne left Hollywood when his score for the Broadway musical *High Button Shoes* (1947) found favour. He remained in New York where he wrote over two dozen Broadway scores over the next 45 years, often with lyricists Betty Comden and Adolph Green. His finest stage score was for *Gypsy* (1959), with lyrics by Stephen Sondheim. Styne was also a successful producer (the 1952 revival of *Pal Joey*), and occasionally contributed songs for Tin Pan Alley (several hits for Frank Sinatra), television (*Mister Magoo's Christmas Carol* in 1962), and Hollywood (the song *Three Coins in the Fountain*, which won an Academy Award in 1954). His last Broadway show was the ill-fated *The Red Shoes* in 1993.

Styne's music can best be characterized as theatrical or in the pure show business idiom, often with a confident flair, although he was capable of the tender ballad or the wistful character song. He usually wrote traditional songs in the melodic style of Irving Berlin, often striving for hit songs that would travel to radio and successful recordings: he and Cahn wrote some two dozen songs for Frank Sinatra to preserve on disc. However in his most ambitious efforts, such as *Gypsy*, Styne was musically inventive and unique. His throbbing rhythms, unrelenting harmonies and insistent musical lines in that score all combine to push musical comedy into an almost psychotic revelation about show business and its sometimes self-destructive drive. Spurred on by Sondheim's lyrics and Arthur Laurents's gritty libretto, *Gypsy* is a case of a master craftsman of a composer moving into areas of startling music drama.

WORKS

(*selective list*)

names of lyricists given in parentheses

STAGE

all musicals; dates are those of the first New York performance

High Button Shoes (S. Cahn), New Century, 9 October 1947 [incl. I still get jealous, Papa, won't you dance with me?]

Gentlemen Prefer Blondes (L. Robin), Ziegfeld, 8 Dec 1949 [incl. A Little Girl from Little Rock, Diamonds are a girl's best friend; film, 1953]

Two on the Aisle (B. Comden and A. Green), 19 July 1951

Hazel Flagg (B. Hilliard), Mark Hellinger, 11 Feb 1953 [incl. Every street's a boulevard in old New York]

Peter Pan (Comden and Green), Winter Garden, 20 Oct 1954 [incl. Never Never Land]; television, 1955 and 1960

Bells are Ringing (Comden and Green), Shubert, 29 Nov 1956 [incl. The party's over, Just in Time; film, 1960]

Gypsy (S. Sondheim), Broadway, 21 May 1959 [incl. Some People, Small World, Everything's coming up roses, Let me entertain you, Together, wherever we go; film, 1963]

Do Re Mi (Comden and Green), St James, 26 Dec 1960 [incl. Make someone happy]

Subways are for Sleeping (Comden and Green), St James, 27 Dec 1961 [incl. Comes Once in a Lifetime, Be a Santa]

Funny Girl (B. Merrill), Winter Garden, 26 March 1964 [incl. People, Don't rain on my parade; film, 1968]

Fade Out – Fade In (Comden and Green), Mark Hellinger, 26 May 1964 [incl. You mustn't be discouraged]

Hallelujah, Baby! (Comden and Green), Martin Beck, 26 April 1967 [incl. My Own Morning, Now's the time]

Darling of the Day (E.Y. Harburg), George Abbott, 27 Jan 1968 [incl. Sunset Tree]

Sugar (Merrill), Majestic, 9 April 1972

The Red Shoes (M. Norman and P. Stryker [Merrill]), Gershwin, 16 Dec 1993

FILMS

Hit Parade of 1941 (W. Bullock), 1941 [incl. Who am I?]; Sweater Girl (F. Loesser), 1942 [incl. I don't want to walk without you]; Youth on Parade (Cahn), 1942 [incl. I've heard that song before]; Follow the Boys (Cahn), 1944 [incl. I'll walk alone]; Step Lively (Cahn), 1944 [incl. As Long as there's Music, Come out come out wherever you are]; Anchors Aweigh (Cahn), 1945 [incl. I fall in love too easily]; Romance on the High Seas (Cahn), 1948 [incl. It's magic]; Living It Up (Bob Hilliard), 1954 [incl. How do you speak to an angel?]

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THOMAS S. HISCHAK

Suabe Flöte (Ger.). *See under* ORGAN STOP (*Suavial*).

Suard, Jean Baptiste Antoine (*b* Besançon, 15 Jan 1735; *d* Paris, 20 July 1817). French man of letters. Suard went to Paris in 1750 after a turbulent youth and was introduced into literary circles by Marmontel. In his multifarious activity in philosophy, literature and politics, he was a dramatic censor from 1777 and an administrator of the Opéra from 1781; elected to the Académie Française in 1772, he became its secretary in 1803. He collaborated with La Harpe on the *Journal de politique et de littérature* (1778–81) and with Arnaud in various journals and the miscellany *Variétés littéraires*. Suard had a special interest in English literature and philosophy; among his friends were Hume and Walpole, and he translated Richardson's *Clarissa*. He began editing the musical part of the *Encyclopédie méthodique*, published by his brother-in-law Pancoucke; pressure of other interests forced him to relinquish the work to N.E. Framery.

An eager controversialist, Suard is said to have taken music lessons the better to defend Gluck, who appealed to him for support; thus equipped he refuted La Harpe's criticisms ably and in detail in a series of letters to the *Journal de Paris* and *Mercure de France*. He also made the most effective reply to Coquéau's *Entretiens sur l'état actuel de l'Opéra*. A friend of Gluck's opponents, Suard disguised himself by a pseudonym, 'L'anonyme de Vaugirard'. Some of these letters were reproduced in Leblond's *Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. Le Chevalier Gluck* (1781), and in Suard's own five-volume *Mélanges de littérature* (Paris, 1803–4). Other writings on music and translations appear in the *Variétés littéraires* (1768–9), the supplement to La Borde's *Essai sur la musique*, the *Encyclopédie méthodique* and the *Nouveau choix de pièces tirées des anciens Mercures et des autres journeaux* (1758–65).

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JULIAN RUSHTON

Suavial. *See under* ORGAN STOP.

Sub-Bass (Ger.). *See under* ORGAN STOP.

Subbulakshmi, M(adurai) S(hanmukhavadivu) (*b* Madurai, Tamil Nadu, 16 Sept 1916). South Indian singer. One of the greatest singers of Karnatak music of the 20th century, she is the daughter of the *vīṇā* player and singer Shanmukhavadivu, who was her first teacher. She subsequently studied with Semmangudi Srinvasa Iyer and K.S. Narayanaswamy. Before the age of ten she was performing at recitals given by her mother and she soon became known as a soloist, giving her first performance for The Music Academy, Madras, at the age of 17. National fame quickly followed, particularly due to her appearance in the Tamil film *Meera* (1944, released in Hindi in 1947), in which she played the 16th-century singer-saint Mīrabai. Her singing of Hindi *bhajan* attributed to Mīrabai enthused northern audiences traditionally indifferent to



Madurai Shanmukhavadivu Subbulakshmi

Karnatak musicians. Her pan-Indian appeal has been maintained since then, in part by her continuing performance of devotional songs.

She married T.S. Sadisivam in 1940 and he became her manager. She has travelled and performed abroad extensively appearing at the Edinburgh Festival (1963), at the General Assembly of the UN (1966) and at the Festivals of India in the UK (1982) and USSR (1987). M.S. Subbalakshmi's numerous awards include the Padma Vibhushan (1975); she was the first woman to be named Sangita Kalanidhi by The Music Academy, Madras (1968). She has also been granted honorary doctorates by, among others, Sri Venkateswara University, Tirupati, Benares Hindu University and Visva-Bharati University, Santiniketan. Much of the wealth she has gained from her performances and recordings has been channelled into charitable foundations, including the setting up of the Subbalakshmi-Sadasivam Music and Dance Resources Institute in Madras in 1999.

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NARAYANA MENON/R

Subdominant. The fourth DEGREE of the major or minor scale, so called because it lies as much below the tonic as the dominant lies above the tonic, namely a 5th.

Subdupla (Lat.). In the system of PROPORTIONAL NOTATION of the late Middle Ages and Renaissance, *proportio subdupla* (1/2) indicates an augmentation of the relative value of each note shape in the ratio 1:2. It was most frequently used to cancel the effect of a previous diminution of note values.

Subfinal (Lat. *subfinalis*). In Gregorian chant theory, the degree below the FINAL of an authentic MODE. In the Dorian, Phrygian and Mixolydian modes the subfinal, which lies a tone below the final, is the same as the subtonium and came to be the theoretical lower limit for the mode. The Lydian mode, however, whose lower limit was the final F itself, had no subfinal.

HAROLD S. POWERS

Subirá (Puig), José (*b* Barcelona, 20 Aug 1882; *d* Madrid, 7 Jan 1980). Spanish musicologist. He occasionally used the pseudonym Jesús A. Ribó. He studied the piano and composition at the Madrid Conservatory, where he won prizes for the piano (1900), harmony (1901) and composition (1904). His failure to win the 1905 Prix de Rome with his lyrical legend *Rayo de luna* made him give up composition completely, even though the composer Tomás Bretón, director of the conservatory and president of the jury, encouraged him to continue; he dedicated himself instead to musicography.

Subirá's immense musicological output is particularly remarkable in that, unlike any other Spanish musicologist, he never held any remunerative musical post. After failing to acquire the professorship in music history at the Madrid Conservatory (1921) he never again applied for an appointment in music, but lived with rigorous economy as an employee of the Madrid City Council and similar organizations. His musicological work was prompted solely by his passionate enthusiasm, and was carried out in his spare time. From 1896 he lived in Madrid, except during a few absences caused by his administrative career (for instance as secretary to the Argentine consulate in Amberes, 1908–10). He was a member of numerous academies and societies in Spain and abroad; in 1952 he was elected a member of the Real Academia de Bellas Artes de S Fernando in Madrid, and from 1950 until his retirement he was head of the Madrid section of the Spanish Musicological Institute.

Subirá was one of the finest 20th-century Spanish musicologists. His work is distinguished by its remarkable diversity and by the originality that he brought to every subject he treated. This is particularly evident in his articles, which probably represent his best work, being moreover astonishingly erudite and well documented, with new information drawn from primary sources and arranged concisely. They are written in the fluid, elegant and attractive style which characterizes all his work and was often the result of spontaneity: he never made rough drafts of articles, but typed the final text directly. His chief interest was theatrical music in Spain, especially Madrid. His books can be divided into two groups: those involving research (e.g. *La música en la Casa de Alba, La tonadilla escénica, Historia y anecdotario del Teatro Real, El compositor Iriarte*), which are based on solid documentary evidence and present some new and sometimes extremely important information; and the 'histories', translations, adaptations and biographies in which Subirá simply synthesized the research of others, though with his customary erudition and elegance.

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JOSÉ LÓPEZ-CALO

Subito (It.: 'suddenly', 'immediately'). A word found in musical scores in such contexts as *subito piano* ('suddenly quiet'), *volti subito* ('turn [the page] quickly').

□

Subject. A theme (or group of themes) on which a composition is based. One of the first to apply the word 'subject' to music was Zarlino, who in *Le istitutioni harmoniche* (1558) defined it, using the Italian cognate SOGGETTO, as any pre-existing material that formed the musical basis for the piece, including either a chosen theme or a borrowed cantus firmus. In modern English usage the term appears in two principal guises, in fugue and sonata form.

In fugue, 'subject' may refer either to the theme of the fugue or, more specifically, to the original version of the theme, that is, the version heard first. When used in the latter sense, the word is paired with ANSWER, the transposed version of the theme (*see* FUGUE, §1). German terminology is clearer: the word *Thema* is used for the theme of the fugue and *dux* and *comes* (*see* DUX, COMES) for the subject and answer forms, respectively. Proper nomenclature for two or more themes in a fugue is not without ambiguity. Sometimes all are referred to as subjects, whereas in other cases all but the first are considered less important and are called countersubjects (*see* COUNTERSUBJECT. There is general agreement, however, that where only two themes are present, if the first seems to be more important than the second, and if the two are introduced in regular fashion such that the second always follows the first in each voice and accompanies the next entrance of theme 1, then theme 1 is properly designated 'subject' and theme 2 'countersubject'. Musicians have generally insisted that the subject be constructed in such a way that it gives a clear indication of the fugue's key or mode.

In sonata form, the term 'subject' is often used for each of the two principal thematic ideas that in the theoretical model are the chief features of the exposition. In practice each 'subject' may be a group of themes (hence the expression 'subject group' or simply 'group') or the material may be non-thematic (*see* SONATA FORM, §3(i)).

PAUL WALKER

Subject group. A term, coined by Tovey, often used for the sections that make up the exposition of a movement in SONATA FORM. It may have its origin in J.C. Lobe's use of the terms *Themagruppe* ('theme group', or first subject group), *Gesanggruppe* ('song group', or second subject group) and *Schlussgruppe* ('closing group'); the modern German expressions for first and second subject groups, however, are *Hauptsatz* and *Nebensatz*. The term 'subject group' may be preferred to simply 'subject' (or 'theme') in that it implies that the section may be made up of a multiplicity of themes or other material, defined by their function (and, usually, their tonality) rather than by melodic characteristics alone.

JULIAN RUSHTON

Submediant. The sixth DEGREE of the major or minor scale, so called because it lies as much below the tonic as the mediant lies above the tonic, namely a 3rd. The submediant of any major scale is brought into prominence chiefly as the tonic of its relative minor.

□

Subono, Blacius (*b* Klaten, Java, 3 Feb 1954). Indonesian composer. The son of the *dhalang* (shadow puppet master) Yusuf Kiyatdiharjo, his music studies began at the age of six. In 1966 Subono began to perform as a *dhalang*; at the high school conservatory in Surakarta he helped to create *wayang kancil*, a new form of puppet theatre featuring animal characters and new musical arrangements. After encouragement by S.D. Humardani, the director of the Indonesian Academy for the Performing Arts in Surakarta, he composed several new works and created another new form, *wayang sandosa* (widescreen shadow puppet theatre). In 1983 he was invited to the national composers' festival in Jakarta. Subono often performs the nine-hour *wayang kulit* (shadow puppet theatre). He has taught at many institutions including Simon Fraser University in Vancouver in 1990. In the late 1990s he began to concentrate on training other *dhalang* as part of his teaching work at the Indonesian Academy for the Performing Arts. He has received many awards and commissions; his writings mainly concern the musical accompaniment for the new style of *wayang kulit*. All his numerous compositions are for gamelan. His output ranges from popular songs with gamelan accompaniment to experimental works, which include *Griting Rasa* (1989), for an ensemble of high pitched intruments, and *Swara Pencon* (1983–6), for a wide range of knobbed gongs. The greater part of his music of the 1990s is for *wayang kulit*.

JODY DIAMOND

Subotnick, Morton (*b* Los Angeles, 14 April 1933). American composer and teacher. He attended the University of Denver (BA 1958) and Mills College (MA 1960), where he studied composition with Milhaud and Kirchner. He was in the US Army from 1955 to 1957. In 1959 and 1960 he was a Fellow of the Institute for Advanced Musical Studies, Princeton University. He founded and directed the San Francisco Tape Music Center (1961–6),

and performed extensively as a clarinettist and conductor. His teaching career includes positions at Mills College (1959–66), New York University (1966–9) and the California Institute of the Arts since 1969, where he directs the Center for Experiments in Art, Information and Technology (CEAIT). He has won numerous awards, including the Guggenheim Fellowship, Rockefeller Grants, Meet the Composer grants, Deutscher Akademischer Austauschdienst Kunsterprogramm (DAAD) grant and the 1998 SEAMUS award for work in electro-acoustic music.

Subotnick is recognized as one of the leading composers of electronic music and works involving instruments with other media, including film, video and interactive computer music systems. In 1967, using the Buchla synthesizer, he created *Silver Apples of the Moon*, the first electronic work commissioned by a recording company (Nonesuch). This work became the first in a series of tape pieces intended for home listening rather than the concert platform. Consequently, the music was designed to take into account the strengths and weaknesses of a home stereo system as well as the duration of each side of an LP. *Silver Apples* brought Subotnick a great deal of recognition early in his career. His interest in timbre and rhythm is especially apparent in the subsequent compositions *Touch*, *Four Butterflies*, *The Wild Bull* and *Sidewinder*. In 1977 he began a series of works for 'ghost' score whereby a customized electronic device (a 'ghost box') varies the live sounds of a performer. The ghost box consisted of pitch and envelope followers for a live signal, along with an amplifier, a frequency shifter and a ring modulator. The ghost process began when a live performer was pre-recorded on to a tape (or computer). Although these sounds were not audible to audience members, the audio signal was fed into the ghost box which used the pre-recorded material as control voltages for frequency shifting, ring modulation and amplification of the live instrumentalist. Significant compositions involving 'ghost' scores include *Two Life Histories* (1977), *Liquid Strata* (1977), *Parallel Lines* (1978), *The Wild Beasts* (1978), *The Last Dream of the Beast* (1979), *A Fluttering of Wings* (1981) and *Axolotl* (1981). In 1985 Subotnick began exclusively using MIDI synthesizers to create electronic sounds. His three 'imaginary ballets' – *The Key to Songs*, *Return* and *All my Hummingbirds Have Alibis* – employ a specially designed software program, Interactor, which enabled him to develop further the interaction among performers and live electronics.

Subotnick's music is characterized by driving rhythmic sequences, live signal processing of acoustic sounds and careful fashioning of electronic timbres. His music is highly contrapuntal, and its many layers are marked by pulsating, repeated rhythmic patterns and lush timbres. His melodies are clear and coherent and his harmonies are primarily diatonic. In addition to electro-acoustic music, Subotnick has composed for orchestra, chamber ensemble, string quartet and solo instruments with and without tape. His acoustic compositions often make use of theatrical elements such as film or video. He has worked with such visual artists as Steina and Woody Vasulka and Irving Petlin. In addition to composing, he has undertaken extensive research into didactic multimedia. He is the author of a developmental CD-ROM series, the first of which are *Making Music* (1996) and *Making More Music* (1998).

He is married to the composer and vocalist JOAN LA BARBARA.

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Inst: Ten, fl, ob, tpt, trbn, va, db, pf, perc, 1963, rev. 1976; Play! no.2, orch, tape, 1964; Prelude no.3, pf, tape, 1964; Lamentation, orch, tape, 1965; Prelude no.4, pf tape, 1966; Lamentation no.2, 3 fl, 6 vn, 3 va, 3 vc, gongs, elecs, 1969; Two Butterflies, amp orch, 1974; Before the Butterfly, amp insts, orch, 1975; Liquid Strata, pf, ghost score, 1977; Passages of the Beast, cl, ghost score, 1978; Parallel Lines, pic, ob + eng hn, b cl + cl, tpt, trbn, hp, perc (2), va, vc, ghost score, 1978; The Wild Beasts, trbn, pf, ghost score, 1978; After the Butterfly, tpt, 7 players, ghost score, 1979; Place, hp, cel, mand, str, 1979; The First Dream of Light, tuba, ghost score, 1980; Ascent into Air, chbr ens, cptr, 1981; Axolotl, vc, ghost score, 1981, arr. vc, ghost score, chbr orch, 1982; A Fluttering of Wings, str qt, opt. ghost score, 1981; An Arsenal of Defense, va, ghost score, 1982; Trembling, vn, pf, tape ghost score, 1983; The Key to Songs, va, vc, 2 pf, 2 perc, elecs, 1985; In 2 Worlds (Sax Conc.), a sax+Yamaha WX7 wind controller, chbr orch, cptr, 1987; And the Butterflies begin to Sing, chbr ens, cptr, 1988; A Desert Flowers, orch, cptr, 1989

Vocal: Play! no.4, S, vib, vc, 4 game players, 1965; 2 Life Histories (Gk mythology, Old Testament), male v, cl, ghost score, 1977; The Last Dream of the Beast, S, vcs, tape, ghost score, 1979 [incorporated into The Double Life of Amphibians]; The Double Life of Amphibians, 1 female vv, 2 male vv, dancer, chbr orch, elecs, 1984; Jacob's Room (op) 4 vv, vc section, cptr, 1991

Elec: Silver Apples of the Moon, 1967; The Wild Bull, 1968; Touch, 1969; Sidewinder, 1971; 4 Butterflies, 1973; Until Spring, 1975; A Sky of Cloudless Sulphur, 1978; Return, 1984

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KRISTINE H. BURNS

Subotnik, Rose Rosengard (*b* Boston, 3 Dec 1942). American musicologist. She graduated from Wellesley College (BA 1963), then studied with Edward Lippman, Paul Henry Lang, and Jacques Barzun at Columbia

University (MA 1965, PhD 1973). She began her teaching career as an assistant professor at the University of Chicago (1973–80). She was visiting associate professor of music at the Graduate Center, CUNY (1986–7), then joined the faculty of Brown University (1990); she was appointed professor of music in 1993. She has received fellowships from the American Council of Learned Societies (1977), the Guggenhein Foundation (1977) and the Howard Foundation (1996).

Subotnik's academic interests include American and British musical theatre and critical theory. She has written extensively on Adorno, structuralism, poststructuralism and postmodernism, applying her theoretical insights to music from the Classical period to the present day and examining music with regard to its place in society.

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PAULA MORGAN

Subsemitonium (modi) (Lat.). The note that lies a semitone below the final of an authentic Mode (*e* below *f* in the Lydian, *B* below *c* in the Ionian), or that rises by a semitone to establish a linear cadence at the interval of an octave or unison. In late medieval and Renaissance Counterpoint theory, if one of the parts in this cadence falls by a tone, the other must rise by a semitone. In ex.1

Ex.1 Linear cadences in two parts on D



the subsemitonium *c♯′* is produced by chromatic alteration of the seventh degree of the Dorian mode. *See also* Musica ficta.

FRANS WIERING

Subsesquialtera (Lat.). In the system of Proportional notation of the late Middle Ages and Renaissance, *proportio subsesquialtera* indicates an augmentation of the relative value of each note shape in the ratio 2:3, as does *proportio subsesquitertia* in the ratio 3:4. They were used to cancel the effect of a previous diminution of values.

PETER WRIGHT

Subsesquitertia (Lat.). In early music theory, the ratio 3:4. *See* Subsesquialtera.

Substitute chord (Ger. *Stellvertreter*). A chord that can take the place of another and fulfil the same harmonic function. Often the common interval of a 3rd is sufficient for one chord to substitute for another; for instance, the chord of the supertonic (II) can be used in place of a subdominant (IV). Substitute chords are often used in jazz, where they may be more or less complex: 'improvisatory substitutions' may be used freely by the rhythm section during an improvised solo, while more far-reaching 'arranged substitutions' disrupt the original harmonic plan to such an extent that the improvisor needs to be informed in advance.

JULIAN RUSHTON

Subtonic. The seventh scale Degree in a harmonic context; in a melodic context this degree is called the Leading note if it lies a semitone below the tonic, whereas 'subtonic' may also refer to a diatonic pitch a whole tone below the tonic (e.g. B♭ in C minor). 'Subtonic' is sometimes used as an English equivalent for Subtonium.

□

Subtonium (Lat.). The note that lies a tone below the octave range by which a church mode is identified. The subtonium of the Dorian mode is *c*, of the Hypodorian *G*, of the Phrygian *d* and so on. Neither the Lydian nor the Hypolydian mode has a subtonium since the note below the characteristic octave of each mode lies a semitone, not a tone, below the lowest note in that octave. The subtonium of an Authentic mode is also called its Subfinal.

JULIAN RUSHTON

Subtripla (Lat.). In the system of Proportional notation of the late Middle Ages and Renaissance, *proportio subtripla* (1/3) indicates an augmention of the relative value of each note shape in the ratio 1:3. It was most frequently used to cancel the effect of a previous diminution of note values.

PETER WRIGHT

Succentor. A member of the Anglican Church clergy. *See* Anglican and episcopal church music.

Sucher, Josef (*b* Döbör, Hungary, 23 Nov 1843; *d* Berlin, 4 April 1908). Austrian conductor and composer. As a boy he sang in the choir of the Vienna Hofkapelle. He studied with Simon Sechter and became a répétiteur at the Vienna Hofoper in 1870 and assistant conductor in 1873. The following year he was appointed conductor at the Komische Oper and from 1876 to 1878 he conducted in Leipzig. Travelling through north Germany in search of singers, at Danzig he discovered the soprano Rosa Hasselbeck whom he engaged for the Leipzig company, and whom he married the following year. He conducted the first complete *Ring* cycle at Leipzig (1878), then moved to Hamburg, where he conducted the first local performance of *Tristan und Isolde* (November 1882). From 1888 to 1899 he was chief conductor at the Berlin Hofoper and was responsible for many fine performances of Wagner operas, including a complete cycle of the works

from *Rienzi* to *Götterdämmerung* given in June 1889. He composed a number of vocal works.

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ELIZABETH FORBES

Sucher [née Hasselbeck], **Rosa** (*b* Velburg, 23 Feb 1849; *d* Eschweiler, 16 April 1927). German soprano. At the age of 14 she sang solos in the church at Velburg where her father was choirmaster. In 1871 she was engaged at the Hofoper, Munich, for small roles such as Waltraute in *Die Walküre*. After singing in Trier and Königsberg, in 1875 she appeared as Agathe in *Der Freischütz* at the Kroll Oper, Berlin. The following year she sang at Danzig and in 1877 at Leipzig, where she married the conductor, Josef Sucher. She sang Sieglinde in the first complete *Ring* cycle at Leipzig in 1878, and later that year she and her husband were engaged by the Hamburg Opera. She made her London début in May 1882 as Elsa in *Lohengrin* at Drury Lane; during that season she also sang Senta in *Der fliegende Holländer*, Elisabeth in *Tannhäuser*, Eva in the first London *Die Meistersinger* (30 May) and Isolde in the first London *Tristan und Isolde* (20 June). She also sang Isolde at Hamburg (1882), Bayreuth (1886) and Munich (1893). Her other roles at Bayreuth were Kundry (1886), Eva (1888), Venus (1891) and Sieglinde (1896). Her Wagner performances, particularly of Elsa, Sieglinde and Isolde, were marked by a warmth and intensity seldom matched by any other soprano, and she was also, in a statuesque and dignified manner, a compelling actress. She made guest appearances in Vienna, singing in *Der Freischütz*, *Euryanthe* and *Oberon* during 1886, the Weber centenary year. From 1888 to 1898 she was engaged at the Court Opera, Berlin, where she sang Leonore at the performance of *Fidelio* that marked the retirement of the tenor Albert Niemann (1888), and Brünnhilde in *Götterdämmerung* (1888). In 1892 she appeared at Covent Garden, singing Brünnhilde in *Siegfried* and Isolde. She made her New York début as Isolde with the Damrosch Opera Company at the Metropolitan in 1895. She retired in 1903 after a final performance of Sieglinde in Berlin. On her husband's death in 1908 she moved to Vienna, where she taught singing. Her autobiography was published in 1914.

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H. Fetting: *Die Geschichte der Deutschen Staatsoper* (Berlin, 1955)
H. Rosenthal: *Two Centuries of Opera at Covent Garden* (London, 1958)

ELIZABETH FORBES

Suchoň, Eugen (*b* Pezinok, Slovakia, 25 Sept 1908; *d* Bratislava, 5 Aug 1993). Slovak composer. The son of a teacher, choirmaster and organist and of a singer and pianist, as a child he played the piano, organ and violin. While attending the Bratislava gymnasium (1919–23) he studied the piano with Kafenda and with Ernest Križan (from 1922) at the Slovak Music School. Suchoň began his career in 1923 as a performer and improviser, partly for silent films. From 1927 to 1931 he attended the Bratislava Academy of Music and Drama (the renamed Music School), where his teachers included Libuše Adamcová-Svobodová (piano), Kafenda (composition) and Jozef Vincourek (conducting). For the next three years he studied composition with Novák at the Prague Conservatory.

After returning to Bratislava in 1933 Suchoň taught the piano and theory at the Academy of Music and Drama and at the music school in Pezinok, which he founded. In 1941 he became a teacher at the State Conservatory (the renamed Academy of Music) and began work on his first opera, *Krútňava* ('The Whirlpool', known in German-speaking countries as *Katrena*). First performed in 1949, *Krútňava* was the first nationalist Slovak opera. Suchoň held professorships at the pedagogical faculty of Comenius University (1948–50), at the Pedagogical Institute (1950–60) and at the University's philosophical faculty (1960–74). He received several state and civic awards, including the title National Artist (1958), an honorary doctorate of Comenius University (1969) and the Herder Prize of the Vienna University (1981). He became a member of the Akademie der Künste Ost Berlin in 1975, and from 1966 to 1969 was president of CISAC.

Suchoň's career can be divided into five stages. The first, a self-taught period from 1923 to 1928, produced about 50 works; among them the unstaged ballet *Angelika*, the Piano Suite no.1 and the symphonic poem *Noc čarodejníc* ('The Night of the Witches'), all of which were affected by mainstream European musical traditions and Impressionism in particular. The composer later denied authorship of nearly all his early works, and only agreed to their publication after 1976.

In the second period (1929–33) his development took two parallel courses: one marked by his study with Kafenda, whose teaching was biassed towards late Romanticism, and European modernity in the form of Hindemith, Bartók and Schoenberg (reflected, for example, in Suchoň's Sonata in A♭, op.1, for violin and piano and the Second String Quartet); and the other inspired by the Czech school of Novák, Suk and Křička, responding to the publicly proclaimed need to create a Slovak national style in the wake of Alexander Moyzes, the first Slovak follower of the Prague school. The latter course, examples of which are the song cycle *Nox et solitudo* op.4 and the Serenade op.5 for wind quintet, led Suchoň towards simplifying his musical language. Although familiar with Schoenberg's dodecaphonic technique and the progressive trends in European music (thanks to Kafenda), Suchoň rose to the challenge of creating a Slovak national music founded on extended tonality, modality and specific characteristics of Slovak folklore.

The third period (1934–55) was dominated by the folk music's diatonicism and modality (i.e. the Lydian, Dorian, Mixolydian, Aeolian and Locrian modes and combinations of tetrachords). Works from this period include the *Baladická suita* op.9 for orchestra (1935) and the cantata *Žalm zeme Podkarpatskej* ('Psalm of the Sub-Carpathian Land') op.12 (1938). At this point Suchoň began to use motifs found typically in later works: two augmented 4ths a tone apart – B–F, A–D♯ – which in its chordal shape B–D♯–F–A develops the diminished chord B–D–F–A♭; and an application of the Aeolian-Locrian and Lydian-Mixolydian modes, from which he created his own half- and whole-tone scales. His opera *Krútňava* is based on the tragic folktale of Ondrej and Ján, who are both in love with the same girl. The former eventually kills his rival and is left free to marry his beloved Katrena. The dramatic psychological portrayals of Ondrej, Katrena

and Ján's father, the heroes in the conflict, are effectively enforced by music which is skilfully crafted; in this the opera surpasses by far all previous Slovak experiments in the genre. Paradoxically enough, its first performance was given during the period of political upheaval that ushered in communism and the prescription of socialist realism. As a consequence, Suchoň was forced to remove the allegorical characters of the poet and his alter ego (a representation of the composer's own dilemma concerning art and its function) and to rewrite the finale, in which Štelina, in accordance with Christian ethics, forgives his son's murderer; at odds with the new socialist morality, this had to be changed so that the murderer was seen to be punished. The opera became immediately popular in Slovakia and went on to enjoy considerable success on the world stage.

The fourth period (1955–68) was marked by a return to chromaticism and complex harmony, though in effect it involved a new approach to discovering relationships between dodecaphonism, serialism, modality and tonality. The opera of this period, *Svätopluk* (1952–9), is very different from *Krútňava*. Celebrating the history of the Great Moravian Empire (whose demise in 906 marked the beginning of Slovak suppression), this later work is more monumental and contains leitmotivic characterization. Around the time of its composition Suchoň experienced a profound personal crisis, which manifested itself in doubts concerning all his earlier works. Subsequently he tried to incorporate generally prevailing serialist and post-serialist trends into his own work and to combine three differing worlds of harmonic expression: modality, tonality and dodecaphony. For example in The Pagan Scene of Act 2 of *Svätopluk* an ancient Slovak melody is developed into a three-part contrapuntal texture employing all 12 notes of the chromatic scale. Likewise the song cycle *Ad astra* op.16 reflects Suchoň's predilection towards three- to 12-note chords based on superpositions of 3rds, while *Šesť kusov* ('Six Pieces') for string orchestra op.19 assimilates dodecaphonism by combining altered scales which are modally or tonally related.

The last period, beginning in the 1970s, witnessed a synthesis and simplification of Suchoň's compositional language – a process typical also of the development of postmodernism in music. Although *Symfonická fantázia na B–A–C–H* op.21 marks a definite departure from dodecaphonic technique, the 12-note scale continues to form the basis of his chord structures. The synthesis of earlier features also manifests itself in quotations of motifs from previous works. The Concertino for clarinet and orchestra (1977), a typical example of all the above-mentioned traits of Suchoň's final period, contains, in addition, reminiscences of Wagner's *Tristan*, while *Tri piesne* ('Three Songs') for bass and orchestra (1985) represent this period's greatest achievement.

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Kráľ Svätopluk [King Svätopluk] (ov. and incid music, I. Stodola), op.10, nos.1–2, 1933, 1936
Krútňava [The Whirlpool] (op, 6 scenes, Suchoň, and Š. Hoza, after M. Urban), 1941, rev. 1949, Bratislava, Slovak National Opera, 10 Dec 1949
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INSTRUMENTAL

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Chbr and solo: Sonata, A♭, op.1, vn, pf, 1929; Malá suita a passacaglou, op.3, pf, 1931; Str Qt, op.2, 1931; Pf Qnt, op.6, 1933; Serenade, op.5, wind qnt, 1933, arr. str orch; Sonatina, op.11, vn, pf, 1937; Obrázky zo Slovenska [Pictures of Slovakia], 6 cycles, 1955; Poème macabre, op.17, vn, pf, 1963; Toccata, pf, 1973; Elegia, pf, 1978

VOCAL

Choral: Aká si mi krásna [How Beautiful you Seem to me] (P. Bella-Horal), 1932; O horách [About Mountains] (cycle, R. Dilong), op.8, male chorus, 1934, rev. 1942; Žalm zeme Podkarpatskej [Psalm of the Sub-Carpathian Land] (cant., J. Zatloukal), op.12, T, chorus, orch, 1938; O človeku [About Man] (cycle, J. Smrek), 1962; Slovenská pieseň [Slovak Songs], Smvek, 1972
Solo vocal: Nox et solitudo (cycle of 5 songs, I. Krasko), op.4, Mez, chbr orch, 1933, arr. Mez, pf; Ad astra (cycle of 5 songs, Š. Žáry), op.16, S, chbr orch, 1961, arr. S, pf; Kontemplácie (L. Novomenský and others), op.18, reciter, pf, 1964; Pohľ ad do neznáma [A Glance into the Unknown] (P. Štilicha), 3 songs, high v, pf, 1977, arr. high v, orch; 3 piesne (M. Válek, Štilicha, Smrek), B, orch, 1985
Folksong arrs.: 6 slovenských ľudovych piesní, childrens'/female chorus, 1936; 3 slovenských ľudové piesne, male chorus, 1950

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L. Burlas: *Slovenská hudobná moderna* [The Slovak musical avant-garde] (Bratislava, 1983)
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ZUZANA MARTINÁKOVÁ

Suchý, František (*b* Libina u Šumperka, 9 April 1902; *d* Brno, 12 July 1977). Czech composer, oboist and teacher.

He studied the oboe with M. Wagner and composition with Kvapil at the Brno Conservatory, graduating in 1927; his studies were continued in Novák's masterclasses at the Prague Conservatory until 1937. From 1927 to 1947 he was first oboist in the Brno Radio Orchestra; in 1947 he became professor of oboe and theory at the academy, then professor of oboe at the Brno Conservatory (1951–68). In addition he appeared as a soloist and chamber musician, notably in the Moravian Wind Quintet, of which he was a founder-member in 1928. As a composer he consistently followed the neo-classical style of the 1920s, though he developed greater expansiveness of form. Suchý also published theoretical works and edited old Czech music: in 1946 he prepared a reconstruction of František Adam Míča's Symphony in D.

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Orch: Variační suita, 1932; Fl Conc., 1939; Barokní koncert, vn, orch, 1944; Sym. no.1, 1946; Ob Conc., 1948; Sym. no.2, 1950; Sym. no.3, 1957; Vysočina [Uplands], sym. suite, 1957; Sym. no.4, 1962

Vocal: V Gethsemanĕ (orat), 1933; Léto [Summer], song cycle, 1v, chbr orch, 1935; Svobodni [Free] (cant.), 1947; Maryla (op, after A. Jirásek), 1956; Otčina [Homeland] (cant.), 1959

Chbr: Sonatina, ob, pf, 1927; Wind Qnt, 1928; Nonet, 1943; Koncertantní kvintet, wind, 1947; Nonet, 1958; Wind Qnt, 1958; Wind Sextet, 1960; Sonatas for vn, va, cl, hn

JAN TROJAN

S Uciredor. *See* RODERICUS.

Suck, Charles J. (*fl* 1781–9). English oboist and composer, perhaps of central European descent. He is described as a 'scholar' of J.C. Fischer, in the notice of Fischer's benefit on 16 May 1781. He and Fischer shared several concerts, though in 1784 Suck was playing a double concerto with Friedrich Ramm. He is also listed as playing the oboe in the Handel Commemoration at Westminster Abbey and the Pantheon in May and June 1784. On 18 May 1789 a concert at the Hanover Square Rooms was to have included an overture by Suck, but apparently he was indisposed, having fractured his right arm at a gentleman's musical party (*Public Advertiser*, 2 and 18 May). Whether this accident affected his subsequent career, or whether he moved away from London is not known, but no further appearances have been traced. The *European Magazine* described him as proficient on both the oboe and the German flute. He published a set of six trios (London, 1784), two each for oboe, flute and violin, with violin and cello. The list of subscribers included the Prince of Wales, Fischer and Mr Papendick (*sic*). The trios are melodious and well suited to the chosen instruments.

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PETER PLATT/RICHARD PLATT

Su Cong (*b* Tianjin, 23 Jan 1957). Chinese composer. He started his career under the guidance of his father Su Xia, a composer of revolutionary music in Beijing, and developed an interest in composition during his student years with Du Mingxin at the Central Conservatory in Beijing. In 1982 Su went to the Free University in Berlin as a doctoral student of ethnomusicology, remaining in Germany as a composer of film music. Among his many international prizes is an Oscar for his score for Bertolucci's *The Last Emperor* (1988). This work also earned him a supervisory post at the newly-founded Film Academy of Bäden-Wurttemberg, Ludwigsburg, the first academy in Germany to offer film music as a main topic of study. Visits to Donaueschingen and Darmstadt brought Su into contact with Stockhausen and Henze, though his subsequent encounters with film composers such as Maurice Jarre, Ernest Gold and Giorgio Moroder had a much deeper impact. He has written music for a wide variety of stage and television plays and films in Europe, Asia and Canada. He has also produced many chamber works including three string quartets. His successful chamber opera *Wenn die Sonne aufgeht ...* (1997) is based on the story of the Dutch businessman Johannes van Damme, accused of heroin smuggling and executed in Singapore in 1994. The opera portrays this event in the wider framework of long-lived cultural and political tensions between Asia and the West. In his music, Su skilfully combines elements of Asian traditional music with Western avant-garde and Romantic music. Further commentary is given in Su Xia: 'Xianhua Su Cong' [Jottings on Su], *Renmin yinyue* (1998), no.4, pp.2–8.

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Chbr and solo inst: Str Qt no.1, 1983, arr. str qt, orch; Improvisation, fl, 1984; Fantasia on a Theme of Liszt, pf, 1985; Str Qt no.2, 1987; Str Qt no.3, 1996; Capriccio, vc, pf, 1998

Orch: Dong zhai, conc., str, 1981; Concert Ov., 1983, rev., 1986; Daybreak, 1984

FRANK KOUWENHOVEN

Süda, Peeter (*b* Lümanda, Saaremaa, 30 Jan 1883; *d* Tallinn, 3 Aug 1920). Estonian composer and organist. He studied at the St Petersburg Conservatory (graduated 1911), where his teachers included Louis Homilius and Jacques Handschin (organ), and Anatoly Lyadov, Aleksandr Glazunov and Nikolay Solov'yov (composition). In 1912 he returned to Tallinn, where he gave private lessons and organ recitals. He was appointed to a post at the newly founded Tallinn Conservatory in 1919.

Süda shared the nationalism of Mart Saar and Cyrillus Kreek; his works, most of which are for the organ, reflect the influence of the Estonian folk music he collected over six summers (1905–11). His interest in polyphony produced a style that synthesized rich counterpoint and complex, colourful harmonies. His best organ works, such as the Prelude and Fugue in G minor and *Ave Maria*, display a masterful command of musical form and a telling familiarity with the instrument. His most famous choral song, *Linakatkuja* ('A Flax Reaper', 1913) is a large-scale polyphonic composition based on a folksong theme. The Music Museum (now the Theatre and Music Museum) in Tallinn, founded in his memory (1934), holds a collection of his manuscripts that has grown into the primary archive for Estonian music.

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Kbd (org, unless otherwise stated): Fugue, f, 1910; Basso ostinato, 1913–14; Ave maria, 1914; Prelude and Fugue, g, 1914–20; Scherzino, 1915–16; Gigue, 1919; Pastorale, 1920; Pjes dlja organa [Pieces for Org] (1982); Klaveripalad [Pf Pieces] (1985); scherzo, fugue and preludes, pf; other solo kbd works

Vocal: Linakatkuja [A Flax Reaper], folksong, mixed chorus, 1913; Muremõtted [Anxious Thoughts], 1v, pf

Principal recording company: Melodiya

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URVE LIPPUS

Suda, Stanislav (*b* Starý Plzenec, Bohemia, 30 April 1865; *d* Plzeň, 1 Sept 1931). Czech composer. Suda represents a unique figure in Czech music. Blind from the age of six months, he composed all his works (including symphonies and operas) by dictating them to friends. He studied the violin, flute and piano at the Prague Institute for the Blind (1874–81), and composition with Skuherský at the Prague Organ School. The most important part of his output are the orchestral works, in particular the symphonic poems *Život ve tmách* ('A Life in Darkness', 1919–23) and *Slepcova píseň* ('The Blind Man's Song', 1929). His works for the stage, beginning with the musically successful but perhaps dramatically static opera *U božích muk* ('At the Wayside Cross', 1896), contain compositional structures typical of the period. In his mature years his pronounced musical talent gave rise to audacious works marked by harmonic originality and strength of musical thought. Other operas include *Lešetínsky kovář* ('The Lešetín Blacksmith', 1902), *Bar Kochba* (1905) and *Il divino Boemo* (1912). (*ČSHS*)

JIŘÍ MACEK

Sudan, Republic of (Arab. Jamhuryat es-Sudan). Country in north-east Africa. The largest country on the continent, it has an area of 2,505,813 km² and a population of 29.82 million (2000 estimate). Approximately 70% of Sudanese are Sudan Arabs, 10% are Nubian, and 20% are Southerners belonging to numerous Nilotic and Bantu ethnic groups such as the Dinka, Shilluk (Colo), Nuer and Azande (Zande). These southern ethnic groups practise traditional religions or Christianity, while most other Sudanese are Sunni Muslim.

1. MUSIC OF THE MUSLIM PEOPLES.

(i) Islamic religious song and music. Popular Islamic customs and orders include song and music as an integral component of religious life and ceremonies. A distinctive musical practice has evolved out of local traditions over the centuries, resulting in solo songs such as *qaṣīda* and *madīḥ*, and in collective performances such as *ḏikr*. The motivating force of this development was Sufism. The *ḏikr* is a part of a larger ceremonial in the northern Sudan called *lailiya* (evening session, the meeting on Thursday evening), *mūlid* (birth festival of the Prophet) or *karāma* (honouring a person, pilgrim or deceased person). In other parts of the Sudan, it is also called *noba*, which can be accompanied by several percussion instruments (Simon, 1980).

Madīḥ means praise, praise poem, glorification and, in this context, praise hymn in honour of Allah and the Prophet Muhammad. One of the most famous *madīḥ*



1. Maidub Mohammed Hajj El-Mahi and Ali Ahmed El-Hajj of the famous madhi traditions playing ṭar (frame drums), northern Sudan

traditions in northern Sudan can be traced back to its founder Hajj El-Mahi, who lived in Kassinger near Kareima from *c*1780 to 1870. He is said to have composed about 330 religious poems that continue to be sung with an accompaniment of two *ṭar*. His descendants still cultivate this tradition (fig.1). The song texts often reveal rapturous religiosity or moral intent. Their performance is part of private celebrations or public festivities, and can also be heard in the streets of the markets.

In addition to Sufi ceremonies strictly reserved for men, there are other group ceremonies of supraregional distribution such as *zār* and *tambura* that belong to the domain of women. The apparent purpose for these ceremonies is spirit possession. It stands as a vehicle for a complex system of beliefs, social restrictions, social psychological and mental disturbances, the curing of even organic diseases, group therapy, and group amusement for the female participants. For case studies and details of the ceremonial procedure see Simon, 1983, pp.290–92; Ibrahim, 1979, p.171; Zenkovsky, 1950, and Kennedy, 1967. The pantheon of *zār*-spirits consists of Muslim, Christian and Ethiopian spirits. Each of them is invoked by its special tune. These simple antiphonal songs are begun by a designated female principal singer and responded to by other participants who accompany themselves with hand-clapping. The principal singer accompanies the singing by beating a clay drum called *daluka* (fig.2) or a drum substitution such as a portion of a fuel drum or a kerosene tin. The latter produces such a degree of sound that the singing is barely audible. This intensive, but monotonous hammering of percussion rhythm, sometimes intensified by increasing tempo, and the ostinato type of singing are the musical tools for inducing possessing trance.

While a *zār* ceremony may take place anywhere, the *tambura* ceremony is performed only at its sacred residence. The main object of the cultic requisites is the *tambura* or *rababa*, a large lyre with six strings generally, which must be played by a man. Other instruments

are two or three drums (*noggaara*), calabash rattles played by women, and a rattle belt (*mangūr*).

(ii) Music of the Nubians. Musical instruments in Nubia include the lyre, called *kisir* in Nubian and *ṭanbūr* or *ṭanbūra* in Sudan-Arabic; the frame drum *taar*; and the single-headed clay drum, *dalūka*, or the smaller drum, *shatam*.

Nubians usually celebrate only the wedding ceremony (*balee*) on a large scale with music and dance, while other life-cycle ceremonies are modestly accompanied with a few relevant songs.

Nubia's traditional musical life can be summarized as follows:

Male Sphere

(1) Dance songs with instrumental accompaniment (*kisir* or *taar*), especially at weddings
(2) Dance songs or dances without instrumental accompaniment, especially at weddings
(3) Dance music without singing, with *kisir* or *taar*, hand-clapping and foot-stamping, especially at weddings
(4) Songs with instrumental accompaniment for entertainment at weddings and other festivities or social occasions
(5) Songs for entertainment in a small group of men: songs while drinking date wine (*kalakiya*), other occasions, or personal enjoyment
(6) Work songs, for example at the bucket water wheel (*eskalee*) and during work in the fields
(7) Religious songs
(8) School songs, using a part of repertory from no.1, some of modern character

Female Sphere

(1) Songs during domestic work with religious or narrative content
(2) Songs for weddings and excisions
(3) Lullabies
(4) Dirges, songs at death
(5) Songs for taking leave of and for welcoming returning Mecca pilgrims
(6) School songs for girls
(7) *Zār* songs

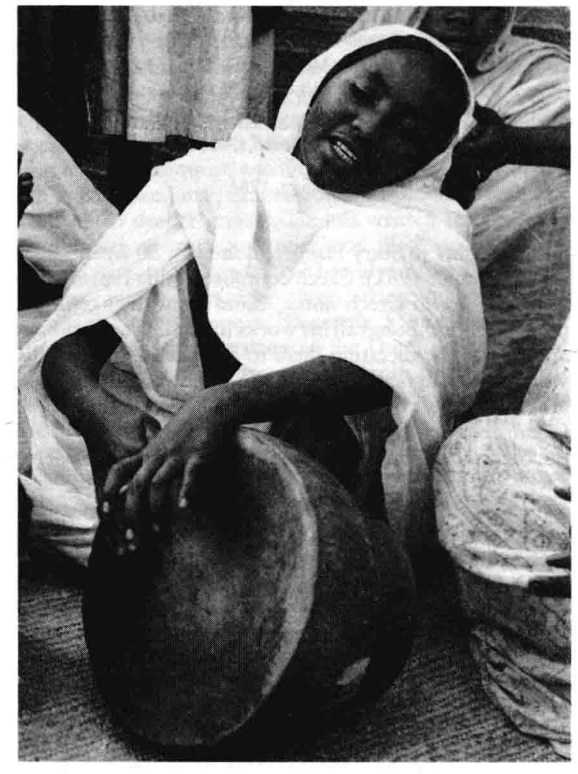
There are also several regional musical styles.

(1) Wadi Halfa and New Halfa Region. Typical for this region is the alternation between one or two solo singers and a choral group, accompanied by two different-sized frame drums, *taar*. A special feature of the Halfa style is *ollin aragiid* (hand-clapping and dancing). In this dance the dancers accompany themselves with complicated clapping patterns, a style also found among the Kenuzi Nubians in Egypt (Hickmann, 1958; RECORDINGS: *Ḍikr und Madīḥ*, 1980).

(2) Sukkot and Mahas. The *kisir* is the dominant instrument. An important element in this musical style is the rhythmical accompaniment of hand-clapping and foot-stamping to song and lyre-playing, carried out by a group of at least four young men who may also function as group singers who alternate with the soloist.

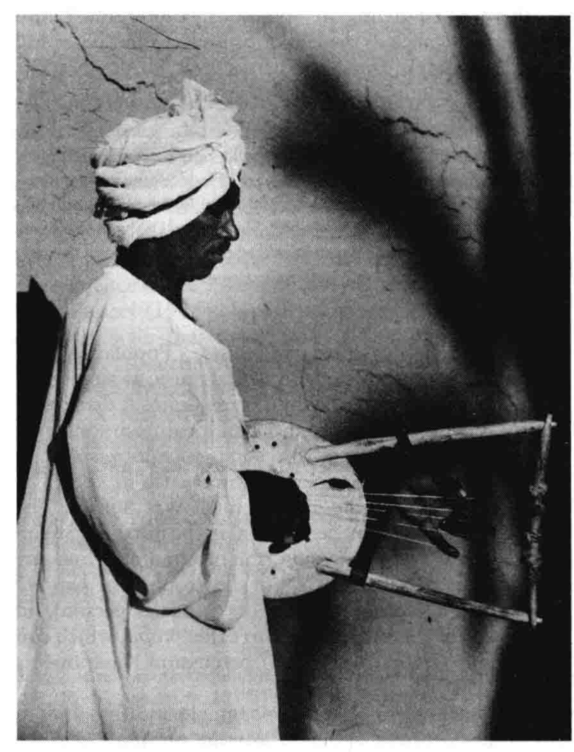
(3) Dongola Region. The lyre is here, too, the predominant instrument. The musical style is less uniform than in the other regions and more arabized.

The tuning of the invariably five-string *kisir* (fig.3) in Nubia is anhemitonic pentatonic. The typical tuning may be outlined with the following European notes: *e1–g–a–c1–d1*. The *kisir* is played with a plectrum, and if the plectrum strikes all five muted strings at once, a pentatonic sound cluster occurs. Melodic playing results from the strings vibrating freely, one after another, by the player lifting the appropriate finger from the string. A finger-plucked technique is used especially for small figures



2. *Daluka (goblet drum)*

inserted between the main beats of a rhythm, acting as melodic fillers (Plumley, 1976, RECORDINGS: *Musik der Nubier*, 1998).



3. *Kisir (lyre) played by the Nubian Hassan Fagir, 1973*

(iii) Music of the Hadendowa in the eastern Sudan. The Hadendowa (Hadendoa) belong to the Beja (Bedawi) group (Ababda, Bisharin, Amarar, Hadendowa and Beni-Amer). The most important musical instrument is the lyre with five strings called *bāsān-kōb* (*basamkub*) (Emsheimer and Schneider, 1986). The playing technique is the same as in northern Sudan. In former times, chiefs of the Beja possessed large kettledrums, *naqqāra* or *nahas* as a symbol of power. These were played only at important ceremonial occasions such as the enthronement or death of a chief, or during periods of war.

(iv) Kordofan and Darfur. The Arab peoples have a rich oral tradition of memorizing genealogies with special songs. Among the Baggāra there is a special type of praise or satirical songs or songs of censure called *gardagi*. When performed in small gatherings they are accompanied on a one-string fiddle (*umkiki*).

The string is tuned to give only one tone, but the player who is at the same time the singer, called locally *al-hadday*, produces extra notes by stopping the string in different positions and hence creating a hemitonic pentatonic pattern of scale (Al-Daw, 1985, p.51).

A harp with five strings, called *kurbi* (Al-Daw, 1985, p.63) or *al-bakurbo* (*Grove6*), may be played instead of the *umkiki*. The Baggāra have a strong tradition of female *hakamma* poets and bards. These *hakamma* are considered among the most respected individuals within the society. As in other parts of arabized Sudan, the ruling families of the Baggāra own copper kettledrums called *nihas* that are a symbol of power and tribal sovereignty and are played at exceptional occasions only. Hadramaut in Yemen is often claimed to be the region of origin for *nihas*.

Most Kordofan and Darfur songs are associated with dances. This is also the case among the Fur and Nuba. According to Carlisle (1973), the Fur have a small instrumental ensemble, *kolokua*, that plays at harvesting and circumcision festivities. It consists of two drums, an end-blown flute and two side-blown antelope horns. Some names of the instruments, such as *gangan* for the cylindrical drum and *tumble* for the bowl-shaped drum, indicate relations with Chad and northern Nigeria.

Many ethnic groups of the Nuba mountain area are strongly Islamicized (e.g. the Miri near Kadugli). Traditional music and dances, however, are still practised as important elements of ethnic identity. Each of the 50 language groups has characteristic songs and dances. The favourite instrument, played by young men for musical entertainment and song accompaniment, is the lyre with five strings. It has different names, such as *fedefede* (Tumtum Nuba), *benebene* or *beriberi* (Masakin or Ngile), *kazandik* (Miri), among others. The generally small-sized instrument is played with the plectrum technique used in other parts of the Sudan. Among the Masakin, the women play a variation of a frame zither or musical bow with a separate calabash serving as resonator. A string is tied four times within a rounded bough so that four sections of a string with different pitches are produced (Wegner, 1984).

Two kinds of drums are generally played, a cylindrical dance drum with two skins (*umval*/Miri; *bamba*/Masakin; *bajé*/ Tumtum) and a ceremonial drum played only at special festivals and death ceremonies. Among the Miri, it is an earthen pot drum, *kola*, played at the rain-making *kola*-festival (Baumann, 1987). Sometimes a *bukhsa* (gourd pot) struck with a thin piece of wood replaces the dance drum when played together with a lyre. A set of four to six small gourd trumpets is also called *bukhsa* or *kanga*. End-blown horns made of wood or side-blown horns of the kudu antelope are played at special events such as wrestling tournaments, signalling their beginning or merely producing a particular sound atmosphere before the fighting starts. During nights with full moons in the dry season, unmarried youth meet at particular dancing places for so-called 'moonlight dances'. These are the principal occasions for entertainment, flirtation and courtship (Baumann, 1987). More frequently, traditional dancing is replaced by so-called *daluka* songs with Arabic texts from northern Sudan.

In the Nuba mountains the major music and dance events are the three to four seasonal festivals that usually take place in the dry season. One of the outstanding dances in the western hills was the *kambala* dance (Corkill, 1939). It continues even today to be performed during the rainy season among the Miri (Baumann, 1987). At harvest festivals (October–December) ensembles of gourd trumpets (*lela ma sorek*) play to accompany special dances.

Each oracle night is concluded by the performance of the dance *Sorek*. . . . The music for *Sorek* is played by adult men forming an ensemble of at least five, and up to twelve, slim tubular gourd trumpets, called *Lela ma sorek* ('children of the gourd'). Each of them is tuned to a different pitch. Their joint musical performance creates an instrumental transformation of the men's bawdy songs *Tazu ma sorek* ('songs of the gourd') by using the hocket technique: each player contributes one pitch or one short pattern of a continuous musical phrase which results from the well-timed and most subtle interlocking of single phrases. The *Tazu ma sorek* songs, short couplets of a content considered bawdy or often obscene, are the most popular songs of married men, and their performance, as well as ideally knowledge of their words, are reserved for males in informal company. (Baumann, 1987, p.85)

(v) Blue Nile: Ingassana, Gumuz and Berta. The most characteristic music of the Ingassana (Gaam) is *bal* music played at wedding ceremonies and harvesting festivals as an accompaniment of the *bal* dance. A *bal* ensemble generally consists of five *bal*, vertical stopped bamboo flutes without finger-holes, a gourd trumpet *singar*, and a gourd rattle, played by one of the *bal* players (Kubik, 1982). Additional *bal* might be added in the lower octave. All players are boys or men, while women, together with other men, form a group of singers and dancers. The patterns played on the one-pitched *bal* interlock in a cross-rhythmical manner that produces the melody sung by the dancers or outlines its melodic contour by playing the main tones. The low pitch of the *singar* provides a rhythmical counter-pattern to the melodic process (RECORDINGS: *Sudan II*, 1986).

The lyre, played with the plectrum technique, is called *jangar* or *jaŋar* and *sangwe* by the Gumuz. The songs with lyre may be accompanied by three or four gourds called *pina* (*penah*), each with a hole at the end of the gourd. The player blows or hums into that hole. Mahi Ismail mentions such an ensemble used as the accompaniment for the exorcism dance, *moshembe da*, 'performed to free a sick person or a house from evil spirits' (1980, p.328).

Another ensemble, played by women, is the *ba tum-tum*. The women beat on a variety of kitchen utensils made of gourds while singing to it; others are clapping hands. Music for light recreation together with singing and dancing is played by the *kome-m'dinga* ensemble consisting of ten end-blown vertical flutes *kome* and a large barrel drum *m'dinga*,



4. One section of the waza (gourd trumpet) ensemble of the Berta, Blue Nile Province, 1982

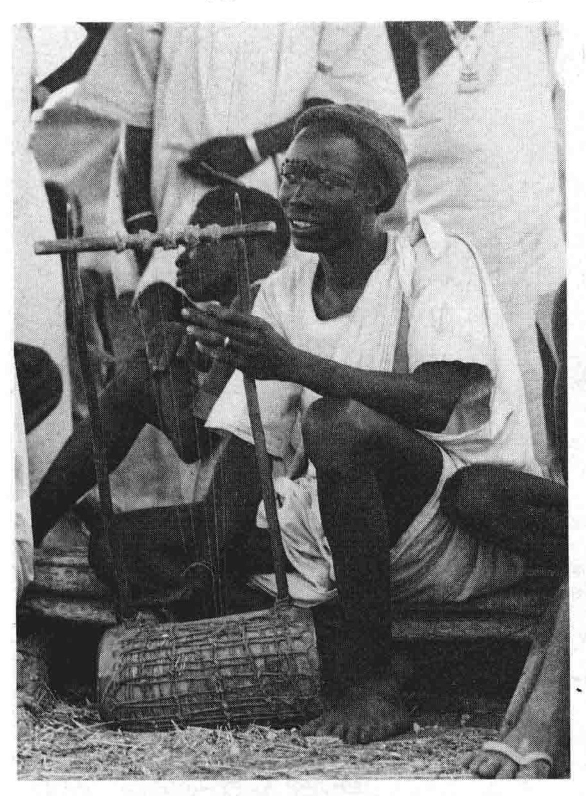
played on both sides with the hands. The *kome-m'dinga* is one of the one-pitch wind instruments ensembles typical throughout the region. An additional signal instrument is a trumpet called *trumba*, made of animal's horn or aluminium. Another important genre of Gumuz music is *gaya* ('song'), performed by villagers at special occasions such as death, or during epidemics and war (RECORDINGS: *Sudan I*, 1986).

The Berta live in the southern most part of the Blue Nile Province. The main categories of traditional music among the Berta are: songs with the *abangarang* lyre (*abaŋgaraŋ*); music of the *waza* trumpet ensemble; *bolo shuru*, the music of the *bolo* flute ensemble; *bal naggaro*, music of the *bal* flutes and the *naggaro* drum; and dancing songs for the *hokke* harvest festival (Simon, 1989). The *waza* trumpet ensemble (fig.4) is considered the most distinguished instrumental music of the Berta with groups consisting of 10–12 trumpets. Today the *waza* is played at public or communal events and family festivities that are celebrated on a larger scale. The *waza* instruments are cone-shaped trumpets that vary from 50 to 180 cm in length. They are made of conical segments of calabashs that fit into each other. A complete set of *wazas* must consist of ten trumpets which are divided into two groups (trumpets 1–5, and 6–10). One or two additional higher instruments may be added. The trumpets are accompanied by percussion sticks, wooden crotches carried over the right shoulder and beaten with a cowhorn. The trumpet is held with the left hand and the horn with the right hand. Another instrument is a calabash rattle called *asɛzaghu* or *asoso* played by trumpet no.7. Some of the women who participate as group singers and dancers wear leg rattles made of dried tree fruits called *atitish*. These sticks and rattles provide the basic beats or pulses. A performance of a *waza* composition generally begins with a woman singing a tune once or twice, which the entire group will then play. The trumpet players then try to find their starting points. In order for this ensemble of one-pitched instruments to produce a single melody, players must have alternating starting points to create a pattern. The *wazalu* player begins by beating the elementary pulses on his *bali*, and then plays his part, generally starting at the beginning of the time-line pattern. Trumpet no.2 then begins to play a cross-rhythmic pattern against the *wazalu*, and so on.

2. MUSIC OF THE NILOTIC PEOPLES: SHILLUK AND DINKA IN THE WHITE NILE AREA. The White Nile area is inhabited by so-called Nilotic peoples: the Shilluk (or Colo), the Dinka and the Nuer. Information on songs, music and dance of the Colo was first published by the missionary Hofmayr (1925), and A.N. Tucker (1932, 1933). Dinka music and song texts were later recorded and published by F.M. Deng (1973, RECORDINGS: *Music of the Sudan*, 1976).

One of the important Nilotic peoples are the Shilluk, or Colo, as they refer to themselves. Leading the Colo is a *Reth* or king, who traces his genealogy back to Nyikang, the god-like first king of the people. In numerous songs, Nyikang's deeds or one of the historically proved kings are praised. The instrument accompanying these songs is again a lyre, called *tom* (fig.5). As in the north, it has five strings. In contrast with the plectrum technique of the north, the *tom* strings are plucked individually with the fingers in the African style.

Following the old Colo religion, there is a strong ceremonial life accompanied by music, songs and dances.



5. *Tom (lyre) played by a Colo or Shilluk from the White Nile area, 1980*

They distinguish three kinds of dance ceremonies: *tom*, the pleading- or rain-dances, *bul*, the festival dances and *ywok*, the funeral or memorial dances for a deceased, performed at *koje* feasts. The *bul* dances are performed mainly for the entertainment of the youth. Many of the young men dance with characteristic wooden dancing clubs. There are generally young female principal singers who sing along with the chorus. The *bul* is a long conical drum played on both ends. A smaller cylindrical or conical drum is called *bul* as well. Also among the royal drums are two small kettledrums called *leleng*.

One of the most important and creative institutions of Colo society is the bard, a poet-composer-singer-*tom* player called *ček* or *wau*. The most esteemed compositions are those praising the *Reth* and his predecessors.

The Dinka distinguished several song categories: ox-songs; 'cathartic songs' (a type of complaining song); age-specific insult songs; initiation songs; war songs owned by a warring unit; women's songs; songs from bedtime stories; children's play songs; religious hymns addressed to God, spirits or ancestors; and school songs (Deng, 1973). The importance of the ox as a symbol of wealth is also demonstrated in certain war dances, where a dancing man faces a woman and forms the horns of a bull with his arms. War dances are accompanied by a large drum, called *loor*, and a small one known as *leng*.

3. Music of the Bantu-speaking peoples: the Bongo, Azande and Ndogo in the south. An exceptional instrument of the Bongo is the *mandjindji*, a large wooden trumpet most often anthropomorphically shaped with a carved head on its top (W. and A. Kronenberg, 1981).

6. *Rongo (xylophones) of the Ndogo*



7. *Abdel Gadir Salim with the group 'Sudan City Folk' at their first concert in Berlin, 1986*

The dances of the Bongo are usually accompanied by three drums and two of these trumpets.

The *kundi* harp is the most exceptional instrument of the Azande, carved as an anthropomorphic figure. Today, older pieces demand a fairly high price in the international art market. Zande harp music has been analysed by Kubik (1964, 1983) and Giorgetti (1965). The tuning of the *kundi* according to Kubik is approximately anhemitonic pentatonic. The log xylophone, *kpáníngbá* (*kpaningbo*, *kpäningbä*), with generally 12–14 keys, is tuned in the same way. Quite different from this xylophone is the *rongo* (fig.6), of the Ndogo, with long gourds serving as resonators. Other instruments of the Azande are the *kondi* lamellophone and the *gugu* slit-drum.

4. Modern developments. During the first half of the 20th century a new urban music emerged in Khartoum and Omdurman, known as Sudan city music. It was an amalgamation of traditional Sudanese, Egyptian-Arabic and European elements. More recent influences include international popular music (e.g. reggae music). A basic musical structure, melodic conception, rhythm, phrasing and vocal intonation form the basis of this Sudanese popular style. Ensemble playing, and particular musical instruments such as the Arab lute, drums and the violin, are the principal Egyptian contributions, while other instruments such as the accordion, guitar (electric and acoustic), electric bass, transverse flute, saxophone, electric keyboard, synthesizer and others were imported from Europe and other industrialized countries.

The first musicians propagating a new urban popular style were singers who accompanied themselves with wooden sticks, which were soon replaced by the Egyptian Riqq.

In the 1920s another source of urban music occurred in the private circles of poets and music lovers. At that time the *ramyah*, a kind of free rhythmic vocal introduction, was very popular. The best-known singer of this tradition was Serror, who worked together with the poet Ibrahim al-Abadi. A central personality of the new music was Khalil Farah, whose friends, Al-Amin Burhan and others, made his compositions popular.

Records, record players and the new instruments have been sold in Khartoum since 1925. In 1931 recordings were produced in Cairo for Serror and Khalil Farah, the latter accompanied by lute, piano and violin. These recordings quickly became popular in coffee shops in Khartoum. This popularity encouraged businessmen to produce more records with Sudanese singers, including Ibrahim Abdul Jalil, An-Naim Mohammed Nur, Karoma, Al-Amin Burhan, Ali Shaigui, and the female singers Mary Sharif, Asha Falatiya and Mahla al-Abadiya. They were accompanied by lute, accordion, piano, violin, flute, *riqq*, *ṭabla* and, later, bongos. Other famous artists of that epoque were Zingar, Ismail Abdel Mu'ain, Hassan Atya and Awonda. The first city music concert took place in 1938. On 9 April 1940 Radio Omdurman began its broadcast service, which included a weekly radio programme with city music played on records.

After World War II, development of the modern instrumental ensemble occurred with the inclusion of electric guitars, basses and organs. The lute, however, remained the most prominent instrument.

Several musicians have a personal style of lute playing, such as Mohammed El Amin, whose lute playing has influenced many younger musicians. He is the prominent representative of the 'great songs' tradition, called *al-aġānī al-kabīra* (Simon, 1991, pp.178, 180). The Institute for Music and Drama was opened in 1969 under the direction of Mahi Ismail. Most professional musicians studied at this institute, among them artists such as Abdel Aziz El Mubarak and Abdel Gadir Salim (fig.7) and, above all, the musicians of their ensembles (RECORDINGS: *Sounds of Sudan I*, 1987; *Sounds of Sudan II*, 1987).

Most of the songs are love songs, although many of their texts suggest critical underlying meanings. 'Nura', one of the famous songs of Mohamed Gubara (RECORDINGS: *Sounds of Sudan III*, 1989), is a political song with text by Mohamed Al Hassan Salim. 'Nura' is the name of a girl, but in reality the Sudan is invoked.

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A. SIMON

Suder, Joseph (*b* Mainz, 12 Dec 1892; *d* Munich, 13 Sept 1980). German composer. Son of the architect Franz Joseph Suder (1864–1905), he studied at the Munich Academy of Music, where his teachers included Friedrich Klose (composition), Karl Roesger (piano) and Heinrich Kiefer (cello). During the same period, he attended Sandberger's musicology lectures at Munich University. In 1914 he settled in the Munich suburb of Pasing, then an artist's quarter, deliberately keeping his distance from the metropolitan music scene. He worked as a freelance composer and private music teacher, and taught at the Oskar von Müller Polytechnic (1951–60) and the Munich Fachhochschule. The Joseph Suder Gesellschaft was founded in Munich in 1967.

Suder's compositional style is marked by complex formal designs, contrapuntal facility and tonal cohesion within the context of harmonic exploration. An emphasis on thematic synthesis became an identifying characteristic of his music from the Chamber Symphony (1925) onwards. His most important vocal works include the *Festival Mass 'Dona nobis pacem'* (1947) and an opera, *Kleider machen Leute* (1934). Although the opera's first performance (Coburg, 1964) was a great success, its 19th-century subject matter and debt to tonality led to its subsequent neglect. He is the subject of S. Gmeinwieser, F.-P. Messmer, H.-M. Palm and H. Rosendorfer: *Joseph Suder* (Tutzing, 1987).

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Op: Kleider machen Leute (5 scenes, after G. Keller), 1934; Coburg, 1964
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Vocal: Festival Mass 'Dona nobis pacem', D, S, A, T, B, SATB, children's chorus, orch, org, 1947; 36 lieder, incl. 3 song cycles, 1911–52
Chbr: Sonata [no.1], vn, pf, 1919; Str Qt [no.1], 1919; Pf Qt, 1936; Str Qt [no.2], 1939; Sonata [no.2], vn, pf, 1949; Str Qt [no.3], 1967; Wind Qnt 1976; Pf Sonata [no.3], 1981; Pf Sonata [no.4], 1982; Pf Sonata [no.5] (n.d.)

JÖRG RIEDLBAUER

Suderburg, Robert (*b* Spencer, IA, 28 Jan 1936). American composer, conductor and pianist. He studied composition

with Paul Fetler at the University of Minnesota (BA 1957), with Richard Donovan at Yale University (MM 1960) and with Rochberg at the University of Pennsylvania (PhD 1966). He began his teaching career in Philadelphia, then took a position at the University of Washington where he helped found and co-directed the UW Contemporary Group (1966–74). From 1974 to 1984 he was chancellor of the North Carolina School of the Arts, and in 1985 was appointed chair of the music department at Williams College in Williamstown. He has received numerous honours including commissions from the Philadelphia Orchestra, the Seattle SO and Houston SO, a Rockefeller Foundation grant (1967) and two Guggenheim fellowships (1968, 1974).

Suderburg's early works were serial, but he abandoned 12-note procedures in the late 1960s in favour of a highly personal, lyrical and fundamentally Romantic style, Mahlerian in its rhapsodic expressivity and sweep. His musical vocabulary became primarily modal, characterized especially by Phrygian and Lydian inflections, and at times strongly reminiscent of more exotic scales such as those of Japanese koto music. Certain motives recur in many pieces, including the rising major 7th and minor 9th, and harmonies derived from the tetrachords E–C–F–A and E–C–F–B. The underlying pulse is generally moderate to slow, in many passages suggesting a solemn procession or stately dance, but the surface rhythms are animated and flexible, evolving freely as if improvised. His compositions are rooted firmly in his activities as a performer, and in his deep knowledge of the musical personalities of his dedicatees; most prominent among these is his wife, the soprano Elizabeth Suderburg, a renowned interpreter of a wide range of contemporary music, including works written for her by Crumb, Rochberg and Ginastera. As a pianist or as conductor he has participated in the premières and recordings of many of his works from the series entitled Chamber Music. His considerable stage presence informs his compositions as well as his performances. Behind everything he does is a deep belief that music should never lose touch with its origins in song, dance and ritual.

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Principal publisher: Presser

PHILIP CARLSEN

Sudharnoto (*b* Kendal, Java, 24 Oct 1925). Indonesian composer. Having studied gamelan music and *wayang kulit* (Javanese shadow puppet theatre) from an early age, the gift of a gramophone sparked his interest in a wide range of Western music, from European classical and American film music to Hawaiian steel guitar music and *kroncong*, a popular Indonesian music originating from Portuguese song. Between 1936 and 1939 Sudharnoto played the guitar in a number of popular Hawaiian groups; he was also studying the piano and classical music and playing gamelan. After a year of medical studies at the University of Indonesia in Jakarta, he left his course to become a musician at Radio Republik Indonesia, where he was able to study composition and orchestration with Amir Pasaribu and R.A.J. Sudjasmin and with Dutch professional classical musicians. Promoted to head of music at Radio Republik Indonesia, he strongly encouraged development in all forms of music in Indonesia. He became involved with the People's Cultural Institute (affiliated with the Indonesian Communist Party), a political stance which enabled him to broaden his musical outlook through visits to Eastern Europe and Russia in the 1960s. His many small-scale compositions of the time were written in a tonal idiom influenced by classical and Romantic music. Sudharnoto became a political prisoner in 1966, when the Sukarno regime collapsed. On his release from prison he became active in writing music for films. His scores for the films *Kabut Sutra Ungu* and *R.A. Kartini* won the Citra Prize in the Indonesian Film Festival. Occupying a unique position in Indonesia's political life, Sudharnoto has made an inestimable contribution to the development of Indonesian music.

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(*selective list*)

Pf: Fantasia Harum Bunga di Waktu Malam [Fantasia on the Scent of Flowers at Night]; Angsa Bermandi [The Bathing Goose]

Vn, pf: Kembang Teratai [Lotus Flower]; Musim Semi di Telaga Hang Chouw [Spring on Hang Chouw Lake]

Film score: Kabut Sutra Ungu [Mist of Purple Silk] (dir. Sjumanjaya); R.A. Kartini (dir. Sjumanjaya), 1982

Asia-Africa Bersatu [The Unity of Asia and Africa], 1962; popular songs, propaganda songs

For musical example *see* INDONESIA, ex.25.

FRANKI RADEN

Sudre, Jean-François (*b* Albi, 15 Aug 1787; *d* Paris, 2/3 Oct 1862). French violinist, composer and inventor. He entered the Paris Conservatoire in 1808, studying the violin in Habeneck's class and harmony with Catel. In 1818 he moved to Sorèze and then Toulouse, where he opened a school for musical education. He returned to Paris in 1822 and opened a shop, distributing his own music, which consisted mainly of *romances*, nocturnes for two, three or four voices, patriotic songs (*La Colonne* and *Le champ d'asile*) and *airs variés* for violin with piano or orchestra. During the 1830 Revolution he wrote the cantata *Appel aux Français* sung by the tenor Ponchard at the Opéra-Comique; he composed another cantata in 1848, *Le Banquet de la Liberté* (given at the Opéra, with the mezzo-soprano Elisa Masson and the tenor Barbot, and revived at the Conservatoire with the tenor Louis Gueymard). These works were praised by Le Sueur and Cherubini.

In 1817 Sudre had begun work on a system of signs based on instrumental sounds with the purpose of

establishing a method of long-distance communication. On 26 January 1828 he and his pupil E. Deldevez (then 11 years old) presented the invention to a committee of the Institut de France including Fourier, Raoul Rochette, Cherubini, Le Sueur, Berton, Catel, Prony, Arago and Boieldieu; it examined the results of the 'Langue musicale' and concluded that the inventor had 'achieved the end he set himself, of creating a true musical language'. Experiments to ascertain its military utility took place on the Champ de Mars, by order of the Minister for War, and in the presence of several generals; it was found that orders could be transmitted by bugle over a long distance within a reduced time, about 15 seconds. The Naval Ministry introduced the system for its Mediterranean fleet in 1841. Sudre called his invention *telephonie*. From 1833 Sudre held public demonstrations of its capacity to produce an instant translation of dictated phrases by means of three notes on a cornet or bugle, using pitch, tempo and rhythm. He collected various reports and press opinions on his invention under the title *Rapports sur la langue musicale inventée par M.F. Sudre, approuvé par l'Institut royal de France, et opinion de la presse française, belge et anglaise, sur les différentes applications de cette science* (Paris, 1838).

Convinced that all ideas and facts could be instantly communicated by rhythmic touching of the hands, Sudre continued his research with a view to eliminating pitch from his system so that it could be used by the blind, deaf and dumb. In 1855 the jury of the World Exhibition in Paris made him an award of 10,000 francs, and in 1862 the Exhibition in London awarded him a medal of honour. At the age of 75, he 'undertook an ideological dictionary of the musical language, with its translation into 14 dialects' (E. Pouget, *L'opinion nationale*). After his death, his widow published a work containing the Sudre system under the title *Langue universelle par le moyen de laquelle, après seulement trois mois d'étude, tous les différents peuples de la terre, les aveugles, les sourds et les muets peuvent se comprendre réciproquement; langue à la fois parlée, écrite, occulte et muette* (Paris, 1867).

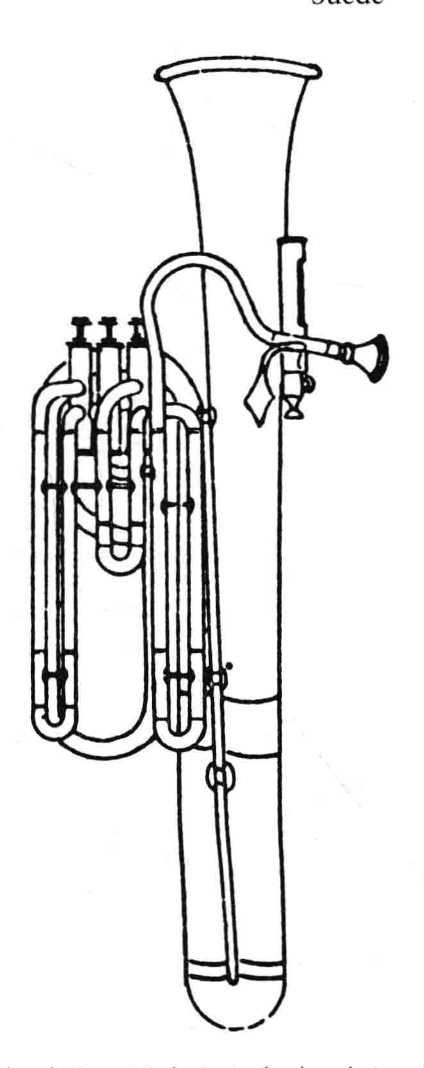
GÉRARD STRELETSKI

Sudrophone. A group of valved brass instruments, soprano to contrabass, invented by the Parisian maker François Sudre and patented in Paris on 18 February 1892. Although the principal length of tubing was folded back on itself as in the OPHICLEIDE, and the valve assemblies bracketed out at one side, the proportions of the air column and acoustic characteristics were similar to those of the SAXHORN.

The unique feature of sudrophones was a device which permitted the player to modify the tone at will, and it was even claimed that reed or string timbre could be simulated. A brass cylinder attached to the bell communicated with both the air column and the external air through two opposed slots. An inner cylinder carried an adjustable stretched membrane of silk. By turning the inner cylinder to the left or right, the slot in the bell was either closed off or occupied by the membrane, whose vibrations modified the timbre after the principle of the EUNUCH-FLUTE. (*See also* MIRLITON.)

PHILIP BATE

Südwestfunk [SWF]. Radio network of south-west Germany; since 1946 it has had its own orchestra and since the 1950s a studio for electronic music, both based in BADEN-BADEN.



Sudrophone by François Sudre, Paris, after the maker's catalogue of 1905

Suede. English rock group. They were formed in Haywards Heath, London, in 1989 by Brett Anderson (vocals), Bernard Butler (electric guitar and piano), Mat Osman (bass guitar) and Simon Gilbert (drums). Part of the tradition of suburbanite, arty English bands, they successfully merged guitar-based indie minimalism with 1970s glam artifice. They first achieved recognition in 1992 at the outset of the media hype surrounding the Britpop phenomenon. Their first single, *The Drowners*, showed the influence of David Bowie, particularly Anderson's instantly recognizable vocals: a Bowie-Bolan hybrid with a touch of the 1970s star Steve Harley. Their début album, *Suede* (Nude, 1993), whose songs reflected the mood of ennui and uncertain sexual identity of many in their twenties, was both a commercial and critical success, reaching number one in the UK charts and winning the Mercury Music Award in 1993. *Dog Man Star* (Nude, 1994) was not as commercially successful, but remains their most fully realized work, its decorous style exemplified by the 11-minute track *The Asphalt World* and epic, cinematic ballads such as *Still Life* and *The Wild Ones*. Anderson is a sporadically excellent lyricist and seen by many as the natural successor to Morrissey. The guitarist

Richard Oakes replaced Butler in 1994, and in 1996 Suede (now a five-piece band after the addition of the keyboard player Neil Codling) released the album *Coming Up*, a collection of more up-tempo pop songs. In 1999, the band released *Head Music*, more obviously indebted to electronic influences and critically acclaimed.

DAVID BUCKLEY

Suesse, (Nadine) Dana (*b* Kansas City, MO, 3 Dec 1909; *d* New York, 16 Oct 1987). American pianist and composer. A child prodigy, Suesse studied with Liszt pupil Alexander Ziloti (1927) and composer Rubin Goldmark, and later Nadia Boulanger (1947–50). Her first hit, *Syncopated Love Song*, was recorded in 1929. She was nicknamed 'Girl Gershwin' because of her popular and classical compositions and her pianistic ability. Paul Whiteman featured her *Concerto in Three Rhythms* at Carnegie Hall in 1932, subsequently introducing her *Eight Waltzes for Piano and Orchestra* at the Metropolitan Opera House in 1933, and in 1934 Suesse appeared on Gershwin's radio show. During the 1930s she was a staff writer at various times for Harms, Famous Music Corporation and Robbins Music. She also composed some significant orchestral music. Several American orchestras played her works and recorded a few compositions from 1929 to 1942; some works have been revived during the last decade. She wrote the music for Billy Rose's revues, *The Casa Mañana Show*, the *Aquacade* at the World's Fair of 1939, the *Diamond Horseshoe Revues* (1943–6), musical comedies and plays. A concert of her works was presented at Carnegie Hall in 1974. She is best known for her popular songs, especially 'You oughta be in pictures', composed with lyricist Edward Heyman for the 1934 film *New York Town*. She also worked with the lyricists E.Y. Harburg and Billy Rose. Her talent, experiments with jazz and formative classical studies led to associations with many of the influential figures of her time and a life of extraordinary musical diversity. Jazz influences and the unusual melodic contours of her songs establish her work as highly individual and memorable. An unpublished biography of Suesse has been written by Peter Mintun.

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(*selective list*)

Songs: I want the whole world for you, 1927; Blue Melody, 1930; Come take me, 1931; Have you forgotten?, 1931 (after Syncopated Love Song, inst, 1928); Ho-Hum!, 1931; One Sunny Afternoon, 1931; That Night in Montmartre, 1931; What's the matter with Harry?, 1931; Whistling in the Dark, 1931; You're the surest cure for the blues, 1931; How Nice of Love, 1932; My Silent Love, 1932; Free, 1933; Moon about Town, 1933; Missouri Misery, 1934; Nearer my heart to thee, 1934; Gone with the Dawn, 1937; The Unknown Soldier Speaks, 1937; A Table in a Corner, 1939; This Changing World, 1939; The Rose and the Star, 1945

Pf: Jazz Nocturne, 1931; Danza a Media Noche, rumba, 2 pf, 1933; Blue Moonlight, 1935; Afternoon of a Black Faun, 1938; Swanee River, 1939 [from 29 Modern Piano Interpretations of 'Swanee River']; Swamp-Bird, 1941; The Cocktail Suite (1942): Old-Fashioned, Champagne, Bacardi, Manhattan; Night Sky, 1947; That Girl, 1952 [after *The Seven Year Itch*: 'The Girl without a Name']

Orch: Conc. in 3 Rhythms, 1932; 2 Irish Fairy Tales, 1933; 8 Waltzes, pf, orch., 1934; Young Man with a Harp, 1939; Pf Concertino, 1945; Jazz Conc., D, combo, orch., 1955; American Nocturne, 1956; Berceuse, 1974

Music for stage and film: New York Town, 1934 [incl. You oughta be in pictures]; Sweet Surrender, 1935; Casa Mañana Revue, 1936 [incl. The night is young and you're so beautiful]; Aquacade, New York World's Fair, 1939 [incl. Yours for a song]; The Seven Year Itch, 1952 [incl. That Girl without a Name]

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ANN SEARS

Suevi, Felician. *See* SCHWAB, FELICIAN.

Suffrages. In the Anglican rite, a series of intercessionary prayers spoken or sung in the form of versicles and responses; *see* VERSICLE.

Sufi music. *See under* ISLAMIC RELIGIOUS MUSIC.

Suga, Michio. *See* MIYAGI, MICHIO.

Sugár, Miklós (*b* Budapest, 2 July 1952). Hungarian composer. At the Liszt Academy of Music he studied conducting with Kórodi (1974–8) and composition with Petrovics (1975–80), and took part in masterclasses in conducting with Markevich and Kurt Masur. Between 1978 and 1991 he was assistant lecturer at the Academy of Dramatic and Film Arts, conductor of the Hungarian Army Art Ensemble SO (1978–84) and of the Békécsaba SO (1984–8), and an editor at Hungarian Radio (1988–90). In 1991 he founded the EAR (Electro-acoustic Research) Chamber Ensemble, the first group in Hungary to give equal prominence to acoustic and electronic instruments. In the same year he was appointed conductor and artistic director of the Alba Regia SO.

As a composer he was influenced by the Polish school, principally Lutosławski and Krauze. From the beginning of the 1980s, however, he became influenced by repetitive music, while by the end of the decade electronic works had assumed pre-eminence in his output. Next to repetitive and electronic techniques, the third formative strand and source of inspiration in his music became Hungarian instrumental folk music. Since 1989 he has received several scholarships to travel to Paris, where he has worked at the UPIC studio; his work there gave rise to compositions for his own live electro-acoustic music group. In 1985 he won third prize with *Felhő variációk* ('Cloud Variations') and in 1989 his work *Gloria* received a special prize at the Arezzo Choir Composers' Competition. He was recipient of the Erkel Prize in 1992.

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(*selective list*)

Vocal: Csend és hang [Silence and Sound] (R. Sugár), chorus, 1986; Gloria, chorus, 1987–8; 3 Lieder (C. Morgenstern), B, fl, b cl, gui, pf, vn, 1989–90; Lied (S. Weöres), female chorus, 1990

Orch: Venus, 1978–9; Sinfonia, 1984–5; Találkozások [Rencontres], chbr orch, 1985; Szivárvány havasán [On the Snowy Hill of the Rainbow], 1982–6; Cimb Conc., str, 1992–3; Vonószene [String Music], str, 1998–9

Chbr and solo inst: Ballad, 2 va, 1981; 3 Movements, chbr ens, 1982; Káprázó kő [Dazzling Stone], chbr ens, 1983; Chorea, cl, vc, pf, prep pf/synth, 1983–4; Réminiscences, cl, va, pf, 1984; Áttünések [Dissolves], perc, 1984–5; Felhő-variációk [Cloud Variations], pf, 1985; EAR movements, chbr ens, 1991–2; Miniatures, chbr ens, 1995–6

El-ac: Models, bn, live elecs, 1992; Fluctus, 2 fl, synth, 1993; Fanfár, tr, synth, 1994; Percupiscy, perc, tape, 1994; Pater noster, female chorus, synth, 1994–5; Vizek, völgyek, harangok [Water, Valley, Bells], tape, 1996; Iris, fl, vn, va, vc, 3 synth, 1998; Ív [Ligatura], pos, tape, 1999

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GOMBOS LÁSZLÓ

Sugár, Rezső (*b* Budapest, 9 Oct 1919; *d* Budapest, 22 Sept 1988). Hungarian composer. He studied composition with Kodály at the Lizst Academy of Music (1937–42) and concurrently attended courses in philosophy at the university. After teaching at a Budapest secondary school (1943–6) and at the Municipal High School for Music (1946–9), he was appointed to teach composition at the Budapest Conservatory, where he remained until 1968 when he was made professor of composition at the Lizst Academy of Music; he remained at the academy until 1979. Sugár received the Erkel Prize (1953) and the Kossuth Prize (1954) and was made an Artist of Merit in 1976.

Until around 1950 he wrote mostly chamber music. There followed the oratorio *Hősi ének* ('Heroic Song'), the cantata *Kőmíves Kelemen* ('Kelemen the Mason') and, later, oratorios *Paraszti háború* ('Peasant War') and *Savonarola*, all of which may be compared with the oratorios of Honegger. Drawing on Hungarian history and folklore, Sugár developed an individual style with nationalist and neo-classical affinities; the orchestral works of the 1960s show the influence of Bartókian form. In his last compositions his style arrived at the avant-garde musical language of the age, but in essence he remained loyal to the legacy of Bartók's music.

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(*selective list*)

Stage: A tenger lánya táncjáték [The Daughter of the Sea], dance-play, 1961
Orch: Divertimento, str, 1948; Szvit, 1954; Conc. in memoriam Béla Bartók, 1962; Metamorfosi, 1966; Partita, str, 1967; Sinfonia a variazione, 1970; Chbr Sym., 1973; Epilógus, 1974; Concertino, chbr orch, 1976; Pastorale e rondo, 1978
Vocal: Hunyadi: hősi ének [Hunyadi: Heroic Song] (orat, J. Romhányi), S, A, T, Bar, children's chorus, chorus, orch, 1951; 6 Songs, 1v, pf, 1954; Kínai miniatűrök [Chinese Miniatures], A, pf, 1954; Kőmíves Kelemen [Kelemen the Mason] (ballad), S, Bar, chorus, orch, 1958; Paraszti háború [Peasant War] (orat, after Taurinus: *Stauromachia*), nar, chorus, orch, 1976; Savonarola (orat, Sugár), T, 2 Bar, 2 B, chorus, children's chorus ad lib, orch, 1979
Chbr and solo inst: Szerenád, 2 vn, va, 1943; Barokk szonatina, pf, 1943–6; Sonata, vn, pf, 1946; Str Qts no.1, 1947, no.2, 1950; Frammenti musicali, wind qnt, pf, 1958; Rapszódia, vc, pf, 1959; Capriccio, vc, pf, 1961; Str Qt no.3, 1969

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MELINDA BERLÁSZ

Suggia, Guilhermina (*b* Oporto, 27 June 1888; *d* Oporto, 31 July 1950). Portuguese cellist. After lessons with her father, she was playing publicly at the age of seven, leading the cellos in the Orpheon Portuense at 12. A royal scholarship took her to Leipzig in 1904 for study with Julius Klengel; in 1905 she joined the Gewandhaus Orchestra and appeared as a soloist under Nikisch. She worked and lived with Casals, 1906–12, and was billed on some programmes as 'Mme P. Casals-Suggia', but they were never married. She later moved to England, where her performances were highly admired for many years and where she recorded Haydn's D major Concerto with Barbirolli and Saint-Saëns's A minor Concerto under Collingwood. In 1923 her portrait (*see* VIOLONCELLO, fig.13) was painted by Augustus John, who gave dramatic expression to her grace, style and magnetism as a performer. She came out of retirement in Portugal to appear at the 1949 Edinburgh Festival, and she left her Stradivari to the RAM, London.

ROBERT ANDERSON

Suh, Kyungsun (*b* Seoul, 8 Nov 1942). Korean composer. She studied at Seoul National University (BA 1964, MA 1968), presenting a concert of her first works in 1966, and later continued her studies at the University of Massachusetts at Amherst (1970–2). In 1974 she became a lecturer at Hanyang University. She joined a music theatre project with Mauricio Kagel in Cologne (1981), and served as president of the Korean Society of Women Composers (1993–7). Her works have been performed in North America, Asia, Australasia and Europe.

Favouring small ensembles, her representative early works include *An Illusion* (1977) for three flutes, harp and percussion and *Phenomenon I* (1982) for two pianos. In the latter work, bar lines are replaced by squares of one second duration, within which single notes and chord clusters are interspersed with flurries of ornamentation. Monody coupled to elaborate serial techniques features in later works, notably the solo violin piece *Pentastisch* (1987). Commissioned as a 'Korean' piece, with ornaments derived from traditional court music, this is written as a five-section arch in which distinct pitch areas appear. The initially divergent and contrasting materials, with blocks of low *col legno* or pizzicato notes set against high legato melodies, converge as the piece progresses. In *At the Soo-Kook* (1991), the piano provides rhythm and chord clusters while the melodic line is split between percussion and horn. *Poem* (1992) is less rhythmically fixed, with each square lasting four seconds. Serial rows are embedded within this framework, and melodic flow is disguised by timbral explorations on the harp, tone clusters and arpeggios described in the score as 'whistling', 'thunder effect', 'timpanic', 'xylophonic' and 'aeolian tremolo'. Metric regularity reappears in Suh's later orchestral works, the *Poem* for orchestra (1994) and Concerto grosso (1996).

WORKS
(*selective list*)

Orch: Poem, 1994, rev. as Yeshi, 1996; Shigok [Poem], str, 1994; Conc. grosso, str, 1996; At the Courtyard of an Old Palace, 1998
Chbr and solo inst: 3 Movts, cl, vc, 1973; Prelude, str, 1975; An Illusion, 3 fl, hp, perc, 1977; Poem, fl, 1979; A Movt, fl, hp, 1980; Poem, pf, 1981; Phenomenon I, 2 pf, 1982; Poem, vc, pf, 1982; Poem, str, 1983; Lamentation, pf, perc, 1983; Conc., 9 str, 1983; Pentastisch, vn, 1987; Music for 16 Str, 1989; At the Soo-Kook, hn, pf, 2 perc, 1991; Poem, fl, hp, 1992; Shigok, taegŭm, kayagŭm, 1995; Kyŏl [Texture], kayagŭm, 1996; Music for Chbr Ens, 2 fl, 2 hn, 2 perc, 13 str, 1998

Vocal: For a Child, 1v, fl, cl, perc, 1975; 2 Images, 1v, vn, pf, 1975; 3 Songs for Autumn, 1v, 1987; Kyŏul pada [The Winter Sea], 1v, 1991

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The Language of my Music (Taipei, 1985)

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KEITH HOWARD

Suhl, Johann Matthias (*fl* mid-18th century). German harpsichordist and composer. He was a keyboard player in the Duke of Mecklenburg-Schwerin's court orchestra about the middle of the 18th century; the date of his arrival at the Schwerin court has not been traced, but in 1752 he was succeeded by E.G. Müthel. His name appears as Sühl on his manuscripts in the Schwerin Landesbibliothek, which include seven sonatas for violin and continuo and a concerto for solo violin and string orchestra. The anonymous violin solo with continuo in Schwerin (Mus.MS 508) is probably also by him, while a violin concerto in C which was formerly there has been lost; his symphonies and oboe and bassoon concertos mentioned in Breitkopf catalogues have not been traced either.

Suhl's works in the Schwerin manuscripts show an autonomous musical personality influenced by the stylistic changes of his century. They follow the Baroque motivic principles but approach the early *Sturm und Drang* style of C.P.E. Bach in emotionally charged melodic figures and leaps. The sieve-bowl of an early Meissen set of tea and coffee cups dating from 1740 by Johann Friedrich Metzsch of Bayreuth, now kept in the Focke Museum in Bremen, provides an interesting source example of performing practice in the first half of the 18th century: it depicts a five-piece chamber ensemble playing around a table, the violins seated and the wind standing. The instrumental parts clearly show the opening bars of the first movement of an oboe concerto in B♭ by Suhl, as identified by Cari Johansson.

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DIETER HÄRTWIG

Suilamo, Harri (*b* Salo, 22 March 1954). Finnish composer. He studied musicology at the University of Turku (MA 1982) and from 1982 to 1987 he studied composition with Heininen at the Sibelius Academy in Helsinki. He is a composer of short pieces for one or a few instruments in a condensed post-serial style. In some works there is an extraordinary integration of the instrument and the player; this can be seen in *YELL* (1987) for bass clarinet, in which clapping the instrument, whispering into it, inhaling through it, multiphonics and circular breathing are examples of the expressive means of the 'man-instrument'; the moods of the piece vary from aggressive eruptions to meditative lyricism. His chamber music for diverse instrumental ensembles feasts upon a kaleidoscopic variety of colour within a carefully balanced dramaturgy that never exceeds the tolerance of the material, the average duration of his pieces being less than seven minutes. Suilamo has also contributed valuable writings on contemporary music.

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5 Songs to Japanese Tanka Poems, Bar, pf, 1983; ... half-moons of his nails ..., vc, pf, 1984; Portrait, vn, 1984; ChaComm, tape, 1987; YELL - le cri de Merlin?, b cl, 1987; Synes, cl/b cl, gui, vc, perc, 1988; Noun, gui, 1990; Aiva, orch, 1991; BIAS – chant of tenth, accdn, vc, 1991; KOTVA – a tone horde, fl, b cl, hn, perc, vn, va, vc, 1992; NAALA – a text pro motion, cl/b cl, vc, accdn, pf, perc, 1993; Prelim the Second, 2 gui, 1994; ... naavan lämmin nipistys ..., accdn, kantele, 1995; Anfangs, gui, 1996; Feroce, gui, vn, va, vc, 1996; Eidola-weiland Gitarrespielar, gui, 1999

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ILKKA ORAMO

SUISA [Société Suisse des Auteurs et Editeurs]. *See* COPYRIGHT, §VI (under Switzerland).

Suisse. Probably the common form from which the names of four Renaissance organ builders, who may have been related to each other, originally derived. Liebing (also Lieven, Levinus) Sweys (also Zwits), sometimes given the cognomen 'von Köln', was active in Oppenheim around 1438, became a citizen of Frankfurt in 1439–40 and subsequently worked in Frankfurt, Cologne, Koblenz, Brussels, Cleve, Delft, Utrecht and Antwerp, the latest recorded date being 1469; thus he clearly enjoyed a more than local reputation. Sebastian Zwysen, also known as 'Sebastian van Diest alias Moukens', was working as an organ builder in Hasselt and Diest from 1523 to 1527; Joos Swijssen worked at St Jacobskerk in Antwerp in 1561–2.

The name Hans Suys (*d* Amsterdam, between 1542 and 1544), occurs in a number of variants, including Suest, Suess, Zuess and also 'Hans Blangz' – the last evidently a translation of the form 'Hans Zwits', but based on a misinterpretation of the surname as 'White'. He is also sometimes given the cognomens 'von Nürnberg' (1498 and 1509) or 'von Köln' (1500, 1506–7 and 1511 onwards). He worked in Frankfurt Cathedral in 1498, in St Michel, Liège, in 1500 and 1513, in Strasbourg Cathedral in 1506–7, 1511–12 and 1516, in Antwerp Cathedral, in 1509–14, in St Nikolai, Kalkar, in 1515–16, in Xanten Cathedral in 1518, and in the Oude Kerk in Amsterdam from 1539 onwards (with Heinrich Niehoff, then his partner) on an organ with three manuals and 25 stops, and elsewhere at various times. Hans Suys was one of the greatest masters in the history of organ building, certainly one of the most sought-after of his day. He was a leader both in his preservation of tradition (his Principal choruses continued to be praised long after his death and probably provided the model for Niehoff's equally acclaimed Principal choruses) and in his adoption

of innovations, notably the families of stops that first appeared in organs in the decades around 1500 in south-west Germany, having reeds with full-length resonators, Horn mixtures including tierce ranks, and narrow-scale flues. No other instrument of the period has so great a number of any of these features as Hans von Köln's Antwerp instrument of 1509–14; this organ was a fascinating prototype that sparked off the brilliant development of organ building in the Low Countries. His Amsterdam organ, which – owing to the contributions of Jan van Covelens and Heinrich Niehoff – also manifested the best qualities of the art of organ building in the Rhineland below Cologne, was later played by Sweelinck, and remained the standard model for the north Brabantine school for the next century.

It remains an open question whether Hans Suys is to be identified with Jan van Zwanenbroeck (in Delft, 1501), Jannes Zwaneberch van Cölen (Diest, 1502) and Magister Hans (Besançon, 1512 and 1517). Jasper Johannsen, Heinrich Niehoff's partner after Hans Suys's death, was a son of Johann (Brouckmann) of Münster, not of Hans Suys.

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MGG1 ('Süss'; G. Pietzsch)

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HANS KLOTZ/R

Suisse Romande, Orchestre de la. Orchestra founded in GENEVA in 1918 by Ernest Ansermet.

Suite. In a general sense, any ordered set of instrumental pieces meant to be performed at a single sitting; during the Baroque period, an instrumental genre consisting of several movements in the same key, some or all of which were based on the forms and styles of dance music; then and later, a group of pieces extracted from a larger work, especially an opera or ballet, such as *Carmen Suite* or *Nutcracker Suite*. The term (from the French, meaning 'those that follow' or 'succession') did not come into common use until the last quarter of the 17th century, but the kinds of set to which it was eventually applied had a long history, and pairing of dances may be found as early as the 14th century. The suite served not only as a form for newly composed pieces, but also as a convenient way to arrange existing pieces in groups for publication and especially performance. After about 1750 the 'classical' form of the Baroque suite, which included allemande, courante, sarabande and gigue, became obsolete along with the term. The idea of the suite, however, taken in its more general sense, continued to flourish under various guises, and the term itself has since been revived. This article is concerned primarily with the history and content of suites and similar sets in Western music, regardless of what they were called; for a comprehensive account of the uses of the term itself, especially in Germany after 1750, see Schipperges (1992), and for discussion of suite-like formations in non-Western musics see *MGG1* ('Suite', §B; H. Hickmann). *See also* SOURCES OF KEYBOARD MUSIC TO 1660, §2.

1. TERMINOLOGY. 'Suite' entered the terminology of music in 1557 as a designation for a group of branles (see §3 below), and continued with that meaning until such groups ceased to be danced. From then until the 18th century, however, it was also used to mean 'the following pieces' or 'one of the following pieces', and usage often shifted freely between these various meanings, as is suggested in a contract for music lessons in 1631: the *valet de chambre* of the Marquise de Maulny was to be taught to play 'les Branles de Belleville et suittes d'iceux, avecq les diminutions, les ballets de Monsieur avecq touttes leurs suittes' on his violin. The broadening application of the term and the uncertainty whether it meant 'group' or 'succeeding pieces' are also apparent in a letter written by Constantijn Huygens to Du Mont in 1655: 'ie vous ay faict copier toute la suite de ceste mesme Alemande'. The first writer to describe the suite (or 'suit') as a composite musical form with a conventional order of pieces resembling that of the 'classical' suite (see §5 below) was the Englishman Thomas Mace, according to whom it consisted of an improvised prelude followed by an allemande, ayre, courante, sarabande and toy 'or what you please', all linked by a common tonic and 'some kind of Resemblance in their Conceits, Natures, or Humours' (*Music's Monument*, 1676, p.120). Mace's introduction of the French-derived term is evidence that 'suite' as a term for groupings of allemandes, courantes and sarabandes had already been long established among lutenists in France, whence it probably came to England along with French tuning and musical styles. Four years before Mace, the term 'suite' first appeared in print as the heading for groups of diverse dances (i.e. not branles) in Adam Drese's *Erster Theil etlicher Allemanden, Couranten, Sarabanden, Balletten, Intraden und andern Arien* (1672). It was first used in the title of a collection in 1674, in Dietrich Becker's *Erster Theil zweystimmiger Sonaten und Suiten*, however, as late as Walther's *Lexicon* (1732), where the allemande is likened to a rhetorical 'Proposition, woraus die übrigen Suiten, als die Courante, Sarabande, und Gique, als Partes fliessen'.

'Sett' was used by Mace as a synonym for suite, and was so used from time to time up to the 20th century (e.g. Henry Symonds, 1733; Henry Cowell, 1957). In *The Musicall Grammarian* (1728) Roger North also spoke of 'setts of musick w[hi]ch were called fancys', in which a fantasia is followed by dance movements (*see* FANTASIA-SUITE). But 'set' more often meant a number of works of the same type, and except for sets of variations, it does not normally imply performance at a single sitting. During the 1750s, when the English keyboard suite was being replaced by the sonata, the meanings of 'set', 'sonata' and 'lesson' became confusingly tangled. Barnabas Gunn (1750) used 'Six Setts of Lessons' as the title of a print consisting of six multi-movement works headed 'lesson', not 'sett'. J.-C. Gillier (1757) did the same, while William Felton (1750 and 1758) and J.C. Smith (1755) put 'suits of lessons' in their titles and used 'lesson' to head what are in effect sonatas. Finally, both 'set' and 'suit' were dropped from Gillier's *Eight Sonatas or Lessons* (1759). Another careless use of 'suite' is to be found in Roseingrave's edition of 42 Scarlatti sonatas, which are, of

course, single pieces: *XLII suites de pièces* (1739), translated later as *Forty-two Suits of Lessons* (1754–6).

Both 'sonata' and 'sinfonia' have from time to time been applied to suites, even when the contents seem entirely removed from the influence of the Italian SONATA DA CAMERA, as in Silvius Weiss's *Sechs Sonaten* for lute (in manuscript). The interrelations of suite and *sonata da camera* are intricate, especially when the latter designation was used by non-Italians. Johann Rosenmüller seems to have been the first German to call a collection of suites *Sonate da camera* (1667, reprinted three years later), but he had been living in Venice for at least seven years, and the term 'sonata' had in any case been thoroughly naturalized in Germany long before. Rosenmüller's *sonate da camera* are ensemble suites of the type he had been composing since 1645 with added introductory sinfonias. A wavering between sonata and suite may be seen in violin music at the beginning of the 18th century, particularly as the influence of Corelli was felt. François Duval (1704) used 'sonata' and 'suite' interchangeably to designate sonatas, while J.C. Pez entitled a collection *Sonate da camera or Chamber-musick consisting of Several Suites of Overtures and Airs* (?1710).

Other terms that were used in the sense of suite include PARTITA (*Parthie*, *Partia* etc.), OVERTURE and, rarely, ORDRE. The use of 'ouverture' as a designation for suites beginning with an overture was typically German and can be traced to Kusser (1682) and Erlebach (1693); then, beginning in 1697, to the publications of 'Ouvertures avec tous les airs' from Lully's operas by Estienne Roger of Amsterdam, who had a wide German distribution (see Schneider, 1989, and §7 below). The Germans also had a great affection for collective titles that indicated the social attitudes and intentions behind their vast production of suites. They may be roughly classified as 'pleasure' (J.C. Pezel, *Delitiae musicales*; Esaias Reusner (ii), *Musicalische Gesellschafts-Ergetzung*; Andreas Werckmeister, *Musicalische Privatlust*), 'garden' (J.A. Reincken, *Hortus musicus*; J.C.F. Fischer, *Musicalisches Blumen-Büschlein*), 'table' (Schein, *Banchetto musicale*; Biber, *Mensa sonora*; and a variety of *Früchte*) and 'deprecatory' (David Kellner, *Handvol kurzweiliger Zeitvertreib*; Matthias Kelz (ii), *Joco-seria harmonia sacro-profana*). These titles were usually followed by a listing of each type of piece in the collection; the division into suites, at least in collections before about 1675, can only be deduced from an examination of the contents.

France was the last country in the 18th century to abandon 'suite' as a living musical term. In 1767 C.-F. Clément finally dropped it as a designation for the groups of arrangements from favourite operas in his *Journal de clavecin*; at the same time (without introducing the term 'sonata') he put the middle 'movements' of his groups in contrasting keys. N.-J. Hüllmandel's *Six divertissements ou IIe suite de petits airs* (1783), Joseph Pouteau's *Potpourri, ou Suite d'airs* (1782), or *Deux suites* in Michel Corrette's hurdy-gurdy method (1785) show in what surroundings the suite fell into disuse. For the next half-century and more, the suite was memorialized in music dictionaries as an obsolete genre and term, with the exception of music for military band, especially French, around 1800 (for example G.-F. Fuchs's *Suite militaire*; see the articles on 'Suite' in the dictionaries of Castil-Blaze and Lichtenthal). Schumann, in his review of William Sterndale Bennett's *Suite de pièces* op.24 (1842) – one of the first serious examples of the form in the 19th century – called it a 'good old word'. Gradually, 'suite' worked its way back into the normal terminology and practice of music and by the latter part of the century it was again used by composers and arrangers. In dictionaries, however, it continued to be treated as a historical term whose meaning had crystallized roughly along the lines of Bach's 'English Suites'.

2. THEORY. Nearly all attempts to discover principles of the suite have suffered from an excessively restricted view of the repertory, most writers confining themselves to music with direct relevance to Bach. Underlying this approach has been the Darwinian notion of an organic form, the issue of a single act of composition, evolving from the *Tanz-Nachtanz* pair via the sturdy craftsmanship of Peuerl and Schein and the genius of Froberger to the supreme artistry of Bach, through a process of continual annexation of foreign elements and their integration into an ever higher governing plan. This conception can be found expressed over a century ago in ludicrously chauvinistic terms by Spitta (Eng. trans., ii, 84ff) and later more judiciously by Beck (Mw, Eng. trans., 1966, p.52). It was inevitable that Bach's suites should have tempted scholars to discover in them a constructive principle which, once identified, could be taken as the essence of the suite idea and traced back through this evolution, serving as a basis for comparative analysis. By shutting out the period of the Thirty Years War in Germany and most French and English instrumental music of the first 60 years of the 17th century, it is just possible to discern a historical process (painted in *trompe l'oeil*) wherein a suite principle might be concealed. Some of the principles that have been proposed are decreasing stylization (Besseler, Pearl), the alternation of stepping and leaping dances (Norlind, Seiffert, Riemann, Nef and others), the alternation of company and couple dances (Klenz, in connection with the *sonata da camera*), and the alternation or pairing of tempos and degrees of tension (Reimann and others). From such principles it is also possible to proceed to theories of 'open' and 'closed' forms (Reimann) and to systems of classification, like *Kunstsuite* versus *Gebrauchssuite* (Blume).

In all this theorizing and in similar unitary views of the suite there is the palpable implication of an analogy between suite and sonata. Marpurg was one of the first to imply it when he said that 'a series of three or more keyboard pieces that are related to one another and so made that they cannot be separated but must remain together and be played one after the other ... is sometimes called a suite ... and sometimes a sonata' (*Clavierstücke*, i, 1762, p.5). A remarkable amount of the speculation about principles of ordering is based on fixed ideas of the character of the dances, which in fact changed greatly during the course of the 17th century. The sarabande, for example, was sometimes fast and sometimes slow, and it is by no means always possible to tell from appearances what the speed is supposed to be. The gigue, especially, existed in radically varying guises, and one cannot be sure of the correct way of playing the many examples in 2/2 or 4/4 time. Far more important is the fact that the majority of suites, taken over the whole history of the genre, are simply too diverse to support a unified theory. Furthermore, for a large number of them, including some very influential ones like those from Lully and Handel's 'Eight Great' harpsichord suites, the composition of the pieces

and their arrangement in order were two separate acts, sometimes carried out by two different people. Often it cannot be known how a suite came to be in its existing form. Finally, one cannot even be sure that many series of pieces (especially French ones) were meant to be played one after another at a single sitting. In practice, French lute and harpsichord pieces were more often than not played out of context, especially at home and in informal settings.

If the search for a principle of the suite is futile, there may be, nevertheless, one characteristic that always distinguishes suites from other multi-movement works. The quality of an aggregate – the character of a pastiche – seems never to be wholly absent. Unlike a sonata, a suite normally consists of individual pieces whose identity derives partly from the outside, even when one piece is generated from another by rhythmic transformation, as in a variation suite. Usually the pieces are based on the pre-existing forms and styles of dances, but they may also have programmatic associations indicated by titles, or they may actually have been assembled from some pre-existing work like a ballet. The suite character of Berg's *Lyric Suite*, to choose an example apparently far removed from a pastiche, is suggested by the tempo markings: Allegretto gioviale, Andante amoroso, Largo desolato, etc.; each piece seems to be devoted to an explicit affection – as we now know, the work follows a secret programme.

In the late Baroque period, when the interaction of sonata and suite was complex, tonality became a useful test of whether a piece should be called one or the other, and it was so recognized by 18th-century writers. The principle that all the pieces of a suite are in the same key became a part of dictionary definitions up to the present (a principle abandoned after 1800 by composers, needless to say). A rationale for key unity was invented; it was said that suites do not change key because of the difficulty of retuning one's lute (only the basses needed retuning), as if this slight difficulty should determine the tonal plan of suites for all media, but not of sonatas. Given the nature of the suite as a gathering-together of pieces, it was only natural that one of the oldest classification systems of Western music should govern the grouping: that of mode or key. Until tonality was explicitly recognized as a structural resource it would not have occurred to musicians to juxtapose whole pieces in different keys for tonal contrast (the odd exception by Marini or Jenkins notwithstanding). The tonal variety in the sonata was a result of its ancestry in single, multi-sectional pieces like the canzona, in which cadences in various keys succeeded one another. When composers finally recognized the suite as a genre in its own right, the tradition of key unity was already strong enough to have acquired the momentum to carry it well into the 18th century. This tradition did not prevent composers from contrasting the major and minor modes, however, a practice that was especially common in paired, alternating dances from the last quarter of the 17th century.

The unification of the suite by other than tonal means has been an intermittent concern of composers throughout its history. The true variation suite is the most obvious manifestation of this concern, but much more common is a linking of two or three (rarely all) pieces by thematic similarities that are sometimes unequivocal but perhaps more often vague enough to make it difficult to decide whether they are intentional, the result of chance, or the



workings of the subconscious mind. In Handel's suite no.6 from the 1733 collection, for example, the courante is hardly more than a triple-metre version of the allemande (ex.1). A courante by Hardel (*F-Pn* Vm⁷Rés.674, f.35*v*), a pupil of Chambonnières, is also unmistakably based on the allemande (f.34*r*), but it is freer in its details (ex.2). In J.S. Bach's first cello suite, however, the thematic relationship is much more subtle, and only the emphasis on the *b–c′–b* at the top of the figuration suggests that it was not unintentional (ex.3).

The English fantasia-suites of the 17th century were often terminated with 'conclusions', outside the tempo and form of the final piece, which must be interpreted as a way of rounding off the whole work, and thus conferring a sort of unity on it. The same device was also used by Hieronymus Gradenthaler (1676), Pezel (1678) and Biber (1680). Preludes or introductions can produce the same effect; the longer they are, the more the following dances are felt as appendages, thereby seeming to depend upon





the opening movement and to form a whole with it. Large-scale symmetries or balance within suites suggest the effort to construct a composite whole (see below in connection with D'Anglebert and Christophe Moyreau). Finally, the movements may be connected by half-cadences or they may be continuous with one another, as often happens in the 19th and 20th centuries (in Tchaikovsky's *Nutcracker Suite*, for example). In later suites, tonal contrast of the inner movements produces the unity of an arch form.

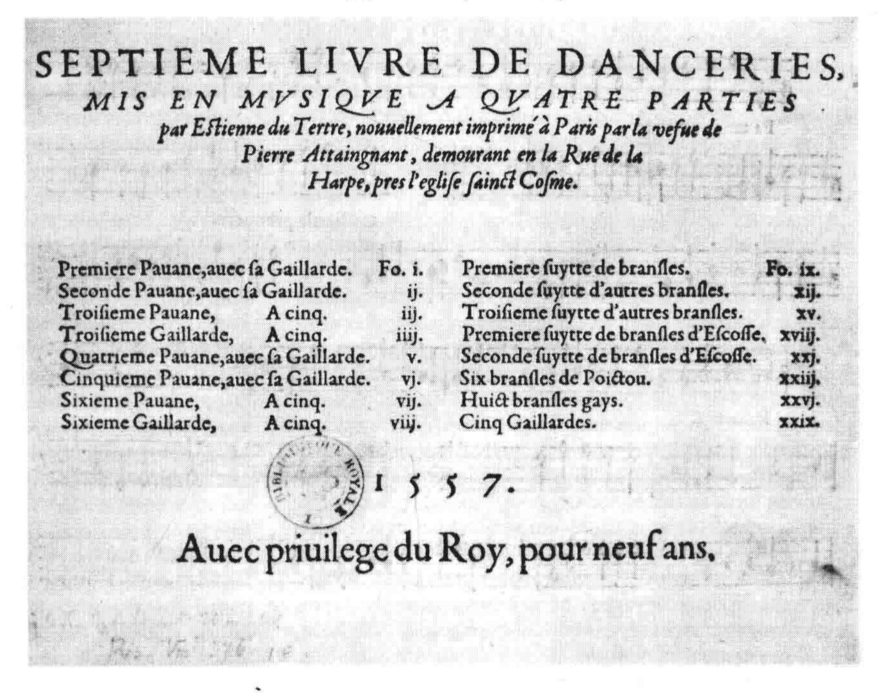
3. Early history to about 1600. The earliest instrumental dances to have survived come from the early and late 14th century in two manuscripts of French and Italian provenance respectively (*F-Pn* fr.844 and *GB-Lbl* Add.29987). Each contains eight *estampies*, numbered from one to eight in the earlier source and provided with titles in the later. In neither case is it a question of sequential performance, however, and hence of a 'suite'; the length and complexity of the individual pieces, as well as the fact that they are in different keys, make this unlikely. But two other much shorter pieces in the Italian source, entitled *Lamento di Tristano* and *La Manfredina*, are each paired with a faster-moving piece using the same thematic material condensed and speeded up, called 'La Rotta'. Here, among the earliest examples of notated dance music, is evidence of what was probably an ancient tradition that carried forward to form one of the many evolutionary threads of Renaissance and Baroque suite composition: the *Tanz* and *Nachtanz*, a pair of dances of which the first was danced with low or gliding steps and the second with high or leaping ones, and whose most familiar English manifestation was the pavan and galliard.

The surviving dance music of the 15th century is contained chiefly in dance manuals and collections of basse danse tenors. The dance manuals, notably those of Domenico da Piacenza (or da Ferrara; 1445), Antonio Cornazano (1455), Guglielmo Ebreo da Pesaro (*c*1463, also published under the name Giovanni Ambrosio as he was later known), supply evidence that confirms and illuminates what is adumbrated in *La Manfredina* and *Lamento di Tristano*, namely a practice widespread in Italy and extending to Germany of creating pairs and sometimes larger groups of dances out of the same material. In the case of the archetypal bassadanza–saltarello pair, the material was a *tenore* (cantus firmus) which served as the basis for improvised polyphony. It could be danced in four mensurations, corresponding to four dance types: the grave bassadanza, the moderate quadernaria, the livelier saltarello and the quick piva. Three and even four of these were used in the pantomimic balli, though the norm for ordinary dancing was the pair (*see* Basse danse).

The French equivalent of the bassadanza–saltarello, known principally through the dance treatise of Michel de Toulouse (1480s) and the magnificent manuscript *B-Br* 9085, was the basse danse and *pas de Brabant*, though the evidence for coupling the latter to the former is indirect. The combination was called *basse danse majeure*, and the freer ballo, *basse danse mineure*. An internationally popular example of the latter, *Rôti bouilli joyeux*, in the version in the Brussels manuscript (facs. in J.L. Jackman, ed.: *Fifteenth-Century Basse Dances*, Wellesley, MA, 1964) shows certain features linking it to the suite idea (see Heartz, 'A 15th-Century Ballo', 1966). Three dance tenors in three different kinds of rhythm succeed one another: 'Roti boully ioyeulx en pas de breban'; 'Lomme et la famme ensemble doibvent faire cecy deux fois. Et puis sensuit la basse danse'; and the basse danse itself with choreographic directions. Evidently the order of basse danse–*pas de Brabant* was reversed for the *basse danse mineure*. The order was determined by choreographic rather than musical considerations, but to the ear the result would have been a set of three rhythmically contrasting pieces unified by the melodic similarity of the tenors of the first and last and enlivened by the improvised accompaniments of the other instruments.

Although no written part-music clearly intended for dancing has survived from the 15th century, an idea of the probable character of these accompaniments can be formed from a four-voice dance pair discovered and published by Heartz ('Hoftanz', 1966); a 16th-century source (*D-Bsb* 1516) also offers evidence of the penetration of the basse danse into Germany under the name of 'Hoftanz', albeit with rhythmic modifications. In this case, the afterdance, called 'Tripl' (another term, 'Hoppertanz', suggests saltarello), is based on a different tenor from that of its companion, whose tune, *Le petit Rouen*, appears in basse danse sources of the preceding century.

Some time in the later 15th century, a new kind of basse danse appeared, called 'commune' (the older type being then called 'incommune'). The first polyphonic examples



SEPTIEME LIVRE DE DANCERIES,
MIS EN MVSIQVE A QVATRE PARTIES
par Eſtienne du Tertre, nouuellement imprimé à Paris par la vefue de Pierre Attaingnant, demourant en la Rue de la Harpe, pres l'egliſe ſainct Coſme.

Premiere Pauane,auec ſa Gaillarde.		Fo. i.	Premiere ſuytte de branſles.	Fo. ix.
Seconde Pauane,auec ſa Gaillarde.		ij.	Seconde ſuytte d'autres branſles.	xij.
Troiſieme Pauane,	A cinq.	iij.	Troiſieme ſuytte d'autres branſles.	xv.
Troiſieme Gaillarde,	A cinq.	iiij.	Premiere ſuytte de branſles d'Eſcoſſe.	xviij.
Quatrieme Pauane,auec ſa Gaillarde.		v.	Seconde ſuytte de branſles d'Eſcoſſe.	xxj.
Cinquieme Pauane,auec ſa Gaillarde.		vj.	Six branſles de Poictou.	xxiij.
Sixieme Pauane,	A cinq.	vij.	Huict branſles gays.	xxvj.
Sixieme Gaillarde,	A cinq.	viij.	Cinq Gaillardes.	xxix.

1557.

Auec priuilege du Roy, pour neuf ans.

1. Title-page of Estienne du Tertre's 'Septième livre de danceries' (Paris: Attaingnant, 1557)

now known, those in Attaingnant's lute and ensemble collections of 1530, were based not on the old tenors but mainly on the newly fashionable *chansons musicales*, adapted to fit the two sections of 20 and 12 steps into which the variable 15th-century choreography had crystallized. The second section, called by Attaingnant *recoupe*, by Arbeau *retour*, and more generally *moitié*, was often followed by a third piece, of independent lineage, called 'tourdion'; and the three, unified by key, though not necessarily by musical material or even mode, were recognized as a typical set as late as 1589 by Arbeau (Heartz, 1964).

Another grouping of three dances, descended from the second, third and fourth mensural transformations of the bassadanza, made its appearance in the fourth book of Petrucci's *Intabolatura de lauto* (1508). Here the arranger, J.A. Dalza, called attention to what he must have felt was an important feature of his collection: 'Nota che tutte le pauane hanno el suo saltarello e piua'. In 1546, Dalza's grouping of pieces was used (rhythmically, if not in the choice of terms for the dances) in a tablature by Antonio Rotta, and, with the second and third pieces reversed, in another by Domenico Bianchini of the same year. This new order, in Bianchini's terminology, *Pass'e mezzo, La sua padoana, Il suo saltarello*, was taken up in the four collections of 1561–79 by Giacomo Gorzanis and in Matthäus Waissel's tablature of 1573. The Italians continued in general to base all the dances of a group on the same thematic material, using techniques involving variation on a ground, parody and paraphrase. P.P. Borrono (1536, 1546 and 1548) was an exception with his sets, which consisted of a pavan followed by three saltarellos, of which only the first was derived from the pavan. The second of these collections contains a remark indicative, like Dalza's, of a concern for the overall form of his groups in performance: where the last two saltarellos are missing, one should borrow them from other groups. Here an Italian was recommending explicitly what others had tacitly practised, namely the occasional compilation of suites from independent sources.

The first known groups of pieces bearing the name 'suite' were the *suyttes de bransles* in Estienne du Tertre's *Septième livre de danceries* of 1557 (fig.1). Arbeau (*Orchesographie*, 1588) described many sequences of branles, a common one being *branle double, branle simple* (these two sedate ones for the elderly at a ball), *branle gay* (for the young marrieds), and *branles de Champagne* or *de Bourgogne* (for the youngest and most agile). For Arbeau, the gavotte was a 'miscellany of double branles, selected by musicians and arranged in a sequence' (Eng. trans., 175); here and elsewhere (pp.129, 137) he made it clear that it was normally the musicians at a dance who assembled the branles into suites, drawing on their memory or on tablatures in which the branles were classified by type, if at all, and ordering them according to the demands of the dancers or current fashion. Thus, with rare exceptions, the printed 'suites' of branles constituted the raw material for practical use, and not the finished products themselves; for the groups as played, there could be no question of musical unification beyond similarity of key.

The vast majority of dance groups from the 1540s to the end of the century are pairs; and of this majority, the overwhelming majority again are pairs of which the first dance is either a pavan or a passamezzo and the second either a galliard or a saltarello. Since the two dances in each position are rhythmically and historically related, the actual variety of pairs drawn from these four dances is smaller than the names might suggest. Normally, the dances of a pair are based on the same material – one of the passamezzo progressions, perhaps with a tune as well, a vocal piece, an earlier version of one of the dances and so on.

Here, not less than in larger dance groups (branles excepted), the tangential relation to variation sets is obvious, and with the expansion of the individual dances of a group into subsets of variations, either written or

improvised, to meet the requirements of the ballroom or to amuse the amateur player, variation and suite became increasingly interwoven. Two ambitious complexes by Giorgio Mainerio (first printed in *Il primo libro de balli*, 1578) are essentially expanded passamezzo-saltarello pairs in which both dances are followed by a *ripresa* (which carries on with the rhythm and certain motifs of the parent dance but abandons its phraseology and passamezzo progression). The first three of the resulting four sections are presented in three to five 'modi', or variations. Each complex has a total of 13 strains, all more or less related thematically. Such complexes became very common in German lute music.

In Italy, France and England towards the end of the century the development of entertainments involving both theatrical and social dancing (mascheratas, balli, *ballets de cour* and masques) brought further initiatives with consequences for the suite. Successions beginning with an entrée or intrada and continuing with varied dances were either chosen from among current social types or specially composed to accompany mimed action. On the evidence of the music that has survived from these early, quasi-theatrical festivities – most of it known in early 17th-century arrangements for lute (Robert Ballard, 1611 and 1614) or ensemble (Praetorius, 1612) or through the schematic renderings of André Philidor (1680–1700), or through dance manuals (Fabritio Caroso, 1581, Cesare Negri, 1602) – groups of pieces were unified by key and sometimes by subtle thematic connections, though not usually by variation procedures. Contrast was achieved through rhythm, shifts of mode, occasional harmonic surprises (Ballard, ballets *Des esclaves* and *Des chevaux*), and, if Ballard's versions reflect anything of the originals, sharply distinctive textures.

4. Early 17th century. The two decades preceding the Thirty Years War saw an extraordinary burst of creativity in European instrumental music, accompanied by and perhaps partly resulting from a lively exchange of musicians among all countries and a growing consciousness of national styles. The English presence throughout northern Europe was especially prominent during this period owing to the travels of the musicians themselves and to extensive German publication of their works. Italy continued to be a magnet and a training-ground, and the traffic between England and France was intense because of royal connections. France exported dancing-masters and lutenists, and German anthologists made a special place for Polish dances in their collections. The Low Countries were a crossroads and haven for exiles; the Italians took up the Spanish guitar and its music with enthusiasm. All this mobility left its mark on the suite, though it is not always possible to tell in what direction the influences were moving because of the lack of dates to establish precedence.

The usual groupings of dances of the late Renaissance persisted until after 1600, though the popularity of the ensemble canzona in Italy apparently diverted further development of the large passamezzo complexes from ensemble to keyboard (e.g. a 30-page *Pass'e mezzo antico di sei parti* and *Saltarello* in Giovanni Picchi's *Intavolatura di balli*, 1621, for harpsichord). The favourite dance in Italy was the galliard without pavan, which was rare in Italy at this period (G.F. Anerio and Salamone Rossi, 1607; also G.M. Trabaci, 1615, with nine galliards in a row).

It was mainly in the field of practical dance music that the Italians produced suites during this period. Antonio Brunelli published a 'balletto' 'danced by the noble ladies of Pisa' in a version for five voices with text and an ornamented intabulation for chitarrone 'per sonare solo senza cantare' (*Scherzi … libro terzo*, 1616). It consisted of a *ballo grave*, a *seconda parte in gagliarda*, and a *terza parte in corrente* all related thematically (Nettl, 1921). Two years later, Lorenzo Allegri brought out a collection of eight balli, each with a note giving the occasion of its performance (*Il primo libro delle musiche*, 1618). The first (printed in Beck, 1964) has the same scheme as Brunelli's. Others have four or more pieces, including two *brandi*, a *canario* and a *gavotta*. In both Brunelli and Allegri, the dances are derived from the first of the group by rhythmic transformation. In Monteverdi's *Scherzi musicali* of 1607, there is an *entrata* followed by seven texted dances in contrasting rhythms. The dances have but one strain and several are connected by half-cadences (the composer may be Monteverdi's brother, Giulio Cesare).

One of the liveliest figures in Germany at the turn of the century was Valentin Haussmann, who gathered Polish and East Prussian dances for his collections and also included English pavans and galliards in a publication of 1604. Like Brunelli's balletto, Haussmann's many dance pairs show the overlap between vocal and instrumental music at the time. His *Neue liebliche Melodien* (five editions, 1598–1606) have German texts but are 'mehrern theils zum Tantze zu gebrauchen', and some of his *Neue artige und liebliche Täntze* (six editions between the same years) are texted, some not. In the preface to *Venusgarten* (1602), Haussmann confirmed what common sense suggests: that after-dances could be improvised where needed; at the same time, he made a puzzling distinction: as an alternative to extemporization, the players might follow 'Polish usage' (unexplained). Other composers or anthologists of ensemble dance music in the first decade of the 17th century were Coler, J.C. Demantius, Melchior Franck, Balthasar Fritsch, Johann Groh, H.L. Hassler, Georg Hasz, Mathias Mercker, Johann Staden and Johann Staricius. Christian Hildebrand of Hamburg brought out two important collections containing much English music in 1607 (with Zacharias Füllsack) and 1609. The younger Bernhard Schmid's keyboard tablature of 1607 ends with 12 galliards. A few passamezzo complexes for lute are in the Gresse manuscript (*NL-Uim*) and the tablature of J. Arpinus. In general, groupings in all this production are confined to *Tanz–Nachtanz* pairs, with other dances distributed at random in the sources or else (especially in the case of galliards) arranged by type.

With the exception of the lute tablatures of Anthoine Francisque (*Le trésor d'Orphée*, 1600) and the expatriate J.-B. Besard (*Thesaurus harmonicus*, 1603), and an anonymous collection of *Airs nouveaux et chansons à dancer … bransles, voltes, courantes, ballets & autres* (1608), there is a remarkable lack of dated sources for French dance music from these years. But the evidence of what remains and of slightly later sources like Robert Ballard's lute tablature of 1611 makes it clear that the typical suites were sets of airs from ballets or the traditional sets of branles. Other dances were classified by type – Besard devoted whole volumes to a single type. Within these volumes, pieces with the same tonic (but

sometimes with different tunings of the bass strings) were grouped together. The French were not interested in dance pairs of the German type, though the varied repeats in Ballard's pieces exhibit a richly developed technique based perhaps on English models but emphasizing broken textures rather than 'divisions'.

Across the Channel, the pavan–galliard complexes continued, reaching their limit of expansion perhaps in Scotland with William Kinloch's 'lang' pavan and galliard for keyboard from Duncan Burnett's music book (*GB-En*, *c*1615). This set, which runs to no fewer than 243 long bars, has the usual varied repeats in the pavan, and the resulting complex is again varied. But what is not so common is that the galliard is entirely based on the pavan and duplicates its pattern of variations (Caldwell, 1973).

The impulse towards new suite-like groupings seems to have emanated from England, the chief agents being William Brade and John Coprario. But there is no evidence to prove that the former did not find the stimulus for his ideas in Germany, or the latter for his in Italy; nor is it possible to say anything more precise about Coprario's fantasia-suites than that they must have been written before his death in 1626. Nothing is known of Brade before his appearance as an established musician on the Continent in 1594; his suites *a*5, consisting of paduana, galliard and either 'allmand' or 'coranta', cannot be completely explained by reference to either English or German practice, though his coupling in certain instances of a canzona (i.e. a free contrapuntal piece) with dance movements suggests a possible link with Coprario. In any case, the first publication anywhere to consist of suite-like groupings as a series of uniformly constituted composite works was Peuerl's *Newe Padouan, Intrada, Däntz und Galliarda* of 1611. The individual dances were simply numbered consecutively, as was to be the practice for the next 75 years, but the tenfold recurrence of four dances in the order indicated by the title, the key unity, and above all the similarity of thematic material make clear the composer's intention to compose integrated 'suites'.

The climax of this brief evolution, Schein's *Banchetto musicale* (1617), contains 20 sequences of paduana, *gagliarda*, *courente*, *allmande* and tripla. Here, the principle of decreasing stylization cited above (§2) can be seen at its clearest: the richly polyphonic five-part pavanes in the English manner resolve gradually to the less complicated textures of the popular allemande (the German *Tantz*) and tripla, the simplicity of these last two reflected in the reduction of the number of parts from five to four. The dances of each suite were so ordered 'dass sie beydes in *Tono* und *inventione* einander fein *respondiren*' (composer's preface); and indeed the thematic correspondence among the more stylized dances is varied, elaborate and often subtle. The tripla, on the other hand, is merely the allemande (itself a kind of reduction of the preceding dances to thematic essentials) transformed metrically, in the manner of an extemporized *Nachtanz*.

A year later, Isaac Posch (like Peuerl, an Austrian) published his *Musicalische Ehrenfreudt*, with some *Balletten* and 15 sets of three thematically related dances of which the second, a *Tantz*, corresponds to Schein's *allmande* and is similarly followed by its tripla. The first dance is either a galliard or a courante. Posch's title and foreword supply precious information about the way this music was used. As one might imagine, it was played at dinner, banquets, weddings, as well as 'andern erlichen Conviviis' in distinguished households; but the composer wrote that the *Balletten* were most suitable for the table, while the suites could be used either at table or afterwards for dancing. On the extemporizing of *Nachtänze* (he used the term 'Proportion'), he complained that the practice by 'most composers' of omitting the *Nachtanz* allows each musician to play it as he likes, leading to great disorder. A correct *Proportion*, such as the 'most distinguished present-day dancers' are accustomed to, is therefore provided for each *Tantz*.

Deeply rooted as it was in the Tanz-Nachtanz tradition, the variation suite occupied but a tiny corner of published German dance music of the first 20 years of the 17th century – four collections out of more than 50, all appearing between 1609 and 1618. Its importance was a matter of high musical quality rather than of representative or seminal force. Brade, Peuerl and Posch all went on to publish later collections, but none continued with the suite idea, reverting to the more usual pairs and miscellanies. It was nearly 20 years before another set of uniformly constituted suites, Vierdanck's *Erster Theil newer Pavanen, Gagliarden, Balletten und Correnten* (1637), appeared in Germany. The 11 suites of this collection also marked what may have been the first appearance in Germany of works for two violins and continuo. Vierdanck's pavans and galliards were related; nevertheless, the vitality had gone out of the variation suite, and although suites of thematically related dances continued to be written throughout the 17th century and into the 18th, as described above (§2), and although courantes were fairly often related thematically to the allemandes that preceded them, the only systematic collection of variation suites to be published was the *Hortus musicus* (1688) by Reincken, who also left eight variation suites for keyboard in manuscript (Hill, 1987). According to Niedt (pt ii, 1706, 2/1721), the composition of different suite dances on the same bass appears to have been cultivated as a pedagogical exercise around the time of Bach.

The *Terpsichore* of Michael Praetorius (1612) belongs to the history of French rather than German dance music. Praetorius said in his preface that most of the more than 400 tunes were given him by Antoine Emeraud, dancing-master to the Duke of Brunswick; those, Praetorius himself harmonized. Others had been composed by P.F. Caroubel, and of still others Praetorius had the treble and bass and supplied the inner parts. The melodies, if not all the settings, may safely be taken as representative of the repertory of the French court violinists under Henri IV. Somewhat less than half the collection is taken up with ballets and suites of branles. To what extent the former are complete or the latter were assembled by Praetorius himself is not clear. Neither the suites of branles nor the ballets always stay in the same key. The second set of branles, called 'Branle simple de Novelle', has its first six tunes (the same as the first six in the *Ballet des cornemuses*, Robert Ballard, 1614) transposed from D to C because players might find the key of D 'sehr schwehr und gar zu frembd'! There follow four tunes in D minor or D major and two more in C, after which one is to finish the suite with nine tunes from the preceding set, which is in G major and minor. Nothing is said about transposing to bring all these dances into the same key, though a general remark giving licence to transpose occurs in the preface. Transposition is not indicated for the ballets, however,

which sometimes drift through several keys (*Ballet de Monseigneur le prince de Brunsweig; Ballet de Monsieur de Vendosme faict a Fontainebleau*). The dances of the ballets are not thematically related. Some of the branle groups, however, are subtly unified through a similarity of the melodic curve (II) or of motifs (XIV).

5. THE CLASSICAL SUITE BEFORE THE ADDITION OF THE GIGUE. The 'classical' suite (the inverted commas are a reminder that the meaning is not 'the suite of the Classical period') is understood here to be the sequence allemande, courante, sarabande (hereafter identified as A–C–S) with or without a gigue (G) and with or without additional pieces. Reduplication of the dances, especially courantes, the addition of *doubles* (variations), the interpolation of pieces among the basic four dances, and the presence of introductory movements do not affect the 'classical' status so long as the basic condition is met that the suite should be of reasonable length for playing in a single sitting.

The development of the classical suite took place in two stages, marked off by the introduction of the gigue in the years around 1650. The gigue was never very firmly attached, however, and suites with an A–C–S core continued to be written in great numbers. Suites lacking one or two of these dances may be said at least to bow in the direction of 'classicism' if the remaining ones come at the beginning or just after the introduction. The beginning of this development can be located quite accurately in the decade 1620–30 and on the London–Paris axis; but at what point on the axis it occurred, or on the initiative of which composers, is not yet known.

Allemandes and courantes – though not as A–C pairs – are found in considerable numbers in Dutch and Flemish publications beginning around 1570, and when the two dances are listed in titles, the allemandes are usually mentioned before the courantes. This conventional order (with or without interpolated dances) persists in titles and is reflected in collections throughout the history of the two dances. It is so ubiquitous, in fact, that one must remind oneself that A–C pairs are extremely rare and can in no sense be considered an ancestor of the classical suite. The two dances are first found in regular juxtaposition only in connection with the sarabande, whose introduction seems to have had a catalytic effect on the formation of the suite. The first musical examples of the sarabande do not predate 1595, and the French type, the one incorporated into the classical suite, is much later (Devoto, 1966). The initiative for the A–C–S group must have lain in one of three places: with the dancing-masters of the French court, with composers of English consort and masque music, especially William Lawes, or with the Parisian lutenists. Buch (1993) noted instances from 1608 to 1617 of French court ballet groups beginning with a dance in duple time and ending with a sarabande. Lefkowitz (1960) claimed for Lawes a version of his *Royall Consort* dating back to the 1620s, which would put him among the first to combine A–C–S in one suite. Yet the first such groups that can be firmly dated occur in the *Tablature de mandore de la composition du Sieur Chancy* (Paris, 1629). This little-known publication, perhaps the most important single milestone in the history of the suite, contains six 'pre-classical' suites and a suite of branles whose contents deserve to be listed in full: *Recherche* (an unmeasured prelude) A–3C–S–*passemaise*–chanson–*volte* (*Ie veux mourir au cabaret*); *recherche*–A–2C–S; *recherche*–A–2C–S; *recherche*–A–3C–S; 7 branles; *recherche*–A–2C–S–*Les Rocantins*; *recherche*–A–2C–*volte pour Dardon*–S. It is not likely that a completely new kind of suite was invented for such a modest instrument as the mandora; furthermore, there is nothing tentative about the arrangement of these suites: the A–C–S core is unvarying.

The appearance of A–C–S groups coincides with two other developments in lute music: the introduction of new tunings and a thoroughgoing transformation of the style of the allemande from the square-phrased, popular Renaissance type to the stylized, quasi-contrapuntal, irregularly phrased type of the 17th century. In 1623 Robert Ballard had issued a collection entitled *Tablature de luth de differents auteurs sur l'accord ordinaire et extraordinaire*, in which some of the pieces evidently required modifications of the traditional Renaissance tuning (the *vieil ton*: G–D–F–A–D–G); unfortunately nothing remains but the title-page. In 1631 the same publisher put out a collection in which the *vieil ton* was abandoned altogether in favour of two new ones: G–C–F–A♭–C–E♭ and G–C–F–A–C–E. Here, for the first time, tunings may be observed influencing suite groupings. In Ballard's anthology, a dozen pieces by François de Chancy are divided into two groups of entrée (another term for an unmeasured prelude)–A–3C–S, the first in A♭ using tuning no.1 and the second in C using the other tuning. Later in the same collection, two A–2C–S groups by Chevalier are similarly differentiated, though the suite in tuning no.2 is in D minor instead of C. A looser and perhaps more typical group is that by Dufaut, all in one key and one tuning, and consisting of P–4A–5C–2S.

In 1625 Charles I married Henrietta Maria, sister of Louis XIII, and with the new queen came a new wave of French musical influence, which was felt especially as it impinged on the court masque. The sarabande, rare in masques before 1632, appeared suddenly after that date in 'hundreds' of examples at the end of A/Ayre–C–S suites (Lefkowitz, 1970, p.19). At the same time, manuscript copies of Lawes's *Royall Consort* began to proliferate (but see Lefkowitz's claim, cited above, of a version from the 1620s) in which the number and order of the particular pieces is never the same, but the scheme A/Ayre+–C+–S (+ means one or more), sometimes introduced by a pavan or a fantasia, frequently recurs in key groups as simple as A–C–A–C–S or as extended as Ayre–A–C–Echo–C–S–Pavan–3Ayres–C–2S–2Ayres–2C–A–C–S. His 'Harpe Consorts' are much more uniform; but in neither series are the suite groups marked with any headings.

There can be no doubt that the initiative for A–C–S formations lay elsewhere than in keyboard music. There is but one keyboard source containing allemandes, courantes and sarabandes even part of which can be dated with any certainty in the 1620s; this is a German keyboard tablature originating possibly in Rostock and bearing against one piece in the first section the date 1626 (*DK-Kk* kgl.saml.376). The allemandes, courantes, and sarabandes in this part cannot possibly be connected in groups, however (as has been claimed); the only plausible groups in the manuscript are much later and are in any case under the heavy influence of French lute music. The compilation of an important Sweelinck source (*D-Bsb* Lynar A1), though it may have begun as early as 1615 (Breig, 1967, Gustafson, 1976), extended over decades. There is but one A–C–S group and it comes at the very end. With the fantasia that precedes it, it is set off by

peculiarities which, while reinforcing the impression that a suite is intended, suggest that it was added well after the rest of the manuscript was complete. Not far back are eight courantes, most or all arranged from French lute pieces, showing that the compiler could not have written down his suite in ignorance of the Parisian repertory.

There is no evidence in French sources for a keyboard equivalent of the first lute suites; indeed, before 1650 there are no French keyboard sources of any kind that contain the classical suite dances, much less suites. Evidently French harpsichordists improvised diminutions on fashionable *airs* during this period, as Mersenne illustrated with Pierre de La Barre (iii)'s fragmentary variations on *O beau soleil* (1636), but the sudden appearance of all the suite dances and a few suites in numbers of keyboard manuscripts immediately after 1650 provides circumstantial evidence of a development of the genre extending back several years.

Although French orchestral music for ballets and social dancing before 1629 (some of it preserved in the late 17th-century manuscripts of André Philidor) might have suggested the formation of groups of dances beginning with a piece in duple time and ending with a sarabande (Buch, 1993), the surviving sources do not contain any A–C–S sets that could have supplied a model for the mandora suites by Chancy (see above), in spite of the fact that among the earliest sources of this music are transcriptions for lute (Robert Ballard, 1611 and 1614). A–C–S sequences must have been established in the repertory of French orchestral music well before 1650, however, since these formations had spread to Germany and Sweden by that time. The Kassel manuscript of orchestral dances, written between approximately 1650 and 1668 (Echorcheville 1906), contains, in addition to sets of branles, half a dozen A–C+–S sequences, incorporated in larger groups; a contemporary Swedish source (*S-Uu* 409) with concordances to Kassel has 35 varied suites reflecting French practice, most of them with an A–C–S framework (Mráček, 1976). The background to these groupings can only be surmised; the music is French, but the setting was German, and by the time the manuscripts were begun the Germans had already started publishing ensemble suites using allemande, courante and sarabande.

Italy's contribution to the classical suite can be briefly summarized. In ensemble music, the Italians kept the old Renaissance classification of dances by genre until well after the mid-century. The various groupings characteristic of the mature *sonata da camera* became general usage only in the 1660s and 1670s (Klenz, 1962). Torelli's *Concerti da camera* (1686), 12 three-movement suites for two violins and bass, begins with a single A–C–S; all the other groups are different. Groupings of two and occasionally three pieces, both dance and non-dance, were more common in Italian keyboard sources of the second and third quarters of the 17th century than modern editions would suggest (Silbiger, 1980), but although correntes are found in quantity, A–C–S groups were rare or non-existent. In 1650, Bernardo Gianoncelli ('Il Bernardello') published a theorbo tablature containing original little groups of 'tasteggiata', 'gagliarda' and 'spezzata' – the first being a prelude and the last a *double* of the second. Late in the century suite groups are found in the works of B. Pasquini, but these were based not on the classical model but on the *sonata da camera* (*ApelG*). Only the guitarists seemed to care for A–C–S groups, the most influential figures being A.M. Bartolotti (1640) and Francesco Corbetta (1643) (Pinnell, 1980). The French influence is clear, and one agent of transmission may well have been Pierre Gautier 'Orleanois', whose lute book, published in Rome in 1638, consisted overwhelmingly of allemandes, courantes and sarabandes loosely arranged in key groups.

In Germany, allemandes, courantes and sarabandes for instrumental ensemble after French models were published as early as the 1630s, but as in *DK-Kk*kgl.saml.376, and in the keyboard tablature of Regina Clara Imhoff of Nuremberg (*A-Wn* Hs.18491), compiled probably between about 1630 and 1645 for home use, they were not arranged in A–C–S keygroups but entered apparently without any plan. The titles of Andreas Hammerschmidt's *Paduanen,* [*Canzonen,*] *Galliarden, Balleten, Mascharaden, françoischen Arien, Courenten und Sarabanden* (1636, 1639) seem to acknowledge both the classical grouping and its origin, but the *Arien* turn out to be very different from allemandes, and there is only one keygroup with more than two dances. Kindermann's *Deliciae studiosorum* (1640–43) has some suites containing all three of the core dances, but in differing orders. A single A–C–S suite by Johann Schop (1640), set for three parts and included with some wedding music, (*MGG1*) appears to be the first German example and the first such suite to have been published outside France. Of about 550 ensemble suites published in Germany from then until 1700, a little over half consisted of the A–C–S core, with or without a gigue (see §6 below) or other additional pieces up to a total that averged around six and rarely exceeded ten (Whitehead, 1996). The main composers who contributed to the repertory without gigues were Johann Rosenmüller (1645, 1654, 1667), Nikolaus Hasse (1656), Werner Fabricius (1656), J.C. Horn (1663), J.H. Beck (1666, 1670) and Adam Drese (1672).

6. The classical suite after the addition of the gigue.

(i) England. The addition of the gigue to suite formations occurred in the decade surrounding 1650, apparently everywhere at once: Although there are no documents to prove it, it is likely that the gigue (or jig) was incorporated into the French lute repertory in the 1640s by lutenists who had visited or worked in England, such as Jacques Gautier. (While for convenience the French gigue is treated here as a single dance genre, in practice it varied from a duple-metre piece, indistinguishable on paper though probably not in performance from the allemande, with which it was often confused in the sources of French lute music, through a richly-textured, more or less homophonic piece in compound metre, like some by Louis Couperin and D'Anglebert, to an imitative type sometimes indistinguishable from the *canarie* – these last two in a variety of triple rhythms and, apparently, tempos.) There are no gigues in Ballard's large engraved tablature of 1638 nor any by Mesangeau, who died that year. On the other hand, there are several by Ennemond Gaultier, who died in 1651. Gigues by Denis Gaultier and Germain Pinel are found in sources that date from around 1650. From France the gigue appears to have spread rapidly through German-speaking lands along with the French lute repertory. Its incorporation into the classical suite, however, was irregular, occurring differently in different

places and repertories, and A–C–S–G never achieved the ubiquity of A–C–S.

England was the first country to print full classical suites with gigues. Playford's *Court Ayres* (1655) contains among its 245 pieces eight A–C–S–G groups by William Lawes (apparently), Sandley, John Cobb, George Hudson, John Carwarden, William Gregory and (?Valentine) Oldis. One is preceded by a praeludium, one by a pavan-almaine, and one only is incorporated in a larger series; otherwise, all are set off by a change of key or composer, so that they are clearly recognizable as suites. Yet there is evidence that the jigs (gigues) themselves were not considered a regular part of the suite: the ones attached to the two suites by Lawes were put there by the publisher; moreover, Playford's *Masquing Ayres* (1662) seems to repudiate the innovation. Of the 100 pieces from 1655, to which 200 new ones were added, there are but four A–C–S–G suites. Five of the above composers and their suites were omitted, the jig was dropped from one of Lawes's suites and another jig was transferred from one suite to a different one.

At this same period, the suite entered English keyboard music in the form of A–C–S groups by Locke (*US-NYp* Drexel 5611, *c*1650) and Thomas Strengthfeild (*GB-Lbl* Add.10337, 1656/7: see Caldwell, 1973, p.153-4), and of A–C–S–G groups (in *GB-Llp* 1040 and others: see Harley, 1995) by Benjamin Rogers (*GB-Och* 1236) and Sandley (*Musick's Hand-Maide*, 1663; the same one that was dropped from *Court Ayres*). The allemande by Locke ostentatiously mimics the French *style brisé*, in spite of Locke's recorded contempt for everything French except the occasional courante. His anthology, *Melothesia* (1673), has a Prelude–A–C–S–G by Locke himself and another with a 'rant' in place of the gigue; there is also an A–C–S–G set by Moss. There are other A–C–S–G suites in English sources of the later 17th century by Albertus Bryne (Cooper, *MT*, 1972), Blow, Francis Forcer and Purcell. Not only was the classical suite with gigue the exception rather than the rule, however, but those that did exist were no more immune from the loss or substitution of members than were the compilations in *Court Ayres* (see especially Caldwell, 1973, pp.183ff). Babell's collection (*GB-Lbl* Add.39569; facs. in Gustafson, 1977) consists entirely of suites compiled from the most diverse authors – English, French, Flemish, German. The lute suites in Mace's *Musick's Monument* (1676) end with a 'Tattle de Moy' instead of a gigue; otherwise they are more or less classical. In general, A–C–S, not A–C–S–G, continued to be the most common starting-point for the English suite, but a perusal of the tables of contents of several 17th- and early 18th-century keyboard collections (Caldwell, pp.182ff, 212ff) suggests that suite writing was a distinctly secondary concern of English musicians in the late Baroque period.

(ii) Germany. In a magnificent presentation manuscript prepared in Vienna in 1649, along with five A–C–S suites, Froberger included a single A–C–S–G suite, the first that can be dated (for illustration *see* FROBERGER). Froberger's suite style was manifestly based on that of French lute music, and his knowledge of Chambonnières' harpsichord pieces before 1649 is documented, but whether either was the source of his idea of attaching the gigue to A–C–S is unclear. Between 1649 and 1656, when he prepared a second manuscript similar to the first and containing six suites, Froberger spent three years in Brussels, with visits to Paris and London. His acquaintance with the art of the French lutenists and *clavecinistes* had broadened through personal contacts; his decision to make the gigue a regular part of his suites (five out of six in the new collection) and to move it from last to second place, just after the allemande, had some slight precedent in French music, and his duple-metre gigue notation was normal in French lute music. Still, his music is of a complexity and expressive intensity quite beyond anything French that he could have known, and his cultivation of the suite as a compact, closed unit, often knit more tightly by thematic links among the pieces, was characteristically German, not French.

The A–G–C–S order was remarked on by his contemporary, Matthias Weckmann: 'NB ... Undt so Setzt er Nun fast alle seine Sachen in Solcher Ordnung. NB' (*US-NH* Ma.21.H.59; after Riedel, 1960, p.97). It was found unacceptable and changed to A–C–S–G by Froberger's first publishers, Mortier and Roger, in 1697–8 and by Guido Adler 200 years later in DTÖ. Such revisions of the music of a great composer by editors in two different ages are striking proof of the stubborn hold of the classical suite on musical thinking. They serve also as a warning always to view with scepticism the arrangement of suites in sources known to have been prepared outside the control of the composer.

Weckmann wrote two keyboard suites in the A–G–C–S order and two with the gigue at the end, probably in the 1660s (Rampe, 1991). The title of a lost ensemble collection by the Alsatian P.C. Beck (1654) suggests an A–G–C–S core with interpolations and additions, and a surviving one by another Alsatian, J.E. Rieck (1658), has one A–G–C–S–gavotte and two A–C–S–G sequences (one with a gavotte before the gigue), apparently the first German ensemble suites with this order (Whitehead, 1996). During Froberger's lifetime (to 1667), the little keyboard suite writing that there was by composers other than him and Weckmann (e.g. by Kindermann) was on the A–C–S model. The lute collection *Delitiae testudinis*, published in the year of Froberger's death by Esaias Reusner (ii), consisted mainly of suites with the A–C–S–G core. From then until the end of the century almost every year saw at least one publication of suites built on the classical core for lute, keyboard, ensemble, gamba or violin (not to mention the many manuscripts of uncertain date). By the 1670s ensemble suites with A–C–S–G (usually including added pieces) were outnumbering suites based on A–C–S in this repertory (Whitehead). Chief among the 20 or so composers were J.H. Beck (1666, 1670), Reusner (1668, 1670), J.C. Pezel (1669, 1685), C.H. Abel (1674, 1675, 1677) and Jakob Scheiffelhut (1684, 1685). Unless the A–C–S–G suites of Alessandro Poglietti, J.A. Reincken or others known only in late sources have precedence, the first examples for keyboard and the first keyboard suites of any kind to be printed in Germany were the eight in Benedict Schultheiss's *Muth- und Geist-ermunternde Clavierlust* (1679–80). Other 'firsts' of which only the titles are known are J.P. von Westhoff's collection of A–S–C–G (the middle dances reversed) for solo violin without bass (1683) and prelude–A–C–S–G suites for gamba by Peter Zachau (1683).

The history of the German classical keyboard suite, so vital to an understanding of Bach, is beset with problems of dating and authenticity. Almost all of Pachelbel's suites have now been relegated to anonymity (Riedel, 1960);

two by Buxtehude are really Lebègue's; those of Kerll, Buxtehude, Reincken and Böhm resist dating. Almost the only important milestone after Schultheiss that can be precisely dated is Kuhnau's *Neuer Clavier-Übung*, 14 *Partien* that appeared in 1689 and 1692, whose planning and style must have deeply influenced Bach. Johann Krieger's *Sechs musicalische Partien* (1697) were 'practically unknown to his contemporaries' (Riedel). J.C.F. Fischer's *Pièces de clavessin* (1696) were outside the classical canon, having been inspired by the new Lullian orchestral suites. From the points of view of quantity and consistency of design, the suites of Kuhnau, Buxtehude and Böhm, along with the first publications of Froberger 'en meilleur ordre', may be said to have set the classical norm. The departures from the strict sequence of A–C–S–G may be quickly dealt with. Kuhnau's all begin with a prelude or other introduction and some of them close with a substitute for the gigue. In one case the sarabande is replaced by an aria, in one a gavotte is inserted before the gigue, and in several cases dances are provided with *doubles*. In the case of Buxtehude, three missing gigues and a missing sarabande may be copyist's omissions. The provision of an extra sarabande in four of the suites is unusual. Böhm has but one prelude; there is a gigue missing from one suite and replaced in another. (One of Böhm's suites is in the manner of Fischer.) The total number of almost strictly classical suites by these three composers is about 40, to which the ten engraved ones by Froberger should be added. One may assume that Bach knew most of them. In possibly over half of these suites (it is difficult to be sure in many cases) there is some degree of thematic similarity among the pieces, most often between the allemande and courante, but sometimes extending to the others. It is no wonder that these coherent, disciplined works have lured generations of musicologists into misleading theories about the nature of the suite. The German lutenists after Reusner, J.G. Peyer (*c*1672), Jacques Bittner (1682), S.L. Weiss (contemporary with Bach) and possibly others (e.g. J.G. Gumprecht) all adhered to the classical suite, as did Konrad Höffler, in 12 suites for gamba and bass (1695).

(iii) France. Although the French Baroque suite had its richest development in harpsichord music, the historical importance of that repertory for the development of the suite before 1670 is impossible to assess by any means other than conjecture, because of the lack of earlier dates and of sources in which the pieces are arranged in patterns resembling a suite. It was only two years before his death in 1672 that Chambonnières finally published a selection of 60 of his pieces, arranging them in groups apparently meant as suites, though not so headed. Most are based on the A–C–S core, and two end with a gigue. Many of these pieces must have been composed in the 1640s at the latest, and there is plenty of evidence of their wide and early influence. What is completely unknown, however, is whether they were originally conceived as members of suites, or even whether they ever circulated as such. A slightly more informative situation exists for the works of Chambonnières' brilliant putative pupil Louis Couperin, whose untimely death in 1661 provides a *terminus ad quem* for his approximately 135 pieces that is earlier than that of his master. Among them is a unique A–2C–S group that may be in his own hand (G. Oldham's private collection, London) and two further suites (one with gigue) that appear intact in two different late 17th-century sources.

Most of the subsequent harpsichord repertory, beginning with Lebègue's *Pièces de clavessin* in 1677, was printed (the principal exception being the 237 pieces by J.-N. Geoffroy), and nearly all of it up to the appearance of François Couperin's first book in 1713 was arranged in more or less 'classical' suites of greatly varying length and composition. Lebègue's two books furnish a clue to the late acceptance of the term 'suite', at least in French publications: in 1677 his suites succeeded one another with no collective headings, while in 1687 – 15 years after Drese's collection – designations such as '*Suitte En de la ré*' appear to have been added in any available space after the pieces were engraved. Lebègue's suites (whose notoriety, especially in Germany, exceeded their modest musical interest) – established a kind of loose norm for the French harpsichord suite that lasted until the appearance of François Couperin's first books. An unmeasured prelude – when not supplied, perhaps improvised – was followed by an allemande, usually more than one courante, and a sarabande. Occasionally an extra allemande or sarabande is found, and any of the pieces could be followed by a *double*. What set the French harpsichord suite apart from the German, besides the multiplication of courantes, was the closing group. instead of finishing their suites with a gigue, sometimes preceded by one or two *galanterien*, French composers chose three, four or more dances from a list at the top of which stood the gavotte, minuet and gigue, followed by the bourrée, canary, chaconne and others. Gavottes, minuets and sometimes other 'popular' dances often came in pairs, and the second of the pair was sometimes in the opposite mode or, rarely, in a different key. A return to the first dance of a pair after the second is occasionally indicated, but there are cases, even when the second piece is in a different mode or key, where a return seems to be ruled out. This pairing of dances, though probably derived from ballroom practice, does not appear before Lebègue, who may thus have been the first to introduce key contrast into the suite. The order within the closing group as well as its size appears to have been arbitrary, and it probably served occasionally as a bin for old pieces; but the last piece, more often than not, was a minuet. German scholars, including Reimann (1940, pp.44–5), have been baffled by the casual French attitude toward the suite, as witness Spitta, complaining about a suite by Marchand consisting of prelude–A–2C–S–G–chaconne–gavotte–minuet: 'The true idea of concluding with a gigue is either misunderstood or ignored' (*Johann Sebastian Bach*, Eng. trans., ii, 86).

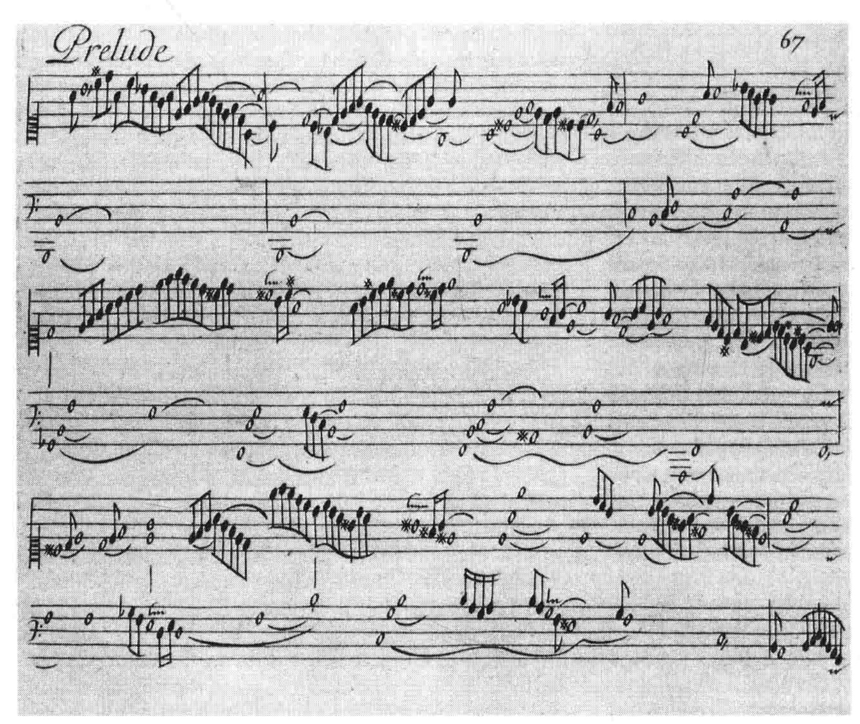
This type of suite dominated in the works of Jacquet de La Guerre (1687 and 1707), Geoffroy (manuscript copied after 1694), Louis Marchand (1699 and 1702), Dandrieu (1704–5), Le Roux (1705), Rameau (1706) and Siret (1707/11 and 1719). It also served as a basis for the four published suites of D'Anglebert (1689), whose music constitutes one of the pinnacles of 17th-century keyboard music. In all his suites, D'Anglebert introduced his own transcriptions of other composers' music (see K. Gilbert's edn, Le pupitre, liv, 1975, where D'Anglebert's original music is separated from the transcriptions), and it is impossible to know whether these vast structures, covering from 20 to more than 30 pages in the original edition, were meant for performance at one sitting. The second

suite, the longest, is composed as follows: prelude–A–2C–C (Lully)–*double*–S–S (Lully, *Dieu des enfers* from *La naissance de Venus*)–G–G (Lully)–galliard–*passacaille*–minuet (Lully, *La jeune Iris* from *Trois pour le coucher de roi*)–2 gavottes (on traditional airs, *Où estes vous allé* and *Le beau berger Tirsis*)–vaudeville (*La bergère Anette*)–Lully, Overture to *La mascarade* (*Le carnaval*)–Lully, *Les sourdines* from *Armide*–Lully, *Les songes agréables* from *Atys*–Lully, *Entrée d'Apollon* from *Le triomphe de l'amour*–Menuet de Poitou–Lully, *passacaille* from *Armide*. All of these pieces, including the second gavotte are in G minor. A large manuscript from about 1680 in D'Anglebert's hand (*F-Pn* Rés.89ter) contains four considerably looser suites in which D'Anglebert's own pieces are outnumbered by the music of other composers, especially arrangements of Ennemond Gaultier's lute pieces. Composite suites like D'Anglebert's are by no means unknown in other French keyboard manuscripts of the period; for example, almost all the 29 suites in Babell's manuscript (see §6(i) above) are made up of pieces by more than one composer. In addition, two lute collections containing pieces by Denis and Ennemond Gaultier were engraved. All these doubtless reflected practical performance traditions.

Although French lutenists played an important role in the dissemination of the A–C–S core, they seem to have been indifferent to the further consolidation of the suite. The two books by Charles Mouton, undated but published probably between 1675 and 1680, consist of keygroups introduced by preludes, but the choice and order of pieces within the groups gives only the barest nod to the classical suite. An engraved book of pieces by Jacques Gallot (*c*1684) has two similarly loose keygroups of 15 and 16 pieces introduced by preludes. Nearly all the pieces by both composers are the traditional dances, but most of Mouton's and all of Gallot's also bear titles. This practice, rare earlier in French instrumental music, became almost universal in French harpsichord music in the 18th century (Fuller, 1997).

There were two striking (and unexplained) exceptions to the general *désinvolture* with which the French approached the suite. The first was offered by the earliest collections for the bass viol, for which instrument was compiled (in manuscript) the first dated prelude–A–C–S–G group after Playford's for any medium, and one of the very few French collections all of whose suites were of uniform composition (Du Buisson, 1666, *US-Wc* M2.1/Book.T2 17C). In 1685, Machy continued with eight suites of prelude–A–C–S–G–gavotte–minuet (the fourth prelude was a chaconne), which were the first printed pieces for the seven-string gamba. After him came Louis Heudelinne with three suites of prelude–A–C–S–G–gavotte (1701). This repertory, long ignored in writings on the suite, was surveyed by Schwendowius (1970). (The most prolific composer for the bass viol, Marin Marais, however, greatly padded and distorted the classical grouping after his first book of 1686.) The second exception was a book of six harpsichord suites of almost identical composition by Dieupart (1701), each beginning with an overture instead of a prelude, and each ending with a gigue preceded by a gavotte and minuet (in one case the minuet was replaced by a passepied). This collection, composed possibly under German influence and published in Amsterdam, was issued simultaneously in a version for flute and violin or figured bass.

(iv) Low Countries. The development of the suite in the Low Countries was not unlike that in the surrounding countries, so far as may be seen from the very slim repertory. The ensemble publications of Paulus Matthysz in the 1640s may have inspired Playford's slightly later ones; their contents were similar to contemporary German collections. The Gresse manuscript (last quarter of the 17th century) has Sandley's A–C–S–G from *Musick's Hand-Maide* and an anonymous Prelude–A–C–S–G



2. The opening of the prelude to the third suite from D'Anglebert's 'Pièces de clavecin', i (Paris, 1689)

whose pieces are related by head motifs. Bustijn's nine suites (between 1710 and 1716) are more German classical than French, though they do not always end with the gigue. The most significant activity with respect to the suite in the Netherlands was that of the Amsterdam presses, which made possible the wide dissemination of an international repertory for all instruments.

7. NON-CLASSICAL SUITES OF THE HIGH BAROQUE. Except for mid-17th-century French-influenced court dancing and entertainments, the classical suite was primarily a vehicle for solo or chamber music (in the modern sense) during a period of about 125 years beginning in the 1620s. The limitless repertory of suites lying outside the classical canon and fading off to merge with other categories can, paradoxically, be dealt with much more summarily, because the categories and types were a function of application, and their history and morphology were determined by external circumstances. The formation and disappearance of suite types responded to practical, dramatic and musical needs that were (and are) a part of other histories than that of the suite: dancing, ballet and theatre; court and civil entertainment; concert programmes; neo-classicism; and so forth. There can be no question of 'development' of the suite across these boundaries, only of bodily transfer, obvious to the observer and needing no discussion. It is a curious fact that with the exception of the classical suite and the suite of branles, no conventional order of pieces ever emerged, even within a single category, so that one can hardly speak even of sub-developments of the non-classical suite as such.

The alternative to an interminable list of particulars is some kind of classification, but this should be regarded as a mere convenience and not as a comprehensive taxonomy. Standing on a middle ground between classical and non-classical suites are those of the French lutenists, which are made of preludes, allemandes, courantes, sarabandes, gigues and other pieces, but in arbitrary and ever-changing sequence. Most of the rest of the middle Baroque non-classical suite repertory is derived in one way or another from ballet. There is a very large category, divisible along national lines, consisting of the instrumental music from actual ballets and related entertainments.

This survives almost entirely in manuscript, and very little of it has appeared in modern editions. Praetorius's *Terpsichore*, the Philidor collections for France and those of the Schmelzers in Vienna (*A-Wn* 16583 and 16588) are three of the largest groups of such sources. The Schmelzers, who supplied ballet music for Italian opera in Vienna and for the famous equestrian ballets, often began with an intrada and closed with a retirada, but the dances between varied. Another category (all these are closely related) is made up of collections of instrumental pieces from diverse sources, but especially the operas and ballets of Lully, arranged in arbitrary suites whose pieces were drawn from different works. When such suites begin with an overture, one may speak of a third category; and when new suites were composed expressly in imitation of these, there is another very important category, the 'overture-suite', a speciality of the Germans from J.S. Kusser to Telemann. All of this could be and was used as *Tafelmusik*, but throughout the Baroque period ensemble collections were also expressly designated as music for dining, especially by the Germans, and such collections constitute still another category. Any of these ensemble types could be transferred to the keyboard, either directly, as transcriptions, or indirectly, as new compositions in the same manner. Finally, key groups of pieces with titles and no clear identity as dances could form suites, especially for solo instruments. Often such suites began with an allemande, or even an allemande and a courante, as a kind of gesture to tradition, but continued with character-pieces inspired by the moment.

These classifications are far from mutually exclusive. Biber's *Harmonia artificiosa-ariosa* (posth.) and *Mensa sonora* (1680), both collections for entertainment or the table, contain suites whose variety may serve to exemplify many in the latter part of the 17th century. They range from a near-classical arrangement of Sonata–A–C–S–Gavotte–G–Sonatina (a seven-bar 'conclusion'), and a Viennese ballet type with Intrada–Balletto–Trezza–G–Gavotte–G–Retirada, to a French-inspired Prelude–A–Amener (i.e. *branle à mener*)–Balletto–G–Ciacona.

Behind much of the kaleidoscopic non-classical suite production of the middle and late Baroque stood the giant figure of Lully. Though Lully himself wrote almost no suites as such (the arbitrary successions of *Trois pour le coucher de Roi* make no sense as sets), pieces from his stage works were used almost everywhere for the making of suites. It was for Louis XIV himself that the greatest number of these pastiches were assembled, and their remains are in such manuscripts as *Suite des symphonies des vieux ballets de M. de Lully ... qui se joüent ordinairement entre les actes des comédies chez le roy* (1703; *F-Pn*), containing 22 sets, each beginning with an overture (in spite of the singular form of 'suite'), and *Suite des symphonies et trio de M. de Lully ... pour les petits concerts qui se font les soirs devant sa majesté* (1713; *F-Pc* Rés.F 670), containing 66 suites, the titles of which indicate two of the uses to which such suites were put. The works of other composers were used for similar collections (as in *F-V* Mus.1134–8, which contains no fewer than 835 pieces in 83 suites drawn from André Philidor, one of the Marchands, Lalande, Campra and Charpentier). Lalande's *Sinfonies pour les soupez du roy* (*F-Pc* Rés.581) were on the same model; a note to the table of contents explains that all the *airs* were taken from Lalande's ballets and divertissements. There are 12 'suites', so called, each of which consists of at least two keygroups. The fifth, for example, has Overture–2 *airs*–Chaconne in B♭; 3 *airs*–2S–*Grande pièce ou Caprice* in G; and *Grand air*–Loure–*Trio de haubois*–*Dernier air* in D.

The first original suites along these lines seem to have come out of Germany, with J.C. Horn's five grand ballets 'nach der lustigen Französischen Manier' (1664), Georg Bleyer's *Lust-Music* (1670), again 'nach jetziger Französischer Manier', and most important, the *Composition de musique suivant la méthode françoise contenant six ouvertures de théâtre accompagnées de plusieurs airs* (1682) by J.S. Kusser, who had lived for six years 'in intimate friendship' with Lully. One of the most bizarre figures in the history of the suite requires mention in this context: Gerhard Diessener, who, in works that must have been written between about 1660 and 1673, embodies English, French, German and Italian characteristics in motley profusion. He worked at Kassel during the period when the French musical establishment flourished and the Kassel manuscript was written. An undated

English print contains ten suites by him, many beginning with overtures (complete contents in *MGG1*).

Both Frenchmen and Germans followed these initiatives, including Marais (from 1692), Montéclair and J.-C. Gillier le Fils (1697), Joseph Marchand (1707), L.-A. Dornel (1709) and J.D. Mayer (1682 and 1692), P.H. Erlebach (1693), J.C.F. Fischer and B.A. Aufschnaiter (1695), J.A. Schmierer (1698), Georg Muffat (1695, 8), Kusser again (1700), Johann Fischer (1702–6), Jakob Scheiffelhut (1707). By 1718 Telemann claimed to have composed no fewer than 200 orchestral suites (autobiography), and he had a good deal to say about the origin of these works: he was stimulated by his youthful acquaintance with Handel; he studied the works of Lully and Campra in Sorau, Polish music in Pless, and more of the French style with Pantaleon Hebenstreit in Eisenach. All these ingredients went into the suites, for which his princely employers seem to have had an insatiable appetite.

8. Couperin and the 18th-century French suite. The ensemble suites of François Couperin may be divided into three categories: *Les nations*, which are *ordres* in Couperin's terminology, combine Italian *sonate da chiesa* with classical suites *à la française*, that is, with (in three cases) pieces after the gigue; 12 of the 14 *Concerts royaux* begin with a prelude, but otherwise vary from classical to quite free (as in no.10, with Prelude–*Air tendre–Plainte–La tromba*); the remaining two *Concerts*, nos.8 and 9, and the *Apothéoses* are theatrical or programme suites. If Couperin had not revealed the history of *Les nations* (three of the sonatas were written early in his career and the suites added much later), one would suspect a connection with the many German examples of the combination by Rosenmüller, Pezel and others; in fact, they were another of Couperin's exercises in the reconciliation of Italian and French styles.

The ensemble suites were clearly meant to be performed at a single sitting: the *Nations* at 'académies de musique' and 'concerts particuliers', with the sonatas serving as 'introductions' to the suites, and at least some of the *Concerts* at chamber concerts for the king during the years 1713–15. The programmes of the two *Apothéoses* would also have demanded their performance in full. The evidence with regard to the harpsichord music is conflicting, however. On the one hand there is Couperin's statement in the preface to the first book that 'different occasions' supplied the ideas for the various pieces, as reflected in the titles. He spoke of 'pieces' in his preface, never 'suites' or *ordres*. All the pieces in the first book and most in the second had been written long before the publication of the first book in 1713; six from the first, second and fifth *ordres* had already been published in an anthology in 1707. In the second book, the ninth *ordre* begins with an allemande for two harpsichords and continues with nine pieces for a single player, which would seem rather uneconomical planning and it suggests that some *ordres* were never meant to be played from beginning to end.

On the other hand, Couperin referred in the preface to the fourth book to 'My original plan, in beginning the 25th *ordre*', which may mean that at least this one *ordre* was conceived as a unit. There is further confirmation of a concern for the *ordre* as a form in a change of plan that occurred to the composer after he had written the first piece, in C minor. He decided to put the second in E♭, then return to the tonic. This experiment went awry when the two C minor pieces were lost, so that the *ordre* as engraved begins out of the main key.

There are but five more or less classical suites in the 27 *ordres* (in nos.1, 2, 3, 5 and 8, consisting of five to ten pieces each). They are set off from the rest of the *ordre* by terminology; the dividing line is the end of the dance group and the beginning of the titled pieces. The first *ordre*, for example, has A–2C–S–Gavotte–G–Minuet and 11 titled pieces in a new style bearing no relation to the traditional dance (on titles and character-pieces, see Fuller, 1997). The fact that the sarabande and gigue bear supplementary titles does not alter the case. Another nine *ordres* begin with allemandes (sometimes so labelled, sometimes not; some are a special type, apparently invented by Couperin, which begin on the half-bar rather than on the first beat). For at least the first two books, one must assume a prelude as well, chosen from *L'art de toucher le clavecin* (1716). It is a curiosity of these works that except for the token initial allemandes, there is no middle ground between the *ordres* with classical suites and those without; no gradual peeling away of the courante, sarabande and gigue. An original feature of four of the free *ordres* is the programmatic set-within-a-suite: *Les petits âges* (7), *Les fastes de la grande et anciénne Mxnxstrxndxsx* (11), *Les folies françoises* (13), and a group of bird pieces (14). In addition, there are several programmatically linked pairs or groups of three. An exhaustive analysis of the *ordres* as suites was undertaken by Reimann (1940), who, in effect, gave up on the attempt to make sense of them. The free *ordres* are original, personal, and inexplicable: the savour is there, but the recipes have been thrown away.

During the 20 years between Couperin's first book and his death, only four Frenchmen published harpsichord collections, but this number was increased to 30 during the following 20 years. Couperin's impact on the traditional suite is nowhere more clearly shown than in the case of Dandrieu, who, after having published two small books (each with one classical suite) and a third (with four non-classical suites of simple teaching pieces) between about 1705 and 1710, began again in 1724, after Couperin's third book had appeared, with a *Premier livre* (so designated only for its second edition) followed by a *Second livre* in 1728, both in imitation of Couperin. None of the earlier pieces had titles; all the later ones did, and most were character-pieces in Couperin's new manner with no resemblance to the old dances. Though labelled 'suite', almost nothing but a few crypto-sarabandes remained to suggest the classical core. In the first two suites of the *Troisième livre*, however, an A–C–S beginning is concealed behind the character-title. Both continue with updated versions of pieces from Dandrieu's earliest two books, again with the dance labels suppressed and titles supplied. The remaining six suites consist entirely of ingenious transcriptions of string sonatas in the manner of Corelli composed by Dandrieu in 1705 and 1710, each movement bearing a newly fashionable title. (Unlike Couperin, however, for whom the titles were the generating ideas of the pieces, Dandrieu intended his titles to suggest a style and tempo appropriate to their character.) Rameau's two collections (1724 and *c*1728) contain four suites in all. Each book begins with a traditional group: A–C–G (actually a pair of rondeaux) and A–C–S respectively; these suites continue with four or five pieces, the

second ending with a brilliant set of variations on a gavotte. The ending groups of each book are free sequences showing little sign of planning. The impact of Rameau's collections was as great as that of Couperin's, but his influence was felt in matters of style rather than suite formations.

The history of French harpsichord music after 1730 is usually presented as one of decline, but inventiveness in suite design went on longer in this repertory than in any other, and it was here that the last collection of Baroque suites was published, apparently in 1772, by Dufour (first name unknown). The idea of Couperin's sets-within-suites was expanded by Dandrieu to include what he called 'divertissements' inspired by the theatre; these became very fashionable. Pierre Février (1734) began two of his suites with fugues, the first and last Frenchman to do so. Charles Demars (1735) began some of his with sweeping preludes in a quite un-Gallic manner; in both cases, a Handelian influence probably operated. In 1753, Christophe Moyreau published six vast suites, two in one book, the last four with a book to themselves, suggesting the same architectural approach seen in D'Anglebert. Each suite opens with an overture and two to five of the traditional dances, followed by up to 14 character-pieces, sometimes including a divertissement. Each suite then continues with a second overture, followed by a complete sonata, a concerto, or both. The sonatas were modelled after the Corellian *sonata da chiesa* and the concertos after late Baroque Italian examples. Key unity was again challenged by Simon Simon (1761): 'Instead of issuing solo harpsichord suites in the usual way in a single key (which would have caused me to fall into a kind of uniformity and dryness which is better avoided), I thought I ought to compose some with violin accompaniment'. This apparent non sequitur shows that tonal contrast was associated with the accompanied sonata (dating back to Mondonville in 1734), but it does not prepare the reader to find solo suites with key changes, especially a choice such as E♭ minor–G minor–E♭ major. The preference for three-movement groups in this collection, even when the pieces are labelled as dances, is also reminiscent of the accompanied sonata.

The last harpsichord suites, Dufour's, would seem from their contents to be 50 years behind the times: a prelude, a courante, and two each of A–S–G, though not in that order, and the by then usual character-pieces interspersed with minuets. The suites have three to seven pieces, all with the same tonic; and only a pair of 'concertos' (which do not change key) at the end seem at all up to date. What is extraordinary, however, is the style – one of the sarabandes, for instance, seems totally devoid of metrical pulse. The French, who probably invented this kind of suite, kept their originality to the end.

9. Handel and the English suite. Except for the Water Music and Music for the Royal Fireworks, and such multi-movement overtures as the one to *Rodrigo*, Handel's suite writing seems to have been confined to the keyboard. There are about 22 surviving keyboard suites, the exact number depending on the admission of borderline cases. For example, one would be inclined to exclude the second of the 'Eight Great', as it is a sonata in everything but name. Another five may have existed at one time in a Swiss collection. Handel has acquired the reputation of a 'free thinker' in suite composition. The 'great' suites of 1720, all of which are different, only one being classical (no.4), are seen as an inspired synthesis of Italian and German elements in ever-varying balance. Their perfection is said to lie at polar distance from that of Bach (Beck, Eng. trans., 1966, p.64). This view needs revision, though there is space here only for conclusions (for evidence, see the writings of Abraham, 1935, Dale, 1954, Smith, 1954, and Best, 1971).

In fact, Handel seems to have taken little interest in the suite as a form. Basically, his conception was conventional throughout his life. The two suites he wrote for Princess Louise (*c*1736, Smith; or *c*1739, Best) are purely classical (A–C–S–G), though their styles are sharply differentiated: he evidently wanted to provide the girl with examples of Italian style versus a second style that he may have thought of as German, French or English. A–C–S–G suites are in a majority among his works, and most of the non-classical ones are pastiches explainable in a variety of ways, but rarely, if ever, as an attempt to manipulate form. It is not paradoxical but logical that Handel should be the great composer whose suites are most often unified by thematic means: his technique verged on laziness, and Dale (1954 p.240) was right to point out the risks of monotony he ran in taking the materials of his allemandes into his courantes in so obvious a manner.

The only suite composed almost entirely for the 1720 collection is no.3 in D minor, and it is one of Handel's best. The allemande and courante are related, but masterfully, the most inspired touch being the courante's forthright correction of the 'soft' C♮ in the first bar of the allemande. The air is second-hand, but the new finale was based on its first bar, giving two thematically related pairs. In general, the 1720 collection seems to have been put together from the best pieces, not suites, which already existed; the new additions (with the exception of no.3) were all introductory movements 'to make the Work more useful', that is, to give weight and scale to small groups.

The direct influence of Handel's suites on English keyboard music was slight, though it can be traced in Thomas Chilcot's suites of 1734 (Caldwell, 1973) and those of J.C. Smith. There were other influences as well: one of Dieupart's suites, without its overture, was published by Walsh in 1705; the others were probably also known through the composer's teaching activities in England. G.B. Draghi's *Six Select Sutes* (sic) appeared in 1707, a suite by Alexander Maasmann, about 1715, and about the same time a set of six by J.B. Loeillet which perhaps reflected Dieupart's influence, since all have A–C–S–aria/gavotte–minuet–G. Henry Symonds was more varied but equally systematic in his *Six Sets of Lessons* (1733), which contained four A–C–S–gavotte–minuet–G, two with preludes, and two 'sonatas'. The influence of the Italian *sonata da camera* was felt more and more strongly in English harpsichord music beginning, perhaps, with Richard Jones (1732) and continuing with James Nares, Barnabas Gunn and John Jones. (The final victory of the sonata in England is described briefly in §1 above.)

10. Bach and the Germans. Bach wrote about 45 suites, setting in them such a standard as to compel all others to be measured against it. They may be surveyed quickly in order of diminishing 'classicism'. At the top are the six cello suites, prelude–A–C–S–X–G, where X is a pair of minuets in the first two, a pair of bourrées in the second two and a pair of gavottes in the last two. Unification among the pieces, obvious in no.3, moves

from subtlety to concealment (or non-existence) in no.5, whose allemande and gigue, however, quote the F♯ minor Suite of Gaspard Le Roux, one of the French composers whose music Bach possessed. The next set in the hierarchy, the English suites, begins with another, more extensive quotation from Le Roux, this time the gigue from his A major suite. Dannreuther (*Musical Ornamentation*, 1893–5) discovered a resemblance between Bach's prelude and a Dieupart gigue, but the resemblance to Le Roux is even closer. Again the scheme is prelude–A–C–S–X–G, but the variations are slightly less mechanical: Suite no.1 has a second courante with two *doubles*, nos.2, 3 and 6 have *doubles* for the sarabandes, and although the X's are still all pairs, the repertory is enlarged to include the passepied. The opening bars of A, C, S and G of no.5 in E minor are characterized by a descending scale motif; whether there was a conscious intent to relate the pieces is impossible to say. Except for this, unification is not a feature of the set.

The French suites have no preludes and a varying number of pieces between the sarabande and gigue (one in no.1 and four in no.6). There are no obvious thematic links between the pieces, though Beck (p.59) showed motivic resemblances in no.1, and Pearl (1957, p.265) in no.3. For as long as discussion of Bach's suites goes on, there will be new proposals to explain why these two sets are called 'English' and 'French'. It is possible that whoever attached the labels (it was not Bach) had something definite in mind, but it is certainly not evident in the styles or forms of either collection, unless it is the borrowing from Le Roux, which would make the English suites French. Forkel said the English suites were written for an Englishman; J.C. Bach's copy had 'fait pour les anglois' at the head of Suite no.1. Possibly the other set was called French simply to distinguish it from the English suites.

The climax of Bach's mastery of the suite was reached in the six harpsichord partitas. The forms introduce modest liberties by comparison with the French suites: the fourth and sixth have an aria and an air respectively before the sarabande: the second ends with a capriccio instead of a gigue; and the repertory of inserted pieces further expands to include a burlesca, a scherzo and a rondeau. The sarabande of the Sixth Partita recalls the opening toccata, but in general, thematic connections among the pieces are far from obvious. Pearl claimed intricate but very subtle interrelationships within the partitas in C minor and G major, but such connections are much stronger among the pieces of the solo violin partitas in B minor and D minor. There they are a matter of similar harmonic progressions, similar melodic contours (when stripped of ornament), and similar emphasized scale degrees, all in the first few bars of each piece, where the effect of recall is the most powerful. Each of the three violin partitas is intentionally different: the first has a bourrée instead of a gigue and brilliant *doubles* to each dance; in the second, the A–C–S–G are hardly more than a composite prelude to the gigantic chaconne; and the last is a piece of *Tafelmusik* (Preludio–Loure–*Gavotte en rondeau*–a pair of minuets–Bourrée–Gigue).

The qualities that set Bach's suites apart from all others have nothing to do, strictly speaking, with the history of the suite. The choice of pieces, their order and any techniques of unification all have their precedents and counterparts. What is unique is Bach's use of the suite as a building-block in a larger structure, not the same thing as Machy's or Dieupart's stringing together six nearly identical suites. It is a matter of arranging each suite to do something different – or the same thing in a different way – so that the set as a whole becomes a kind of thesaurus of the suite for that particular medium. This encyclopedic approach is clearest in the varied introductions to the keyboard partitas and is essentially didactic. Another quality is Bach's tendency to mask the identity of a genre with writing that is texturally complex and technically demanding. The sarabande of the Partita in E minor, for example, challenges the player's ability to project the underlying melody and pulse. A third is the tendency to make exercises out of pieces. Thus one suspects, though there is no real evidence, that at least the last three pieces of the Sixth Partita are exercises in notational problems: sheer complexity in the sarabande; the assimilation of duple notation to triple movement in the gavotte; and the proper rhythmic interpretation of a gigue in binary rhythm.

The four orchestral suites were not conceived as a set and were written more for public entertainment than for personal edification. They take their place among the vast repertory of non-classical suites produced in Germany during the first half of the 18th century. A manuscript in the library of the Thomasschule, Leipzig, contains two dozen overture suites by J.F. Fasch, C.H. Förster, Schneider, Hasse, J.G. Wiedner, J.N. Tischer and Fuchs (?Fux). Other composers in this generation are J. Ludwig Bach, J. Bernhard Bach, probably Pantaleon Hebenstreit (though the authenticity of a collection of suites attributed to him has been questioned), Heinichen, Kuntzen, Johann Pfeiffer and J.D. Zelenka. The most prolific were Graupner, with 87 surviving orchestral suites, and again Telemann, whose total output in this form is put at something approaching 1000 by Büttner; 135 have survived (Hoffmann, 1969). This extraordinary fecundity in a foreign form was, of course, a perfect example of the effect of the fragmentation of the Empire on art: the ordinary demands of court music were multiplied by tens and hundreds.

Classical suites were written by the keyboard composers J.M. Leffloth and Vincent Lübeck (1728), Gottlieb Muffat and J.P. Kellner (1739), Krebs (1745), and especially Graupner, whose 57 *Partien* span the years from 1718 to about 1740. Freer keyboard suites, influenced by the orchestra suite or (occasionally) the *sonata da camera*, and sometimes called *Galanterien-Partien*, came from F.A. Maichelbeck and J.C.F. Fischer (1736), F.A. Hugl (1738). J.N. Tischer, Isfrid Kayser and Trippenbach (1746) and J.P. Kellner (1752).

The German lutenists were among the last to relinquish the suite, Silvius Weiss, J.M. Conradi, David Kellner, Adam Falckenhagen and others continuing to write them until mid-century. One of the last uses of the suite in Germany, as in France (see §1 above), was in anthologies, as a convenience in arranging the contents, and probably as a suggestion to the player how to make little programmes. Marpurg's *Raccolta delle più nuove compositioni* (1756) was the first of a projected yearly anthology whose purpose was 'to please everyone', and to this end mingled French, Italian and German pieces in all forms, both vocal and instrumental. The contents of each volume were divided into 12 suites, called *Partita*. For example, no.7 of 1756 had a gavotte in A major

(Seyffarth), a pair of minuets in A minor and a rondeau in A minor (C.P.E. Bach).

11. 1750–1900. The disappearance of the suite in the second half of the 18th century was a matter of several quite independent processes. It was the sonata, symphony and concerto that ultimately filled the functions vacated by the suite; and where composers had been writing both suites and the newer types, making a clear distinction, they simply stopped writing suites and went on with the others. More commonly, however, the suite itself began to undergo modifications and experiments. If the number of pieces was reduced to three, say, A–S–G, and the first two provided with Italian tempo marks instead of the dance titles, the resemblance to a sonata was close – still closer if the sarabande was in a contrasting key. This happened in certain cases – for example, the music of Simon – and it may be seen in the three-movement layout associated with the accompanied sonatas in Jacques Duphly's third harpsichord book (1756), where accompanied 'sonatas' (unlabelled) form part of larger suites. Under the influence of the *sonata da camera*, abstract movements began to appear in suites in positions other than that of the first piece; another way of putting it would be to say that *sonate da camera* began to appear masquerading as suites, as in Handel's second 'great' suite. In orchestral music, the overture, sinfonia and suite overlapped in internal arrangement and terminology, producing an anarchic situation from which the symphony emerged the victor. In England the process was curiously incomplete: the music changed, but the old term, 'overture', persisted.

In Vienna the transition from suite to sonata took place behind the screen of the various terms for entertainment music: divertimento, serenade, cassation, partita and notturno (Webster, 1974; Finscher, 1988). The term 'divertimento', which was the preferred one for any non-orchestral ensemble piece, light or serious, between 1750 and 1780, overlapped with 'partita', which was a similarly general designation up to about 1760. Both could be used for keyboard music as well; 'divertimento' carried no implication regarding the number or order of movements or the key-scheme (see Finscher for a qualified view). In the earlier part of the century the usual influences had been felt in the *Parthien*: those of the French lutenists in the *Lauthenkonzert* (Jacques de Saint-Luc, J.B. Weichenberger, Hinterleithner and others), and that of Lully in the Muffats. But the old suite was never a favourite vehicle in Austria, and the quantity necessary for statistical observations seems not to have been produced.

The Viennese were much more interested in a genre which has been arbitrarily excluded from consideration here: the sets of ballroom dances which Haydn, Mozart, Beethoven, Schubert, Dittersdorf, Hummel and many others wrote for the annual fancy-dress balls to benefit the Pensionsgesellschaft Bildender Künstler, and for other occasions. Many of these sets of six or 12 dances were organized on symmetrical key-schemes and some had codas. A remote connection with the suite was suggested by Schindler, who referred to Beethoven's *Mödlinger Tänze* as 'einige Partien Walzer'. The Strauss waltz cycles are the offspring of these sets.

Although the suite survived after 1800 in ballet, incidental music, periodical anthologies, potpourris and military music, the word itself had acquired strong classical (A–C–S–G) associations, so that in dictionaries and ordinary musical thinking of the period the entire concept was regarded as something that belonged to the past. This did not prevent the proliferation of sets of pieces meant to be performed at a sitting; it simply released them from a generic term and from the conventions associated with it. To write a 'suite' then became an exercise in an archaic form, as it was with Mozart's K399/385*i*, inspired by the Bach and Handel concerts at Baron van Swieten's home in 1782. The introduction, which is a prelude and fugue foreshadowing the great fantasia for automatic organ K608, runs into the allemande without a break. The work remained a torso, and the experiment seems not to have been repeated for half a century.

Freed from *a priori* conceptions of what the form ought to be, at least one composer, Schumann, appears to have seized the idea of the suite as a way of combining a number of small romantic gestures into a larger whole, with no inherited restrictions inhibiting their more subjective interrelations. To a greater degree than in any other composite form, the resulting structures were determined and generated by the materials themselves, and the suites made out of them differed utterly from one another. Possibly such a set as Beethoven's op.126 *Bagatelles* served Schumann as a model, but more likely is the example of the song cycle, in which the ultimate unifying force is the poetic idea, and the freedom to invent musical interrelations is absolute. *Papillons, Kreisleriana, Carnaval, Faschingsschwank aus Wien* and the others (not all the Schumann piano sets are units, however) are too varied and too few to furnish the basis for any classification system. None of them is called a suite, but one can perhaps guess at Schumann's reaction to being told they were suites from his remark in the review of William Sterndale Bennett's *Suite de pièces* op.24 (1842) quoted in §1 above. Sterndale Bennett's work (the English seem to have been pioneers of the suite in the 19th century as well as the 17th) is in six movements with Italian tempo headings (in MB, xxxvii, 1972).

A curious link between the suite and the song cycle is afforded by Joachim Raff's *Die schöne Müllerin*, a work for string quartet in six movements whose four-hand piano arrangement is called 'suite'. The same work provides a link with a third genre through its sub-title, *Cyklische Tondichtung*; in fact, the historical continuum between the orchestral programme suite and the programme symphony, via the symphonic poem in several titled movements, admits no division into separate genres except on the basis of the composers' terminology. The first and only systematic attempts to revive the suite as an alternative to the sonata and symphony were made between about 1857 and 1880, by Franz Lachner and Raff. If Raff's *Italian Suite* in E minor was written 'during his time at Weimar', that is, before 1856 (Riemann, *Geschichte der Musik seit Beethoven*, 1901, p.429), this would make it among the earliest. Raff's suites, which number over a dozen, were written for a wide variety of media: piano, orchestra, piano and orchestra, violin and piano, violin and orchestra, and quartet; at least nine of these were also arranged for piano duet. They have four to seven titled movements in a variety of key-schemes, and all the usual Baroque types appear interspersed with more up-to-date pieces such as *moto perpetuo, Rhapsodie* and *Romanze*. Occasionally a suite is nothing but a sonata under another name (e.g. op.162 for piano, 1870–71,

whose movements are Elegie in Sonatenform, Volkslied mit Variationen, Ländler, Märchen).

Close to the time when Raff wrote his first suite Woldemar Bargiel brought out his Piano Suite op.7, as well as a number of sets of character-pieces undesignated as suites. Another group were the eight orchestral suites by Lachner (1861–81). Here also, the movements were titled and each suite had its sarabande, gigue, minuet and so on; but the distinction between suite and symphony was sometimes arbitrary. Suite no.1, op.113 (1861), for example, has Praeludium, Menuet, Variationen und Marsch (there are 23 variations) and Introduction und Fuge, which is suite-like enough until one discovers that the first movement is in full sonata form with a repeated exposition. Another Praeludium is a sonata-form piece in French overture style. Among the few suites by J.G. Rheinberger is one for the unusual combination of organ, violin and cello (Con moto, Thema mit Veränderungen Saraband-trio, Finale).

Saint-Saëns seems to have been one of the first to follow Sterndale Bennett with a suite (1866), so designated, which was free from dances or other echoes of the 18th century. It is a big virtuoso work for cello and piano, consisting of a perpetual-motion prelude (D minor), serenade (G minor), scherzo (E♭ major), romance (E major) and finale (D major). Op.49 (1877) for orchestra and op.90 (1892) for piano both introduce two or three of the old dances, while op.60 (1881), the *Suite algérienne*, is a programme suite with Prélude, Rhapsodie mauresque, Rêverie du soir and Marche militaire française. By 1880 the suite was no longer a curiosity in France, and Massenet had begun his series of nine orchestral suites, most of them programmatic and the last two with singers and a speaker. During the last decades of the century, composers of peripheral countries (especially northern ones) found the suite a congenial form for music of an exotic or nationalistic flavour (Grieg, Asger Hamerik, N.V. Gade, Sibelius, Nielsen, Tchaikovsky, Rimsky-Korsakov, Glazunov and MacDowell).

The suite of extracts had since the 17th century always been a major ingredient of the concert repertory; it continued thus throughout the 19th century (e.g. Schumann's *Manfred, poème dramatique: fragments disposés en suite d'orchestre*) and remains so in the 20th. Such suites are extracted by the composer himself or by anyone who can secure the right to do so. The pieces, if suitable (as may happen with a ballet), can simply be selected and reproduced without alteration. If there are voice parts these can be removed or worked into the instrumental texture. The keys may be changed, the medium changed (as with a piano reduction, for example), the pieces shortened, run together or provided with bridges between them, introductions and conclusions added – in effect the whole thing may be rewritten. A familiar example is Stravinsky's *Pulcinella*, in which a subtle stylistic transformation takes place in addition to the other liberties.

12. 20TH CENTURY. The factors which led to the re-emergence of the suite as a major form in the 20th century had all appeared by the end of the 19th: the historicism, the nationalism, the urge to experiment, the academic associations of sonata and symphony, and, in the case of extract suites, the expediency. But after the turn of the century, every one of these factors intensified. Musicology began to bring to light some of the vast forgotten suite literature of the Baroque period, and the winds of neo-classicism (which more often meant neo-Baroque style) began to blow away the Wagnerian mists. The breakdown of the tonal system in certain circles discouraged sonata writing, and the search for new styles and forms became ever more conscious and systematic. Finally, the 'market' for music increased exponentially for well-known reasons.

For a time the suite *à l'antique* enjoyed a considerable vogue among composers, including Hindemith (after Gervaise), Strauss (after Couperin), Egk (after Rameau), Stravinsky (after pseudo-Pergolesi), Schoenberg, Debussy and Respighi, to name only a few. At the other end of the stylistic spectrum were the 'characteristic' suites, which continued the late 19th-century tradition of nationalistic and 'geographical' suites. These programme suites are most often for orchestra and range in tone from serious (e.g. Holst's *The Planets*) to the frankly popular (e.g. Grofé's *Grand Canyon Suite*). They have a function analogous to that of extract suites, and one type merges into the other. The satirical and parodic 'divertimento' for flute, violin, percussion and piano by Donald Martino, *From the Other Side* (1988), is a late manifestation of the characteristic suite. Its movements are Introduction and Slow Dance, Tango dei Grulli, Dance of the Reluctant Flamapoo, Ballad for Blue Bill, and Das magische Kabarett des Doktor Schönberg.

But it was neither the antique suite, the characteristic suite, nor the extract suite which became the vehicle for the most advanced and original contributions of the 20th century. These three types were recognizable as suites and were often even entitled suites. As such they had associations unattractive to a composer determined (as many in the 20th century have been) not to be derivative. It was the suite idea, unrecognized (or differently named) and consequently free, that underlay the originality of, for example, Lawes, Couperin and Schumann and that has served and continues to serve composers whose ideas result in sets of pieces meant to be performed at a sitting. As Beck remarked in the case of Schumann: 'What are these if they are not suites?'. One of the first in the 20th century to make the set of pieces his own was Satie; *Chapitres tournés en tous sens* (1913) will have to serve as one example for many. But throughout the first 75 years of the 20th century the suite has served composers in many ways and for many reasons: Schoenberg's Five Orchestral Pieces (1909) at one end of the period and David Felder's *Three Pieces for Orchestra* (1995) at the other frame a multitude of works in which the relationship of the parts to the whole is newly worked out in each. Ample scope remains for the investigation of this repertory from the standpoint of the history of musical sets.

In contrast to the postmodern, playful mixing of styles and cultures evident in Martino's work, Helmut Lachenmann's *Tanzsuite mit Deutschlandlied* (1979–80) might be interpreted as a 'dying ember of the modernist project': the work is entirely serious and there is little that is playful in the way the suite comes into full collision with Lachenmann's withering critical intent. In this work Lachenmann, who viewed the suite along with much of classical music as an empty husk in the service of a repressive political and social system, 'deconstructed' the old form in order to materialize – or perhaps better, dramatize – the contradictions contained within it (J. Stadelman). Hans Zeller's notes to a recording of Lachenmann's piece suggest that the work is the composer's

critical compositional reaction to the 'politics of form' as it pertains to the suite, and they provide a fitting conclusion to the genre's late 20th-century history: 'The term "dance suite" stands not only for the centuries-old tradition of suite-composers but for the familiar *per se*, for dance gestures and forms of music making ... which embody a sense of collective security and provide a haven for bourgeois thought and sensibility as well as their fetishes: native land, religious bonds, national holidays, traditions, yearning for childhood'.

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DAVID FULLER

Suitner, Otmar (*b* Innsbruck, 16 May 1922). Austrian conductor. He studied the piano under Weidlich at the conservatory in Innsbruck, and under Ledwinka at the Salzburg Mozarteum, 1940–42, as well as conducting under Clemens Krauss, whom he acknowledges as his model. After performing chiefly as a pianist and occasional conductor for some years, he became musical director of the Rhineland-Pfalz State PO in 1957, and then secured more frequent guest engagements at Berlin, Hamburg, Munich, Vienna and elsewhere. The turning-point of his career was in 1960 when he was appointed chief conductor of the Dresden Staatsoper and Staatskapelle, with which he toured in east Europe and the USSR. In 1964 he was appointed general music director of the Deutsche Staatsoper, Berlin, a post he held until 1990. He conducted the premières there of Dessau's *Puntila* (1966), *Einstein* (1974) and *Leonce und Lena* (1979), and toured with the Berlin company to Cairo, Lausanne, Paris and Warsaw. His Berlin performances of Mozart, Wagner and Strauss were much praised, and he was also widely admired in the Italian repertory (his mother was Italian). He conducted at Bayreuth each season from 1965 to 1967. Suitner's interpretations were marked by freshness of expression and wide dynamic range, and he brought an impressive directness and authority to the Wagner and Strauss operas. He undertook guest engagements in various European countries, in the USA (San Francisco Opera, regularly from 1969) and in Japan, where he was made honorary conductor of the Tokyo NHK SO in 1973. His many recordings include Mozart's late symphonies and several of his operas, among them a stylish, spirited *Die Zauberflöte*, Beethoven's symphonies, *Hänsel und Gretel* and Dessau's *Einstein*.

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□

Suivez (Fr.: 'follow'; imperative of *suivre*). (1) A direction in musical scores indicating that the next movement or section is to follow immediately, like the Italian words 'attacca' or 'segue'.

(2) A direction for the accompanying parts to follow a voice or solo instrument which happens for the moment to move independently of the prescribed rhythm or tempo, as in the Italian *colla voce* or *colla parte*.

□

Suk, Josef (i) (*b* Křečovice, 4 Jan 1874; *d* Benešov, nr Prague, 29 May 1935). Czech composer and violinist.

1. Life. 2. Works. 3. Style.

1. LIFE. He learnt the piano, the violin and the organ from his father, Josef Suk (1827–1913), schoolmaster and choirmaster in the Bohemian village of Křečovice. In 1885 he entered the Prague Conservatory, where he studied the violin with Bennewitz, theory with Foerster, Knittl and Stecker, and from 1888 chamber music with Wihan. He began composing seriously in his third year at the conservatory and in 1891 graduated with his Piano Quartet op.1. He remained an extra year at the conservatory for special tuition in chamber music with Wihan and composition with Dvořák, who had joined the teaching staff in January 1891. Under Wihan, Suk played second violin in the group which in 1892 became known as the Czech Quartet; its first concert in Vienna (1893) won the approval of Brahms and Hanslick and inaugurated a distinguished international career during which it gave more than 4000 concerts until Suk's retirement in 1933. Under Dvořák, Suk graduated from the conservatory in 1892 with his *Dramatická ouvertura* op.4. He was Dvořák's favourite pupil and in 1898 married his daughter Otilie (Otilka). Simrock had published his Serenade for strings op.6 (1892) in 1896 on Brahms's recommendation and by the turn of the century Suk was regarded, with Novák, as the leading composer of the modern Czech school. In 1922 he was appointed professor of composition for the advanced classes of the Prague Conservatory, where he trained 35 composers, including Bořkovec, Ježek, Hlobil, Martinů, Reiner, Vačkář and several Slovenes, Croats, Serbs and Poles. During his four terms as rector (1924–6, 1933–5) he worked energetically to raise the standards of the conservatory. He was an extraordinary (1901) and ordinary (1913) member of the Czech Academy of Sciences and in 1933 was awarded an honorary doctorate by Brno University.

2. WORKS. Suk won early success as a composer, writing some of his best-known pieces (the Serenade for strings and the *Píseň lásky*, 'Love Song', from his op.7 piano pieces, 1891–3) before he was 20, and was soon regarded as Dvořák's natural successor. Despite opportunities through his constant travels as a performer to hear the latest European novelties he was subject to no other strong musical influences; his virtuoso orchestral technique and subtle control of sound show his awareness of Strauss and the French Impressionists, but he followed his own path in a steady, organic development from lyrical Romanticism towards a complex polytonal musical language.

Like his teacher Dvořák he was most at home with instrumental music. His early mass (1888–90) was his only venture into liturgical music; he wrote almost no songs; and the three choral sets of 1899–1900, opp.15, 18 and 19, though well made and effective, are essentially explorations of a genre to which he returned only once more with his male-voice choruses op.32 (1911–12). He wrote no operas but the second of the two plays for which he supplied incidental music, *Pod jabloní* ('Beneath the Apple Tree', op.20, 1900–01), includes sustained choral scenes which give the suite (1912) arranged from it an almost oratorio-like character. As in the earlier score *Radúz a Mahulena* ('Radúz and Mahulena', 1897–8), there are, in addition to the instrumental pieces, a few short songs and some melodrama passages for important scenes.

It is surprising that as a professional quartet player Suk wrote so little chamber music. Much of it originated from his student days as he tried out various combinations (the String Quartet in D minor, 1888; Piano Trio op.2, Piano Quartet op.1 and Piano Quintet op.8, 1889–93). The most successful chamber work from this period is the String Quartet op.11 (1896), which has all the freshness and melodic charm of Suk's early music and, in its slow movement, a foretaste of the more serious and personal style of *Asrael*. He wrote only one more quartet (op.31, 1911). Although his only important works for the solo violin are the well-known *Čtyři skladby* ('Four Pieces', op.17, 1900) and a one-movement concerto, the Fantasy op.24 (1902–3), the sound of the solo violin combining with the orchestra is one that permeates much of Suk's music, from the famous *Radúz*solo onwards. Suk was also a fine pianist, performing frequently to his friends and occasionally in public, and he wrote rather more piano music. The earlier compositions were generally published in small groups of characteristic pieces (opp.7, 10 and 12, 1891–6) whose full-blooded, well-placed chords suggest Brahms, but whose undemanding forms, rich if meretricious harmony, melodic clichés and fluent passage-work more often suggest the salon. The Suite op.21 (1900, originally planned as a sonatina) attempts a more balanced design, continued in the programmatic suites *Jaro* ('Spring') op.22*a* and *Letní dojmy* ('Summer Impressions') op.22*b*, both written in 1902 after the birth of his son. They illustrate Suk's subjective Romantic piano style at its ripest, the last piece of op.22*a*, 'V roztoužení' ('In Love'), achieving a popularity similar to that of the *Love Song* from op.7. But op.22*a* also contains 'Vánek' ('The Breeze'), a delicate, Impressionistic piece, revealing a more imaginative approach to figuration, and a type of harmony that was turning from heavy chromaticism to a more modal idiom. These qualities, and the intimate nature of *O matince* ('About Mother', op.28, 1907), written after the death of his wife, are developed in Suk's greatest work for the piano, the suite of ten short pieces *Životem a snem* ('Things Lived and Dreamt', op.30, 1909). All have detailed descriptions of their character, some have additional programmes (no.5 'on the recovery of my son') and all inhabit a very personal world; in their economical evocation of mood, their exploration of new musical means and their assured piano technique they foreshadow Debussy's *Préludes*. In later piano works such as *Ukolébavky* ('Lullabies', op.33, 1910–12) and *O přátelství* ('About Friendship', op.36, 1920), Suk pared down his means to achieve a classic simplicity in which the subtle control of harmony is particularly striking.

Suk's central achievement was in orchestral music. The high point of his early orchestral writing is the Serenade for strings op.6 (1892) and the op.16 suite, *Pohádka* ('Fairy Tale', 1899–1900), arranged from the *Radúz* music. The more ambitious works that followed, the Violin Fantasy op.24 (1902–3) and the Straussian tone poem *Praga* op.26 (1904), have a slightly portentous quality that seems out of keeping with Suk's limited emotional range up to then. The deaths of Dvořák (1904) and his daughter (1905), Suk's young wife, within the space of 14 months shattered the composer's life and attitudes, and set into motion the vast *Asrael* symphony op.27 (1905–6). It is arguably his greatest work, and one of the finest and most eloquent pieces of orchestral music of its time, comparable with Mahler in its structural mastery and emotional impact. Although none of the orchestral works which follow *Asrael*are designated symphonies, all have symphonic ambitions and proportions, particularly the two single-movement pieces *Zrání*



Josef Suk: portrait by 'Dr Desiderius', watercolour, 1928

('Ripening', op.34, 1912–7) and *Epilog* op.37 (1920–29). *Pohádka léta* ('A Summer's Tale', op.29, 1907–9) is the lightest of the post-*Asrael* orchestral works, a suite more than a symphony, showing a serene acceptance of life whose equanimity is disturbed only by the poignancy of the 'Blind Musicians' movement or the Mahlerian imagery of the fourth movement, 'In the Power of Phantoms'. As the title suggests, *Ripening* charts a man's personal development (that of Suk himself) as he grows through the pain of life's tragedies. In *Epilog* the psychological programme – made more concrete by the texts sung by soloists and chorus – becomes darker as its subject begins to contemplate his own mortality.

3. STYLE. Unlike his Czech contemporaries Janáček and Novák, Suk derived almost no stimulus from folk music and very little from literary sources. Julius Zeyer's was the only important literary influence on him: his *Radúz and Mahulena*, with its legendary Slavonic world, its message of true, courageous love and clear-cut moral values articulated much of the young Suk's outlook on life. Its dreamy, slightly sad, introspective mood is one that runs through much of Suk's early music, at first no more perhaps than as a *fin-de-siècle* pessimism, but soon acquiring a specifically Slavonic direction characterized by his dumka music. Suk wrote dumkas in opp.7 and 21 (the *poco triste* movement of op.17 was also originally entitled 'Dumka') but there are dumka-like movements (such as the *Legenda* of op.10) in all his early music. The funeral march is another *Radúz* feature, anticipated in Suk's early orchestral funeral march (1889, dedicated to himself), apotheosized in the second movement of *Asrael* and becoming terrifyingly grim in the march section of *Ripening* (based on the seventh piece, marked 'forthright, later with an expression of overpowering force', of *Things Lived and Dreamt*). In the polka music for the 'game of the swan and the peacocks' in *Radúz* (later worked into the second movement of the suite) Suk wrote in a popular style derived from Czech dance music. There are other such pieces among the piano music (notably the minuet from op.21) and even during the years of *Ripening* and *Epilog* Suk wrote light, appealing music such as the *Ella Polka* (1909) or the marches *V nový život* ('Towards a New Life', op.35*c*, 1919–20), which won him an award at the 1932 Olympics at Los Angeles, and *Pod Blaníkem* ('Beneath Blaník', 1932). His last composition was a Czech dance, a *Sousedská* (1935) for small chamber ensemble.

Radúz is central to Suk's development. He identified the young couple Radúz and Mahulena with himself and his wife at the happiest time of their lives; it drew from him his most radiant, tender, earnest and abundantly melodic music. He remodelled some of it in his next work, the women's choruses op.15. It also became a point of reference for future works, its death motif of two augmented 4ths recurring prominently from *Asrael*onwards. There are other examples in Suk's later music (notably in *Things Lived and Dreamt* and *Ripening*) of self-quotation and other personal symbols. Another prominent topos is that of the 'fantastic dance'. Early examples are the 'Bacchanale' in *Beneath the Apple Tree* (1900–01) and the *Fantastické scherzo* op.25 (1903), a *danse macabre* with banal waltz rhythms, quirky chromatic tunes and highly imaginative orchestration. Later metamorphoses in the scherzo movements of *Asrael* and *A Summer's Tale* suppress the dance element and heighten the malevolence of the fantasy. In *Epilog* the dance is propelled by the biblical quotation sung by the male chorus: 'Prach jsi a v prach se obrátíš!' ('Death thou art and unto death shalt thou return!'). This verbal context, together with the death theme from *Radúz* on the brass cutting through skirling wind, scurrying strings, death-rattle side-drums and the moaning of demons (the wordless male chorus), conjures up an apocalyptic vision whose intensity is unique in Suk's work.

Suk's late orchestral music had become very complicated. His harmony was originally sensuously Romantic, with a fondness for augmented chords (especially that of the augmented 5th), chromatic alteration, Neapolitan relations and the tonal ambiguity produced by frequent pedals (e.g. in pedal movements such as the lullaby from *About Mother* and the second movement of *Asrael*). Later he began to exploit polytonality more explicitly and systematically in *Ripening* and *Epilog*. He was able to make these last scores comprehensible only by his precise aural imagination and his superb craftsmanship as an orchestrator, a skill on which he placed great emphasis as a teacher.

Suk's later formal control grew from unpretentious beginnings. Most of his piano pieces have simple repetitive structures; he successfully employed (e.g. in the violin *Balada*, 1890) the fashionable monothematicism of the time but his early attempts at sonata form, even in the last movement of the Serenade for strings are uneven, lacking a sense of the dramatic opposition of key centres (so striking in *Asrael*) and tending towards an uncharacteristic long-windedness. The seams of the one-movement Violin Fantasy are carelessly concealed, but the later single-movement string quartet is much more subtle and adept. It cost him much effort, even at the height of his powers, and prepared the way for the impressive single spans of *Ripening* and *Epilog*. These two pieces showed Suk's musical language at its utmost sophistication, his response to the modern music he came across on his frequent tours. They also showed him dangerously far from his roots as a simple 'muzikant' of the Czech *kantor* tradition. From about 1912 his rate of composition noticeably slackened. His tiring life as a performer meant that composition was a spare-time occupation; his duties at the Prague Conservatory, which he took very seriously, made further demands, but as the premières of his works became more spaced out it became clear that neither these commitments nor the increasing effort that the later scores must have cost fully explained the gaps. Suk seems to have had misgivings about his increasingly complicated musical speech, alien to many of his listeners; indeed, he derived a childlike pleasure from the enthusiasm that his popular pieces (such as the *New Life* march) aroused. The gulf between Suk the kantor and Suk the sophisticate was perhaps too great to bridge.

WORKS

ORCHESTRAL AND VOCAL ORCHESTRAL

Planned works: Ve stínu lípy [In the shade of the lime tree], sym. cycle after S. Čech, 1896; cycle of sym. poems from Czech history, 1915–17

op.	
—	Early compositions, str: Fantasy, d, 1888; Smuteční pochod [Funeral march], c, 1889, rev. 1934
4	Dramatická ouvertura, a, 1891–2
6	Serenade, E, str, 1892
9	Pohádka zimního večera [Tale of a Winter's Evening], ov. after W. Shakespeare, 1894–5, rev. J. Vogel, 1925
14	Symphony, E, 1897–9

16 Pohádka [Fairy Tale], suite from Radúz a Mahulena, 1899–1900
24 Fantasy, g, vn, orch, 1902–3
25 Fantastické scherzo, 1903
26 Praga, sym. poem, 1904
27 Asrael, sym., c, 1905–6
29 Pohádka léta [A Summer's Tale], sym. poem, 1907–9
— Pod jabloní [Beneath the Apple Tree], 5 tableaux from op.20, A, SATB, spkr, orch, 1911–12
34 Zrání [Ripening], sym. poem, 1912–17
35a Meditace na staročeský chorál 'Svatý Václave' [Meditation on an Old Czech Hymn 'St Wenceslas'], str/str qt, 1914
35b Legenda o mrtvých vítězích [Legend of the Dead Victors], funeral piece, 1919–20
35c V nový život [In a New Life], march, SATB, orch, 1920; pf duet version, 1919
37 Epilog, sym. piece (Ps xxiii, Bible: *Genesis*, J. Zeyer, arr. L. Vycpálek), S, Bar, B, SATB (small), SATB (large), orch, 1920–29, rev. up to 1932
— Pod Blaníkem [Beneath Blaník], march, 1v, orch, 1932, orchd J. Kalaš

KEYBOARD

unless otherwise stated all for piano two hands

— Early compositions: Sonata, C, 1883, unpubd; Ov., 1884–5, unpubd; Polonaise, c, 1886–7, arr. 4 hands, 1887; Untitled piece, B♭, 1886–7; Untitled piece, G, 1886–7; Jindřichohradecký cyklus [Jindřichův Hradec Cycle], 1886–7; Fugue, c, 1888–9, unpubd; Fugue, c, 1890, also arr. str qt, 1890, both unpubd
Drei Lieder ohne Worte, 1891 [no.3 (Melodie) became op.7 no.6 (Capriccietto)]
5 Fantaisie-polonaise, 1892
7 [6] Klavírní skladby [Piano Pieces], 1891–3
— Capriccietto, G, 1893
— Humoreska, C, 1894
— Lístek do památníku [Albumleaf], 1895
10 Nálady [Moods], 5 pieces, 1895
12 [8] Klavírní skladby [Piano Pieces], 1895–6
13 Sonatina, g, 1897, rev. as op.21
— Vesnická serenáda [Village Serenade], 1897, arr. 2 cl, str qt, db, 1935, unpubd
— Bagatelle arr. of original third movt of Sym., op.14, 1898
21 Suite, 4 pieces, 1900
22a Jaro [Spring], 5 pieces, 1902
22b Letní dojmy [Summer Impressions], 3 pieces, 1902
28 O matince [About Mother], 5 pieces, 1907
— Psina španělská [Spanish Joke], 1909
30 Životem a snem [Things Lived and Dreamt], 10 pieces, 1909
33 Ukolébavky [Lullabies], 6 pieces, 1910–12
36 O přátelství [About Friendship], 1920
— Episody [Episodes]: slow movt of Sonatina op.13, 1897; Ella Polka, 1909; Lístek do památníku [Albumleaf], ?1919; O štědrém dni [About Christmas Day] [based on Pozdrav žákům na Slovensku od strýčka z Prahy, 2vv, vn, 1924], 1924; Andante, org, 1933

CHAMBER

— Early compositions: Polka, G, vn, 1882, unpubd; Str Qt, d, 1888, unpubd, 3rd mvt rev. 1923 as 'Barkarola'; Fantasy, d, str qt, 1888
1 Piano Quartet, a, 1891
2 Piano Trio, c, 1889, rev. 1890–91
— Balada, d, str qt, 1890
3/1 Balada, d, vc, pf, 1890
— Balada, d, vn, pf, 1890
— Melodie, 2 vn, 1893
3/2 Serenade, A, vc, pf, 1896
8 Piano Quintet, g, 1893
11 String Quartet, B♭, 1896; last movt rev. 1915 but left as independent piece
17 Čtyři skladby [4 Pieces], vn, pf, 1900
23 Elegie (Pod dojmem Zeyerova Vyšehradu) [Under the Influence of Zeyer's Vyšehrad], vn, vc, str qt, hmn, hp, 1902, unpubd; arr. for pf trio, 1902
31 String Quartet, 1 movt, 1911
35a Meditace na staročeský chorál 'Svatý Václave' [Meditation on an Old Czech Hymn 'St Wenceslas'], str qt/str orch, 1914
— Quartet movt [rev. last movt of op.11], 1915, unpubd
— Bagatelle (S kyticí v ruce) [With a Posy in one's Hand], fl, vn ad lib, pf, 1917
— Sousedská, 5 vn, db, cymbals, triangle, large and small drums, 1935

CHORAL AND SONGS

— Mass, B♭, SATB, str, org, 1888–90, rev. incl. timp, 1931
— Songs (1v, pf): Hory, doly, samý květ [In Full Bloom over Hill and Dale] (J.V. Sládek), 1890, lost; Ukolébavka [Lullaby] (B. Mühlsteinová), 1891; Noc byla krásná [The Night was Beautiful] (V. Hálek), 1891; Ach, wärst du mein (N. Lenau), *c*1892, inc.; Mé ženě [To my Wife] (Sládek), 1902
— Nechte cizích, mluvte vlastní řečí [Speak your Own and not Foreign Tongues] (J. Kollár), TTBB, 1896
15 Deset zpěvů [10 Songs] (Slavonic trad.), SSA, pf 4 hands, 1899
18 Čtyři zpěvy [4 Songs] (Serbian trad.), TTBB, 1900
19 Tři zpěvy [3 Songs] (Cz. trad., Slovak trad., F.L. Čelakovský), SATB, pf ad lib, 1900
— Hospodin jest můj pastýř [The Lord is my Shepherd] (Ps xxiii), SATB, 1907, inc.
32 [5] Mužskě sbory [Male Choruses] (Slavonic trad.), TTBB, 1911–12
— Pozdrav žákům na Slovensku od strýčka z Prahy [A Greeting to Pupils in Slovakia from an Uncle in Prague], 2vv, vn, 1924

INCIDENTAL MUSIC

13 Radúz a Mahulena [Radúz and Mahulena] (J. Zeyer), A, T, spkrs, SATB, orch, 1897–8, rev. 1912
20 Pod jabloní [Beneath the Apple Tree] (Zeyer), A, spkr, SATB, orch, 1900–01 vs only

Principal publishers: Breitkopf & Härtel, Český Hudební Fond, Hudební Matice, Státní Nakladatelství Krásné Literatury, Hudby a Umění, Simrock, Státní Hudební Vydavatelství, Universal, F.A. Urbánek, M. Urbánek

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See also CZECH QUARTET.

JOHN TYRRELL

Suk, Josef (ii) (*b* Prague, 8 Aug 1929). Czech violinist, grandson of JOSEF SUK (i) and great-grandson of Dvořák. He was taught from childhood by Jaroslav Kocian, whose pupil he remained until Kocian's death in 1950; he also studied at the Prague Conservatory until 1951, and then with M. Hlouňová and Alexander Plocek at the Prague Academy (1951–3). He first appeared in public in 1940. In 1948 he was chosen to take part in exchange concerts in Paris and Brussels, but it was a Prague recital in 1954 that confirmed his maturity as an artist. At this time he was leading the orchestra for drama productions at the Prague National Theatre, where he was engaged from 1953 to 1955. A continuing interest in chamber music from his student days brought about his leadership of the Prague Quartet (1951–2) and his formation in 1952 of the Suk Trio, with Josef Chuchro (cello) and Jan Panenka (piano).

Suk's reputation as a violinist flourished more widely from 1959, when he appeared as soloist with the Czech PO on a tour of three continents; he has also made a number of world tours with the Suk Trio. He was named soloist of the Czech PO from 1961, and made his British début at the 1964 Promenade concerts in concertos by Mozart and Dvořák, when he was highly praised for his silken tone, expressive fervour and immense technical skill. His playing reveals his clear perception of style and content, expressed with a rich fund of lyric feeling that avoids excessive display. He has played violins by Antonio Stradivari (the 'Libon' dated 1729), Guarneri del Gesù ('Prince of Orange', 1744) and Giovanni Guadagnini ('Ex Vieuxtemps', 1758), and his many recordings, which include outstanding discs of unaccompanied Bach and of the Beethoven, Dvořák and Berg violin concertos, have won several international awards. He retains a particular interest in sonata playing and formed a duo with Zuzana Růžičková in 1963 and a trio with Janos Starker and Julius Katchen for two years before Katchen's death in 1969. The trio made acclaimed recordings of the Brahms trios, while Suk and Katchen's strong poetic readings of the Brahms violin sonatas have rarely been equalled. Suk also recorded frequently with Panenka and has appeared with Stephen Kovacevich and other pianists. In 1974 he founded the Suk Chamber Orchestra, comprising twelve strings, of which he remains artistic director. Since 1973 he has often played the viola, both in chamber ensembles and in solo works such as Shostakovich's Sonata op.147. In 1980 Suk was appointed to teach the violin at the Vienna Hochschule für Musik.

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ALENA NĚMCOVÁ

Suk, Václav [Váša; Vyacheslav Ivanovich] (*b* Kladno, 16 Nov 1861; *d* Moscow, 12 Jan 1933). Russian conductor and composer of Czech birth. After studying the violin at the Prague Conservatory and composition privately with Fibich, he became leader of an opera orchestra in Kiev, 1880–82, and then from 1882 to 1887 was a violinist in the orchestra of the Bol'shoy Theatre. From 1885 he became known as a conductor in various Russian cities and from 1906 to 1933 he was a conductor at the Bol'shoy (chief conductor 1928–33); he was also principal conductor of the Stanislavsky Opera Theatre in Moscow from 1927. Suk was much esteemed for his thoroughness in operatic preparation, and Gozenpud called him one of the best interpreters of Rimsky-Korsakov's works. His opera *Lesův pán* ('Lord of the Forests'), to a Czech libretto by J.V. Frič, based on K.H. Mácha's verse classic *Maj* ('May'), was first produced in Russian translation at Kharkiv in 1900, and in Czech at Prague in 1903. Suk's other compositions include a symphonic poem *Jan Hus*, a Serenade for string orchestra, piano pieces and songs. Regarded as one of the most distinguished Russian conductors, he was created People's Artist in 1925.

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ARTHUR JACOBS

Sukowaty, Wenzel (*b* Vienna, 31 July 1746; *d* Vienna, 9 July 1810). Austrian music copyist. Although Weinmann states that Sukowaty's shop may have been founded *c*1784, payment records show that he was the principal music copyist for the Viennese court theatres from 1778 until 1796 (Edge, 1995). Important copies from his shop include original performance scores for *Die Entführung aus dem Serail*, *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte* (all *A-Wn*, some with autograph entries by Mozart); signed manuscripts of Sarti's *Fra i due litiganti* and Salieri's *La grotta di Trofonio* survive in Budapest (*H-Bn*). Sukowaty copies are typically in several hands; it is difficult to determine how many employees worked for him and at what times, whether they were temporarily subcontracted, and whether they additionally worked for other copy shops or as independent entrepreneurs, all of which bears on the authority of manuscripts deriving from his shop. To date, none of his copyists has been identified by name. Sukowaty also sold manuscripts commercially, including orchestral scores, individual arias and piano scores; he was a regular advertiser in the

Viennese press, chiefly the *Wiener Zeitung* (for Sukowaty's Mozart advertisements, see Deutsch).

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CLIFF EISEN

Sukri, Uking (*b* Bandung, Indonesia, 18 Feb 1925; *d* Ujungberung, Indonesia, 17 April 1994). Sundanese *kacapi* (zither) player and *tembang Sunda* (accompanied sung poetry) master. He was attracted to music at an early age and received his first instruction from a sympathetic neighbour. From 1953 to 1983 he worked at Radio Republik Indonesia (RRI) Bandung, where he first played *kacapi rincik* (small, high-pitched zither), along with Oyo Tarya on *kacapi indung* (large lower-pitched zither) and Ono Sukarna on *suling* (bamboo flute), accompanying such famous *tembang* singers as Nyimas Saodah and Apung S. Wiratmadja. He became the *kacapi indung* player when Tarya died in 1966. The RRI group recorded cassettes beginning in the 1970s and travelled to Europe several times; during this period, the group also developed the genre *kacapi-suling* (instrumental interpretation of the metrical *panambih* songs of *tembang Sunda*), the broadcasts of which proved to be extremely popular. Sukri was active in the *tembang Sunda* competitions sponsored by Daya Mahasiswa Sunda (DAMAS). He was also noted for the quality of the *kacapi* he built, and his instruments remain highly valued. His *tembang* compositions (e.g. *Ombak-ombakan*) continue to be performed, as does his well-known *degung* composition, *Karang Ulun*. He taught at the Akademi Seni Tari Indonesia (ASTI, now Sekolah Tinggi Seni Indonesia (STSI)), the government-sponsored arts institute in Bandung, from 1983 until his death. His playing styles for both *kacapi indung* and *rincik* were widely disseminated on the radio and on cassettes and have influenced several generations of *kacapi* players.

See also INDONESIA, §V, 1.

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HENRY SPILLER

Šulek, Stjepan (*b* Zagreb, 5 Aug 1914; *d* Zagreb, 16 Jan 1986). Croatian composer, conductor and violinist. He completed his violin studies with Vaclav Huml at the Zagreb Academy of Music, where he periodically also attended Bersa's composition class. He was appointed professor of violin there in 1945 and professor of composition in 1947. Until his retirement in 1975, his composition class produced most of the important contemporary Croatian composers, from Kelemen, Horvat and Detoni to Davorin Kempf. Šulek was also active as a chamber musician, playing in the Zagreb Quartet (1938), and in a trio with the pianist Ivo Maček and the cellist Antonio Janigro. From 1958 to 1962 he was the conductor of the Zagreb Radio Chamber Orchestra, which grew under his direction into an ensemble of international standing. In 1954 he was elected to membership of the Zagreb Academy of Arts and Sciences; he later became the general secretary of its music department.

As an outstanding symphonist, Šulek was, along with Papandopulo, the leading personality of 20th-century Croatian music. His Romantic mode of expression, the Baroque-like structure of his compositional material, his Classical organization of form, and his rejection of both the neo-national realism of the 1940s and 50s and the avant-garde trends of the 1960s, are the basis on which he developed his all-embracing musical language, which can be understood in terms of distinct developmental periods. The first period (1942–69) – to which belongs the opera *Oluja*, the first six symphonies, the first three Classical Concertos, and most of his solo concertos – is full of neo-Baroque and neo-Classical energy. From his Third Piano Concerto (1970) and the orchestral *Epitaf* (1971), to the organ concerto *Memento* (1974), he developed an even more glittering sound (recalling Ravel and Richard Strauss) and the discursive form of late Romanticism (Liszt, Mahler). The rhetorical element in his music was further advanced in the works written after 1975, particularly in his second and third piano sonatas, the Symphony no.7 and the cycle of five string quartets *Moje djetinstvo* ('My Childhood'). Šulek turned increasingly to mottos and symbolic motifs in the works of his last decade. His form gradually developed towards a rhapsodic freedom, contrasting with the Classical balance of his earlier compositions. As a result of his composing 'music about music', his late works are radically retrospective, with elements suggesting a closeness to musical postmodernism.

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Orch: Sym. no.1, 1944; Classical Conc. no.1, 1944; Sym. no.2 'Eroica', 1946; Sym. no.3, 1948; Pf Conc. no.1, 1949; Vc Conc., 1950; Pf Conc. no.2, 1951; Classical Conc. no.2, 1952; Vn Conc., 1952; Sym. no.4, 1954; Classical Conc. no.3, 1957; Bn Conc., 1958; Va Conc., 1959; Sym. no.5, 1963; Sym. no.6, 1966; Cl Conc., 1967; Pf Conc. no.3, 1970; Epitaf jednoj izgubljenoj iluziji [Epitaph on a Lost Illusion], 1971; Hn Conc., 1972; Org Conc. 'Memento', 1974; Sym. no.7, 1979; Sym. no.8, 1981; Classical Conc. no.4, 1983

Vocal: Zadnji Adam [The Last Adam] (cant., after S.S. Kranjčević), 1964; Pjesma mrtvog pjesnika [The Dead Poet's Song] (song cycle, D. Cesarić), 1971; Strah [The Fear] (song cycle, Đ. Sudeta), 1975, Baščanska ploča [The Tablet of Baška], mixed chorus, 1980

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EVA SEDAK

Suling [seruling]. Bamboo ring flute of Indonesia, Malaysia and the southern Philippines. There are various types and sizes. The end-blown variety as it is commonly found is made from a bamboo tube, open at the bottom and closed with a node at the top. A small wedge-shaped hole is cut in the node, together with a small opening just below it, and this is partly covered by a narrow bamboo or rattan ring which guides the player's breath along the slit between the hole and the ring (*see* FLUTE, figs.1*b* and 3*g*). In Central and East Java the tube is about 45 to 52 cm long and about 1·5 cm in diameter; the *suling sléndro* has four fingerholes, the *suling pélog*, five. In West Java the tube is about 53 cm long and about 2 cm wide. The instrument is played either alone or in ensembles, in which case it is often known by the name of the ensemble in question. The *suling degung* of the Sundanese areas of West Java, used in the *gamelan degung*, is about 30 cm long and has one large and three small fingerholes. The *suling réyog*, used in the ensemble to accompany comic *réyog* shows, is fairly short and thick and has three fingerholes.

In Bali the *suling* is about 25 to 30 cm long and 20 to 25 mm wide. It is used in orchestras such as the *gamelan arja*, *genggong* ensemble and *gamelan pejogedan*. The larger *suling gambuh* is about 87 cm long and 40 mm wide, has six fingerholes and can produce a range of about 2·5 octaves. It is held obliquely and a circular breathing technique is used. Several of the flutes are played together in the *gambuh* ensemble.

In the Toraja area of Sulawesi a transverse *suling* is used in the *bas-suling* ensemble, and it is included also in the *pompang* ensemble in Ambon, Maluku. In the Buginese and Makassar areas of South Sulawesi a *suling* with six fingerholes and a water-buffalo horn ring stop is usually included in an ensemble with *kacapi* (plucked lute) and *gendang* (double-headed drum) to accompany dancing. A similar end-blown flute (*suling lembang*) is found in the Sa'dan Toraja area of South Sulawesi; usually two or four are played together by male musicians using circular breathing to accompany a female singer performing *ma'marakka* music.

In the Angkola and Mandailing areas of North Sumatra the transverse *suling* is about 35 cm long and 25 mm wide, with six fingerholes.

Twin ring flutes called *suling rapi* are found in the Mamasa and Rantepao areas of South Sulawesi, connected parallel to each other by means of wound rattan. One flute has five fingerholes and the other none, serving as a high-pitched drone.

In Malaysia, various kinds of bamboo flutes are known by such names as *suling* and *seruling* and in east Malaysia, as *selengut* and *sangui*. As in Indonesia, some are end-blown, others side-blown, some are blown with the mouth and others with the nose. They are played for entertainment and are frequently associated with magic power. Flutes of the Orang Asli in central Malaysia are called *suling* or *sangui*; the use of nose breath in a ceremonial context attaches especially powerful magical significance.

The *suling* is found among several peoples of the southern Philippines: the Magindanao, Tiruray, Manobo, Bukidnon and Tausug.

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MARGARET J. KARTOMI

Sulkhanishvili, Niko (*b* in the village of Atskuri, eastern Georgia, 1871; *d* Tbilisi, 3 Dec 1919). Georgian composer and choral conductor. He studied singing at the Telavi Spiritual School and then in 1884 entered the Tbilisi Spiritual Seminary, where he studied under the master of Georgian folk choral singing, L. Agniashvili. He then returned to conduct the choir of the Telavi Spiritual School (1890–1902) and after taking part in a folklore expedition in 1912, organized an ethnographic choir with which he also performed his own works. A folksong expert, he gained a masterly knowledge of the art of choral writing and is acknowledged as a writer of classic Georgian choral music.

Sulkhanishvili played a decisive role in establishing professional Georgian music and was a founder of various genres in Georgian a cappella choral music: the ritualistic and staged *Mestviruli* ('Bagpipe Song') and *Gutnuri* ('Song for Ploughing'); the original 'Georgian madrigals' including *Mash, gamarjveba tkbilo sitsotskhlev* ('Greetings, Joyful Life'), *Samshoblo khevsurisa* ('The Khevsur's Homeland') and the chorale *Gmerto, Gmerto* ('O God, God'); the more recent type of orthodox canticle which takes the form of non-canonical arrangements, including *Khvalitye imya Gospoda* ('Praise the Name of the Lord'), *Bog Gospod'* ('The Lord God'), *Kondak ko svyatïm* ('Kontakion for the Saints') and *Velikaya yekteniya* ('The Great Prayer'). As distinct from the traditionally three-part Georgian choral singing, Sulkhanishvili initiated a four-part division (soprano, alto, tenor and bass) along European lines which nonetheless took account of the diverse features of Georgian folk and church music. The originality of the forms stems from the dynamic selection of folksong variants and this gives rise to an overall reading of the modal motifs of the folk sources. With their vivid national distinctiveness, the monumental choruses of Sulkhanishvili are the finest examples of Georgian professional choral music.

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Other vocal: 2 arias (Tsereteli) [from lost op Patara Kakhi 'Little Kakhi']; romances for 1v, pf; songs; vocal trio

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NODAR MAMISASHVILI

Sullam, Sara. *See* COPIO, SARA.

Sulla tastiera (It.). *See* SUL TASTO.

Sullivan, Sir **Arthur (Seymour)** (*b* Lambeth, London, 13 May 1842; *d* London, 22 Nov 1900). English composer and conductor of mainly Irish descent. His maternal grandmother was Italian; suggestions of a partly Jewish descent are unsupported by evidence. Though he composed in a great variety of musical genres, his widest and most durable fame was won in operetta, especially in partnership with the dramatist and satirist W.S. Gilbert (1836–1911).

1. Life: (i) Early career (ii) Operetta and maturity (iii) The final decade.
2. Works: (i) Operettas (ii) Other works. 3. Posthumous reputation.

1. LIFE.

(i) Early career. During Sullivan's infancy the family moved from London to Sandhurst, where his father, Thomas Sullivan, was sergeant bandmaster at the Royal Military College (1845–56). Sullivan gained from this move an early intimacy with wind instruments; he also learnt the piano and, at about eight years old, began to compose. His exceptional singing voice won him admission to the Chapel Royal (1854–7), despite his being about two years older than most boys on entry. The musical tuition and quasi-parental authority of the master of the choristers, Thomas Helmore (at whose house they lived), were of the utmost value to him. While still a chorister he became in 1856 the first recipient of the Mendelssohn Scholarship, which offered (initially) one year's free tuition at the RAM.

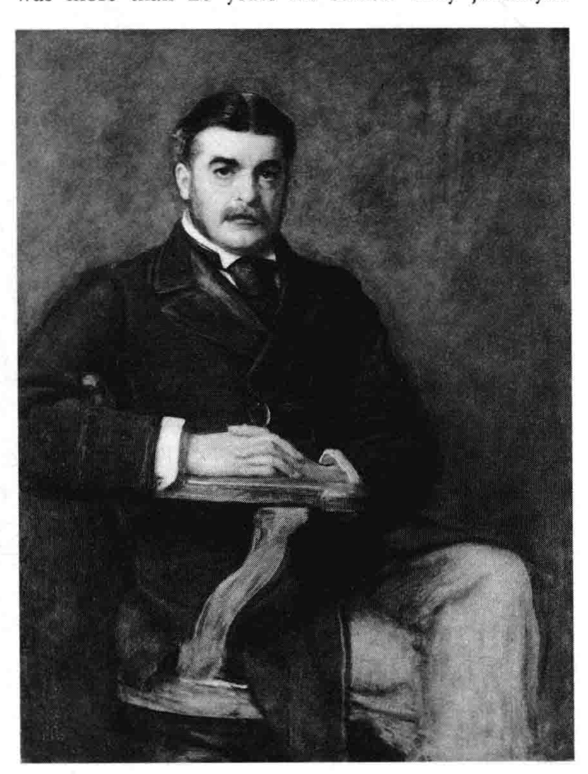
In 1857 the family moved back to London, where Thomas Sullivan took a civilian appointment as professor of clarinet at the newly founded Royal Military School of Music, Kneller Hall. At the RAM, where Sullivan studied the piano with William Sterndale Bennett and composition with John Goss, his Overture in D minor was publicly performed on 13 July 1858. The scholarship was extended for a second year and then for a third in order to send him to the Leipzig Conservatory, where Moscheles was his personal mentor as well as one of his piano teachers (with Louis Plaidy); he studied composition with Julius Rietz and was encouraged as a conductor.

His graduation exercise at Leipzig, which he conducted on 6 April 1861, was a suite of incidental music to *The Tempest* much on the lines of Mendelssohn's to *A Midsummer Night's Dream*. Returning to London, he met George Grove, who arranged for a performance of the *Tempest* music (revised) under the baton of August Manns at the Crystal Palace on 5 April 1862. The work won an immediate and extraordinary success: 'it may mark an epoch in English music', wrote the influential critic Henry F. Chorley in *The Athenaeum*. It was repeated a week later; in 1863 Hallé likewise gave it two performances with his orchestra in Manchester. Sullivan was thereafter never short of commissions and was exceptionally permitted to dedicate his Procession March (also called Royal Wedding March; Crystal Palace, 10 March 1863) and other works to the Prince of Wales himself, the future King Edward VII.

He established a foothold on the choral festival ladder with *Kenilworth* at Birmingham (8 September 1864) and an overture in C (usually called *In memoriam*) at Norwich on 30 October 1866. A symphony (later dubbed 'the Irish') was performed at the Crystal Palace on 10 March 1866 and an overture, *Marmion*, marked his entry into the Philharmonic Society's programmes on 3 June 1867. He had begun to work on an opera (*The Sapphire Necklace*, later renamed *The False Heiress*) with Chorley as librettist, but it was never to reach performance, and his first theatrical appearance was made with a one-act ballet score, *L'île enchantée*, presented as an afterpiece to Bellini's *La sonnambula* on 14 May 1864 at Covent Garden, where Michael Costa, the musical director, had given him the position of organist.

The prestige of such achievements being no guarantee of income, Sullivan still found it necessary to hold a church organist's post (at St Michael's, Chester Square, then at St Peter's, Cranley Gardens), to conduct an amateur choir (the Civil Service Musical Society) and to teach occasionally. Songs of the type somewhat miscalled 'drawing-room ballads' (successful sales of which depended on the work being 'pushed' by well-known singers at their concerts) began to earn him substantial sums. *Will he come?* (1865) had words by Adelaide A. Procter, to whose verse Sullivan later turned for the runaway success *The Lost Chord* (1877). He also tapped a popular vein in hymn tunes, notably 'St Gertrude' (*Onward, Christian soldiers*, 1871), and was himself the editor of *Church Hymns with Tunes* (1874).

Sullivan formed a close friendship with Grove, who was more than 20 years his senior. They journeyed



1. Arthur Sullivan: portrait by John Everett Millais, 1888 (National Portrait Gallery, London)

together in 1867 to Paris and then to Vienna, where they recovered part of Schubert's missing music to *Rosamunde*. Grove introduced the young composer to the aging Tennyson and the song cycle *The Window* (1871) was the result. (The publication was to have had illustrations by Sullivan's friend John Millais, but the poet's procrastination was such that Millais allowed his drawings to be dispersed.) Grove also helped plan Sullivan's programmes as conductor of the Glasgow Choral and Orchestral Union (1875). At the first major concert in the Royal Albert Hall in 1871, with works by Gounod and Ferdinand Hiller representing France and Germany, a new cantata by Sullivan (*On Shore and Sea*) stood for British music. In 1876, while still in his early 30s, he was appointed principal of the newly established National Training School for Music, and remained there until 1881 (the school was later merged into the RCM).

(ii) Operetta and maturity. As yet there had been no hint of the way in which operetta was to dominate Sullivan's career. *Cox and Box* (originally with piano, for a private musical circle, 1866) and *The Contrabandista* (1867), both with F.C. Burnand as librettist, were hardly more than agreeable diversions on a 'serious' composer's path; the same may be said of Sullivan's earliest collaboration with W.S. Gilbert, *Thespis* (the score is lost), tailored to the demands of burlesque at the Gaiety Theatre in 1871. Only with the one-act *Trial by Jury* at the Royalty Theatre in 1875 (as an afterpiece to Offenbach's *La Périchole*) did Gilbert and Sullivan establish their joint theatrical mastery at a stroke. Richard D'Oyly Carte, a sub-manager on that occasion, was determined to exploit their united capabilities and *The Sorcerer* (1877) was the first fruit of his enterprise.

Even more successful was *HMS Pinafore* in the following year. The indignity of pirated versions (paying nothing to author or composer) in the USA prompted Carte to take Gilbert, Sullivan and a company of London performers to New York, where *The Pirates of Penzance* was launched on the last day of 1879 before being performed in London. *Patience* (1881) was next in the sequence of successes which caused 'Gilbert and Sullivan' to be recognized as virtually a genre. Carte was emboldened to build the Savoy Theatre, the first theatre in London to be completely lit by electricity. It opened in 1881 with a transfer of *Patience*, *Iolanthe* (1882) being the collaborators' first new work for that theatre. In 1883 Sullivan was knighted. After the less successful *Princess Ida* (1884) came *The Mikado* (1885), with which he and Gilbert won their longest run (672 performances). Carte took it to Berlin and Vienna in 1886 and of all the operettas it was to become by far the most often performed in translation.

Sullivan invariably conducted the opening performances of his operettas (and Gilbert was invariably the stage director of their collaborations). A mark of esteem was his appointment as conductor of the Leeds Triennial Musical Festival from 1880: he launched there his new oratorio ('sacred music drama') *The Martyr of Antioch* in that year and *The Golden Legend* in 1886, and won much praise in 1883 for what the *Musical Times* called 'the most complete interpretation of Bach's sacred masterpiece [the Mass in B minor] ever heard in this country or, for that matter, in any other'. But he was obliged by kidney disease to conduct seated, and a general want of energy was sometimes felt. Having been appointed conductor of



2. 'Three little maids' from Gilbert and Sullivan's 'The Mikado', Savoy Theatre, London, 1885: (from left to right) Sybil Grey (Peep-Bo), Leonora Braham (Yum-Yum) and Jessie Bond (Pitti-Sing)

the Philharmonic Society of London in 1885, he resigned after three seasons, privately citing among his reasons the critics' disparagement of him in comparison with 'their god, Richter'.

It was operetta, however, that maintained Sullivan in sufficient wealth to relish the pleasures of society, particularly that 'fast' section of which the Prince of Wales was leader. He was a gregarious clubman, a guest at aristocratic house parties, a keen race-goer, and a confirmed gambler at cards (in London) and at the tables (in Monte Carlo). His friendships embraced members of the Rothschild and Sassoon banking families, as well as the Duke of Edinburgh, Queen Victoria's youngest son, who, as a rear-admiral, took Sullivan as his guest (along with Sullivan's close friend, the composer Frederic Clay) on a Baltic naval cruise in 1881. With another friend, the political journalist Edward Dicey, he visited Egypt in the winter of 1881–2. In the summer of 1885, when Carte once again fought 'pirate' productions by taking 'his' *Mikado* to New York, Sullivan took an extended trip to California in order to visit his deceased brother Frederic's young children, who had recently been bereaved a second time by the death of their mother.

Though he never married, a strong sense of family duty never left him. He brought up Frederic's eldest child, Herbert, who in due course became the composer's joint biographer (with Newman Flower, C1927). He maintained a long, devoted liaison, never made public, with Mary Frances Ronalds, a prominent American hostess in London society who had separated (but was not divorced)

from her husband: typically, his care was extended to her father ('the guv'nor' in Sullivan's diaries) and her children.

Sullivan's affability of temperament brought him quickly to informal terms with many colleagues, but extensive correspondence addressed to 'My dear Gilbert', 'Dear S.' and the like shows the professional distance kept between him and his most celebrated collaborator. (Cartoons in the press frequently contrasted a smiling, short composer and a tall, stern-looking librettist.) More importantly, by the mid-1880s Sullivan began to chafe at the artistic terms of the collaboration: he considered his emotional range shackled by the rigour and rhyming of Gilbert's verse and the artificiality of his plots. As early as 1884 he told Carte he wanted to write no more Savoy-type operas.

His withdrawal from extended orchestral composition had been conspicuous: the *Overtura* [*sic*] *di ballo* of 1870 was his last independent work in that field. Given his unsystematic habits of work – long procrastinations followed by working days of 18 hours or more – any hope of reconquering old territory was unsure. Declining an invitation to write (for the Leeds Festival) another symphony, he convinced himself that his artistic self-rehabilitation would come with a 'grand' opera. Meanwhile with *The Yeomen of the Guard* (1888) Gilbert accommodated Sullivan with a plot of quasi-historical substance and 'real' emotion, but its preparation brought tension and quarrels.

Carte, prepared to back Sullivan beyond the confines of the Savoy, was even willing to build a new, larger theatre, the Royal English Opera House (now the Palace Theatre). But before the new project could be realized (and after *The Gondoliers*, the last great Gilbert and Sullivan success, 1889), Gilbert had quarrelled with Carte over the proper budgeting of funds for interior decoration at the Savoy. In what became known as the 'carpet quarrel' Gilbert sued Carte, Sullivan took Carte's side, and the public was treated in September 1890 to the spectacle of Gilbert and Sullivan on opposite sides in a court of law over what seemed a mere trifle. (The action was inconclusive.)

(iii) The final decade. On 31 January 1891 Sullivan's sole 'grand opera', *Ivanhoe*, with a libretto by Julian Sturgis after Sir Walter Scott's novel, was launched by Carte on the extraordinary principle of a continuous nightly run (as for operetta) with constantly changing casts. Its total of 160 performances, though remarkable enough, was insufficient to cover Carte's costs and he had to sell the theatre. When produced in Berlin in 1895, *Ivanhoe* was savaged. To feed Carte's continuing regime at the Savoy, Sullivan continued to provide works, both with other librettists and, after an eventual reconciliation, with Gilbert (*Utopia Limited* and *The Grand Duke*): but the eggs were no longer golden. His last operetta, *The Emerald Isle*, was unfinished at his death: Edward German completed it for performance.

In 1899 Sullivan resigned, under unfriendly pressure, from the Leeds Festival conductorship. A sick man, his creative force was almost spent. Yet he remained, in the general as well as the official view, an unparalleled incarnation of his country's music. In his last years, during the South African (Boer) War, it was typical that he



3. Ducal party and the Grand Inquisitor in the Act 1 quintet from Sullivan's 'The Gondoliers', Savoy Theatre, London, 1889: (from left to right) Frank Wyatt and Rosina Brandram (Duke and Duchess of Plaza-Toro), W.H. Denny (Don Alhambra del Bolero), Decima Moore (Casilda) and Wallace Brownlow (Luiz)

should compose a song-setting for Kipling's rousingly patriotic ditty 'The Absent-Minded Beggar' (all proceeds going to war charities) and should also anticipate the victory celebrations with a *Te Deum* which was duly performed in St Paul's Cathedral in June 1902, more than a year and a half after his death.

In 1897 he had paid his first and only visit to Bayreuth, hearing *Der Ring des Nibelungen* and *Parsifal*, and had not much liked either the works or their staging, noting in his diary: 'What a curious mixture of sublimity and absolutely puerile drivel are all these Wagner operas'. Earlier in the same year he had formed a new, informal contact with Queen Victoria in person, when he played the harmonium at an Easter service while she was staying at a hotel at Cimiez, near Nice. Three visits to Windsor Castle followed, and the conferment of the Royal Victorian Order (1897). He had previously been made a Chevalier of the Légion d'Honneur (1878) and had received the Turkish order of the Medjidieh (1888), as well as honorary doctorates from Cambridge (1876) and Oxford (1879) and the fellowship of the RAM.

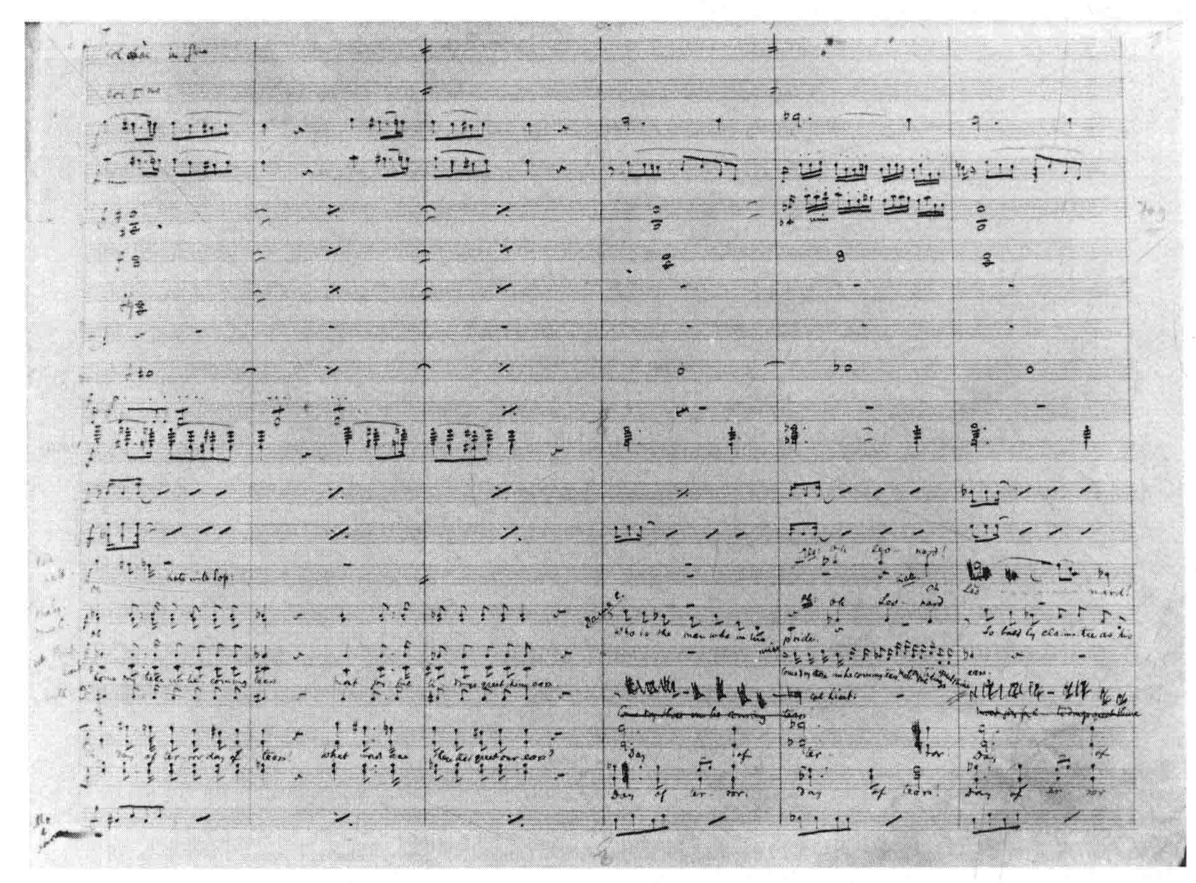
He had made provision for burial in the same grave as his father, mother and brother at Brompton Cemetery, but the offer of burial at St Paul's was deemed to override his wish. By the Queen's command the cathedral service on 27 November 1900 was preceded by another at the Chapel Royal, St James's Palace, where the uniformed boy choristers saluted their predecessor. A memorial statue by Sir William Goscombe John stands in the Embankment Gardens in sight of the Savoy Theatre. Among his bequests the autograph scores of *The Mikado* and *The Martyr of Antioch* went to the RAM, those of *The Yeomen of the Guard* and *The Golden Legend* to the RCM; most of the remainder of his artistic property remained in family possession (his nephew Herbert Sullivan was the residuary legatee until trustees broke up the estate in 1966).

2. Works.

(i) Operettas. Ethel Smyth, a devoted younger admirer of Sullivan as both man and artist, recollected in her memoirs (1919) the occasion when

> he presented me with a copy of the full score of *The Golden Legend*, adding, 'I think this is the best thing I've done, don't you?' and when truth compelled me to say I think *The Mikado* is his masterpiece, he cried out 'O, you wretch!' But though he laughed, I could see he was disappointed.

The sheer power of survival which has attached to Sullivan's operettas (chiefly those with Gilbert, but with *Cox and Box* received into the canon also) compels prior attention to be devoted to them. The refinement and resource of musical technique is out of all proportion to the modesty of their technical requirements: with few exceptions the roles do not demand 'operatic' competence (which is why amateurs perform them so successfully), nor is orchestral virtuosity required from the modest force of two flutes, oboe, two clarinets, one bassoon (in later works two), two horns, two cornets, two trombones, a single percussionist and strings (fig.4).



4. Autograph MS from Act 2 of Sullivan's 'The Yeomen of the Guard', composed 1888 (GB-Lcm FS, f.186r)

The harmonic and contrapuntal skills he learnt by experience at the Chapel Royal and by instruction at the RAM and in Leipzig, the piquancy of woodwind which he absorbed from his father's military background and the general currency of musical ideas from Mendelssohn to Bizet were all applied to giving Gilbert's text a musical expression which both complements that text and can live in independence from it. (Orchestral and band excerpts and various dance arrangements maintained their own popularity.) Though he is probably prized chiefly as a melodist, Sullivan made it clear that his starting-point in tackling a text was the choice of basic rhythm. For the benefit of his early biographer Arthur Lawrence (C1899) he set forth the variant possibilities for 'Were I thy bride' from *The Yeomen of the Guard* which had to be explored before one rhythmical pattern was accepted and duly took shape (ex.1).

Ex.1 *The Yeoman of the Guard*



On the broadest scale his musical settings in the operettas are determined by their dramatic shape as 'given' by Gilbert: the two-act works all conform to the Rossinian principle of a first act concluding in the maximum dramatic and musical complexity. Thus Sullivan's first-act finales are characteristically substantial, the second-act finales often perfunctory. Gilbert's share in Sullivan's structures is often underestimated: the opening of *The Gondoliers*, where a complete scenic action is traversed in some 17 minutes of music uninterrupted by spoken dialogue, is deliberately set forth in the libretto. At the opposite end – in what might be called 'micro-setting' of words – Sullivan could achieve a comic verbal point without jolting the melodic line. Appropriately, the Rev. Dr Daly in *The Sorcerer* rises to a high note at 'Did I look pale? then half a parish trem-bled' and the Duke of Plazo-Toro (*The Gondoliers*) evokes the nursery in vaunting his daughter's infant charms (ex.2).

Ex.2 *The Gondoliers*



Sullivan's genius chiefly shows, however, in the invention and polish of individual numbers – solos, ensembles, choruses – in which the melodies and their harmonic underpinning capture so well the expressive movement or the dramatic turn of events. Sullivan's musical warmth may even override Gilbert's dryness. Yum-Yum's 'The sun whose rays' in *The Mikado* is verbally a mere conceit (in both senses); but the wistfully rising and falling tune in G major, with its exceptional placing of a dominant minor chord, is irresistible. Incidentally, the instrumental introduction, its falling G–E–D–B figure echoing the authentic Japanese march used for the entrance of the Mikado himself, exemplifies the cunning musical integration of the whole operetta; the figure is found also in the Katisha–Ko-Ko duet ('If that is so/Sing derry-down-derry') and elsewhere.

A characteristic, indeed almost the trademark, of Sullivan's operetta style is his 'counterpoint of characters': the presentation by different personages of two seemingly independent tunes which later come together. (Berlioz's *La damnation de Faust*, enormously popular throughout Sullivan's formative years, may have furnished the model.) Perhaps the wittiest example occurs in *The Pirates of Penzance*, the rapid weather-chatter of the female chorus (2/4) being counterpointed by the lovers' duet in waltz time, the whole number shifting with Schubertian ease from B to G and back again. Even before this, in *The Zoo*, counterpoint of almost equal deftness marks a quartet – or rather double duet – of one comic and one serious pair of lovers. In *The Mikado* the number of dissimilar tunes separately announced and later combined to be counterpointed extends to three ('I am so proud', 'My brain it teems', 'I heard one day').

The Zoo is also to be cherished for the musical representation of a tongue-tied orator: not only is he prompted by the chorus, but the continuity of his line is helpfully supplied by an oboe. Exceptionally, and like its immediate predecessor *Trial by Jury*, *The Zoo* is an all-sung one-acter. All the later, longer operettas include speech, and all of Gilbert's are in two acts, except for *Princess Ida* (three acts), where the librettist in parodying Tennyson's *The Princess* modelled the structure on his own previously written play in spoken verse.

In adopting some of the standard components of *opera buffa* and *opéra comique* (the mid-Victorian popularity of Auber should not be forgotten), Sullivan summoned verve and individuality. Marches are prominent and well differentiated, from *The Sorcerer* (where the hero is a guards officer) to the deliberate Japanese borrowing in *The Mikado*; most notably in *Iolanthe*, not only do the peers enter marching, but the climax of Act 1 comes with the defiant counter-marching of peers and fairies. The device of comically rapid articulation ('patter') is extended past Rossini's and Donizetti's use with a patter trio in *Ruddigore*.

The operettas of Offenbach, so popular in the London theatre both in French and in translation, provided a precedent (if such were needed) for musical parody. In Sullivan's usage the parody might be loosely allusive or quite specific, *Trial by Jury* providing the best examples of each: the generalized Handelian pomp in the welcome

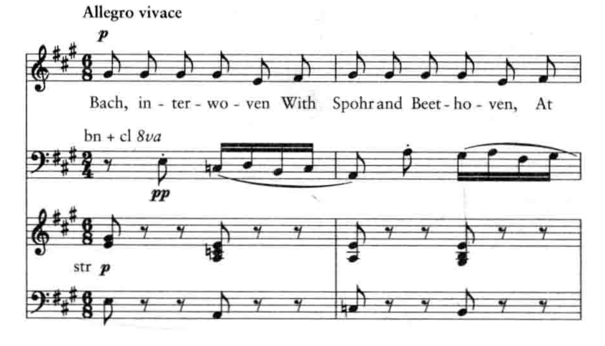
to the Learned Judge and, in the sextet and chorus 'A nice dilemma', a close imitation of 'D'un pensiero' from the first-act finale of Bellini's *La sonnambula*. Not parody, but a near relation in witty allusion, is the quotation from a Bach organ fugue (the 'Great' G minor BWV542) at the words 'masses and fugues and ops/By Bach, interwoven/ With Spohr and Beethoven') in *The Mikado* (ex.3). Far from blatant, almost obscurely placed on clarinet and bassoon, this is an example of Sullivan's ability to please his more sophisticated listeners without abating the flow of readily memorable tunes and repetitive rhythms.

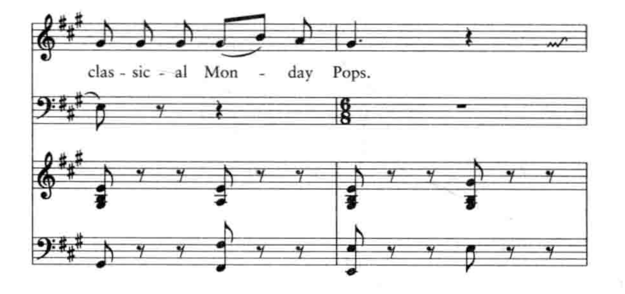
There are lapses into what is now seen as Victorian sentimentality: in the final cadences of many songs, in an over-indulgence of tonic pedals, in the repeated-note melody which begins 'I hear the soft note' in *Patience*. But in the best of the operettas such things are outweighed by harmonic felicities, *Iolanthe* being a treasure-house of such things. Here, in the love duet 'None shall part us', Sullivan extends Gilbert's four-line stanza by a repetition of the last two lines in order to elaborate harmonically what might have been a straight transition from a cadence in B minor to the dominant 7th of the tonic, G. The sustained viola and cello line is a characteristically telling stroke of orchestration (ex.4).

Iolanthe is remarkable for Sullivan's use of a variable character-theme (it can hardly be called a Wagnerian leitmotif) for the Lord Chancellor. *The Yeomen of the Guard*, in a rather different fashion, gives to the Tower of London a representative orchestral theme (never sung) which, rather disappointingly, is not brought back into the joyful final ensemble. In general, however, unification by associating recognizable themes with characters or objects would doubtless have been considered an inappropriately heavy procedure for operetta (or 'comic opera', which remained the preferred term of both librettist and composer).

Among the late, non-Gilbert operettas (plus the so-called romantic musical drama, *The Beauty Stone*), that which came nearest to re-stimulating Sullivan's gift was


Ex.3 *The Mikado*





Ex.4 *Iolanthe*





The Rose of Persia (1899) to Basil Hood's frankly Gilbertian libretto. But *Haddon Hall* (1892), with a three-act libretto by Sydney Grundy, deserves remark on at least two counts. In 'When the budding bloom of May' it displays one of the best of Sullivan's quasi-madrigalian concerted pieces, a successor to 'Brightly dawns our wedding day' in *The Mikado* and 'Strange adventure' in *The Yeomen*; and Act 2 has Sullivan's only example of extended orchestral music bridging the gap between two physical locations and continuing into the second, forming 49 pages of vocal score uninterrupted by speech, out of 169 for the whole opera. Unhappily this technical innovation is not sustained by musical quality.

Sullivan's operetta style developed little over the years. It is true that the later works show incidental modernisms: Eric Blom (*Grove5*) acutely identified a passage in *Utopia Limited* (1893) as sharing a harmonic trait with the Strauss of *Der Rosenkavalier* (1909–10). But in general the modules, as it were, lay at Sullivan's command from the start. It is not surprising that the early *HMS Pinafore* and *The Pirates of Penzance* have maintained leadership in popularity (particularly in the USA) alongside *The Mikado*, a work of the composer's ripest period.

The overtures published with the vocal scores of the operettas are of varying status. Many of them were delegated by the composer to a musical assistant, that of *The Mikado* bearing the initials H.C. (Hamilton Clarke) in the manuscript. Little more was required, after all, than to fashion a potpourri of the anticipated songs. The overture to *Iolanthe*, exceptionally the composer's own, is stamped by a dancing woodwind tune (which never occurs in the operetta itself) against the cello's slower delivery of 'O, foolish fay'. Likewise, the overture to *The Yeomen of the Guard* is the composer's work and takes a quasi-Classical regular form: its opening evocation of the Tower Theme is particularly impressive.

The vocal scores themselves, always issued after the first-night performances and therefore at least in a limited sense authoritative, nevertheless do not always represent the complete sequence of numbers as performed on those

opening nights. Between the two published vocal scores of *The Sorcerer*, one corresponding to the work's original production (1877) and the other to that which entered the Savoy repertory (1884), the differences are substantial; likewise between the original *Ruddigore* (1887) and the vocal score corresponding to the D'Oyly Carte company's revival in 1920–21. Authorized full scores were not published while the collaborators' copyright subsisted; the German full score of *HMS Pinafore* under the title *Amor am Bord* (Brunswick, 1882) is unauthorized.

(ii) Other works. *Ivanhoe*, the all-sung 'grand opera' with which Sullivan hoped to display his muse flying free from the shackles of Gilbert, has failed for good reason to establish itself within the general opera repertory, even in Britain. It is a compromised work: the melodic line, though no longer bound to the periodicity of operetta, rarely takes wing on its own. At a time when opera was renewing itself through extended symphonic flow (as in the *Ring*) or through compression (*Cavalleria rusticana*), Sullivan took his audience through nine scenes, none musically linked to the next; the songs, where not actually strophic, are liable to end on a prolonged cadence calculated to focus on the singer's voice and to elicit a round of applause. The aria for the captive Rebecca, 'Lord of our chosen race', with its throbbing viola accompaniment, is not only the most memorable in the work but is placed with real artistry in the scene which embraces it.

After the operettas, indeed, it is not *Ivanhoe* which best represents Sullivan but that almost smothered category 'incidental music', with which may be grouped his ballet music (insofar as it has been rediscovered). The incidental music to *The Tempest* (1861) retains the freshness which won the composer his first fame, and cunningly employs the principle of thematic metamorphosis (Schumann, rather than Liszt, being the probable inspiration). The plaintive 'warning' oboe figure at the opening, representing Prospero's pervasive magic, becomes the main tune of the Banquet Dance (ex.5), appropriately so, because the

Ex.5 *The Tempest*

(a) Andante con moto
ob
p espress.

(b) Allegro grazioso
fl, cl

ostensible jollity of the banquet is a hidden manifestation of Prospero's menace. The music to *The Merchant of Venice* (1871) forecasts the ability of the later operetta tunes to take on an independent orchestral life. And the overture for Henry Irving's production of *Macbeth* (1888) almost suggests the mature symphonic composer which Sullivan never became.

The youthful symphony of 1866 is nevertheless, on the terms of lyricism and gentle pathos, a not unsuccessful work. The Cello Concerto of 1866 (which may be grasped with some assurance from its reconstruction by Charles Mackerras and David Mackie after the loss of the original score) is a much lesser, poorly proportioned work and it is not surprising that Sullivan himself seems to have abandoned interest in it. The *Overtura di ballo* (1870) remains Sullivan's pre-eminent piece for the orchestra, displaying thematic metamorphosis with prodigious energy and invention.

Of Sullivan's weightiest choral works, both *The Martyr of Antioch* (1880) and *The Golden Legend* (1886) now seem more like repositories of their (uneven) constituent pieces than compelling wholes. The Carl Rosa Opera Company's venture of putting the former work on stage in 1898, to the surprise of the composer, is unlikely to be repeated. The most attractive of the choral works is the much shorter festival *Te Deum* written to mark the recovery of the Prince of Wales from illness in 1872 and first performed at the Crystal Palace: the use of an (optional) military band adds to the exhilaration when across a jaunty march a familiar hymn tune ('St Ann') breaks in.

To solo instrumental and chamber music Sullivan contributed nothing of importance, but a youthful set of Shakespearean songs (published 1866), including *Orpheus with his lute*, is an honourable emulation of the intimate seriousness of German lieder, far from the blatancy of the current English ballad style.

3. Posthumous reputation. Performances of Sullivan's work abroad – orchestral and choral pieces had been given in Paris, Berlin, Leipzig, Boston, New York and Chicago – confirmed the esteem in which his countrymen held him. There had never been a British composer so widely known in such a variety of music, one so capable of filling the needs of Victorian Britain with its universality of domestic pianos, its cheap vocal scores and songsheets, and its ubiquitous choral societies and bands.

But among the critics, academics and other formers of musical taste, disparagement of Sullivan's status began virtually with his death. The obituary by Fuller Maitland in *The Cornhill Magazine* (C1901) recognized the skill of the operettas but accused him of prostituting his talents:

> The Offenbachs and Lecocqs, the Clays and the Celliers, did not degrade their genius, for they were incapable of higher things than they accomplished ... But if the author of *The Golden Legend*, the music to *The Tempest*, *Henry VIII* and *Macbeth* cannot be classed with these, how can the composer of 'Onward, Christian Soldiers' and 'The Absent-Minded Beggar' claim a place in the hierarchy of music among the men who would face death rather than smirch their singing-robes for the sake of a fleeting popularity?

The first edition of Ernest Walker's *History of Music in England* (1907) not only applied the term 'disgraceful rubbish' to such songs as *The Lost Chord* and *The Sailor's Grave* but also impugned the artistic worth of his concert works. Sullivan was labelled as 'after all, the idle singer of an empty evening' (a reference to William Morris's self-deprecation as 'the idle singer of an empty day'). Such attacks may now be seen in the context of partisanship for the concept of a 'British musical renaissance' supposedly beginning with the generation after Sullivan (Stanford, Parry and Mackenzie). Undeniably, however, public performance of works other than the operettas underwent a swift and severe decline in the half-century following the composer's death, almost his only remaining champion being Sir Henry Wood, who in 1942 – at the height of World War II – initiated and directed a Sullivan centenary concert at the Royal Albert Hall.

Since the 1950s, however, when the label 'Victorian' had ceased to be derisive in musical and general contexts, a steady if unsensational rehabilitation has been in progress. The acquisition (and later amplification) by the

Pierpont Morgan Library, New York, of a magnificent Gilbert and Sullivan collection gave new scope for research. From the 1970s, the composer's diaries became publicly accessible, in part at that library, but mainly at Yale University. A major defence of Sullivan's art was raised in various writings by the British (American-resident) scholar Nicholas Temperley, in whose general survey (D1981) of British music between 1800 and 1914 *The Lost Chord* is described as 'Sullivan's maligned masterpiece'.

Following a pioneer recording (1968) of the Symphony by the conductor Charles Groves, the compact disc era brought a surge in the exposure of Sullivan's non-operatic compositions, including songs with piano, incidental music to plays, ballet music and even a complete *Ivanhoe*. It is not surprising that the longer festival choral compositions have more stubbornly resisted major revival, apart from a centenary performance under Mackerras of *The Golden Legend* in Leeds (1986). The hymn tunes which Sullivan composed by the dozen likewise remain trampled under modern ecclesiastical distaste, though *Onward Christian Soldiers* is retained in the vernacular memory.

The operettas, monopolized by the D'Oyly Carte Opera Company under copyright restrictions until 1961, were thereafter colonized also by major British opera companies, and among leading conductors Mackerras and Marriner followed Sargent in recording them. The D'Oyly Carte company as a linear inheritance from Sullivan's time ceased performing in 1982. It was relaunched in 1988 as the New D'Oyly Carte Opera Company, and moved its headquarters to Birmingham in 1991. With changes in the popular taste for light theatrical entertainment, the tradition of a constant presence of 'G. and S.' on tour, with annual London seasons, was no longer assured. But the appreciation of Sullivan's broad musical personality seems to have been firmly renewed. The Sir Arthur Sullivan Society began in 1977 its programme of research, publication and performances: the first book on Sullivan in any language other than English appeared (in German, by Meinhard Saremba) in 1994; and a British and an American firm independently began to publish critical editions of the full scores of the Gilbert and Sullivan operettas from the mid-1990s.

WORKS

printed works published in London unless otherwise stated; where no autograph source is given for stage, vocal orchestral and orchestral works, MS has not been traced

Private collections:

DNS – D.N. Stone, Fairfax, VA
FWW – F.W. Wilson, New York
JW – J. Wolfson, New York
TR – T. Rees, Welshpool/Y trallwng

STAGE

unless otherwise stated, first performed in London and published in vocal score

Editions: *W.S. Gilbert, Arthur Sullivan: The Savoy Operas: a Critical Edition* (Williamstown, MA, 1994–) [L]
A. Sullivan: The Savoy Operas, ed. D.R. Hulme and D. Lloyd-Jones (Oxford, forthcoming)

LST – *London, Savoy Theatre*

Title	*Genre, acts*	*Libretto, choreographer*	*First performance*	*Publication/sources; remarks*
The Tempest	incid music	W. Shakespeare	concert perf., Leipzig, Gewandhaus, 6 April 1861; rev. version, Crystal Palace, 5 April 1862, staged Manchester, Prince's 15 Oct 1864	fs (1891)
The Sapphire Necklace (The False Heiress)	op, 4	H.F. Chorley	Crystal Palace, 13 April 1867 (ov., 2 excerpts)	madrigal *US-NYpm**, autograph otherwise lost; 1 song, ov. arr. military band, madrigal (1885); most music lost; composed beginning *c*1862
L'île enchantée	ballet	H. Desplaces	CG, 14 May 1864	*NYpm**; partly re-used in The Merchant of Venice, Thespis, The Merry Wives of Windsor, Macbeth, Victoria and Merrie England and Day Dreams (seeCHAMBER, op.14)
Cox and Box, or The Long-Lost Brothers	operetta, 1	F.C. Burnand, after J.M. Morton: *Box and Cox*	private perf. (pf acc.), ?26 May 1866; Adelphi, 11 May 1867 (orch version)	(1869), 1 song re-texted (1869), fs. ed. R. Haris (1999), fs ov., ed. N. Richardson (1966), *NYpm**
The Contrabandista, or The Law of the Ladrones	operetta, 2	Burnand	St George's Hall, 18 Dec 1867	(1868), TR*; rev. 1894 as The Chieftain
The Merchant of Venice	incid music	Shakespeare	Manchester, Prince's, 19 Sept 1871	fs (Leipzig, 1898)
Thespis, or The Gods Grown Old	operetta, 2	W.S. Gilbert	Gaiety, 26 Dec 1871	1 song re-texted (1872), autograph lost; ballet music recovered, 1990, from copyist's MSS at *NYpm*; most music lost; 1 chorus re-used in The Pirates of Penzance

Title	Genre, acts	Libretto, choreographer	First performance	Publication/sources; remarks
The Merry Wives of Windsor	incid music	Shakespeare, A.C. Swinburne	Gaiety, 19 Dec 1874	1 song (1875), JW*
Trial by Jury	operetta, 1	Gilbert	Royalty, 25 March 1875	(1875), *NYpm**, L
The Zoo	operetta, 1	B. Rowe [B.C. Stephenson]	St James's, 5 June 1875	ed. G. Morton (1969), ed. R. Spencer (1975), TR*
Henry VIII	incid music	Shakespeare	Manchester, Royal, 29 Aug 1877	fs (1878), JW*
The Sorcerer	operetta, 2	Gilbert	Opera Comique, 17 Nov 1877; rev. LST, 11 Oct 1884	(1877), rev. (1884), JW*
HMS Pinafore, or The Lass that Loved a Sailor	operetta, 2	Gilbert	Opera Comique, 25 May 1878	(1878); Ger. adaptation, as Amor am Bord, fs (Brunswick, 1882); fs, ed. J. Bauser (New York, 1978), *NYpm**
The Pirates of Penzance, or The Slave of Duty	operetta, 2	Gilbert	partial preview Paignton, Royal Bijou, 30 Dec 1879; première New York, Fifth Avenue, 31 Dec 1879	(1880), fs, ed. W. Norvell(New York, *c*1980); *NYpm**
Patience, or Bunthorne's Bride	operetta, 2	Gilbert	Opera Comique, 23 April 1881	(1881), fs, ed. Norvell (New York, *c*1985), *GB-Lbl**
Iolanthe, or The Peer and the Peri	operetta, 2	Gilbert	LST, 25 Nov 1882	(1883), fs, ed. Norvell (New York, 1985), London, D'Oyly Carte Opera Trust*
Princess Ida, or Castle Adamant	operetta, 3	Gilbert, after A. Tennyson: *The Princess*	LST, 5 Jan 1884	(1884), *Ob**
The Mikado, or The Town of Titipu	operetta, 2	Gilbert	LST, 14 March 1885	(1885), fs (Leipzig, ?1898/*R*), *Lam**: facs. with introduction by G. Jacob (Farnborough, 1968)
Ruddigore, or The Witch's Curse	operetta, 2	Gilbert	LST, 22 Jan 1887	(1887), fs, ed. D.R. Hulme (Oxford, 2000), *Lst**; orig. title Ruddygore
The Yeomen of the Guard, or The Merryman and his Maid	operetta, 2	Gilbert	LST, 3 Oct 1888	(1888), *Lcm**
Macbeth	incid music	Shakespeare	Lyceum, 29 Dec 1888	ov. fs (1893), private collection, New York*
The Gondoliers, or The King of Barataria	operetta, 2	Gilbert	LST, 7 Dec 1889	(1890), fs, ed. D. Lloyd-Jones (London, 1984), *Lbl**
Ivanhoe	op, 3	J. Sturgis, after W. Scott	Royal English Opera House, 31 Jan 1891; rev., Liverpool, Court, 14 Feb 1895	fs (1891), JW*
The Foresters	incid music	Tennyson	New York, Daly's, 17 March 1892	(1892), private collection*
Haddon Hall	operetta, 3	S. Grundy	LST, 24 Sept 1892	(1892), TR*
Utopia Limited, or The Flowers of Progress	operetta, 2	Gilbert	LST, 7 Oct 1893	(1893), autograph lost
The Chieftain	operetta, 2	Burnand	LST, 12 Dec 1894	(1895), TR*; rev. of The Contrabandista, 1867
King Arthur	incid music	J. Comyns Carr	Lyceum, 12 Jan 1895	(1904), ed. W. Bendall, *US-NYpm**
The Grand Duke, or The Statutory Duel	operetta, 2	Gilbert	LST, 7 March 1896	(1896), JW*
Victoria and Merrie England, ballet	C. Coppi	Alhambra, 25 May 1897	arr. pf (1897); 16 nos., 8 from L'île enchantée	
The Beauty Stone	romantic musical drama, 2	A.W. Pinero, Carr	LST, 28 May 1898	(1898), private collection*
The Rose of Persia, or The Story-Teller and the Slave	operetta, 2	B. Hood	LST, 29 Nov 1899	(1900), private collection*
The Emerald Isle, or The Caves of Carrig-Cleena	operetta, 2	Hood	LST, 27 April 1901	(1901), completed by E. German, TR*

CHORAL WITH ORCHESTRA

printed works published in vocal score unless otherwise stated

Kenilworth (masque, H.F. Chorley), Birmingham Festival, 8 Sept 1864 (1865)

The Prodigal Son (orat, Sullivan, after Bible), Worcester Festival, 8 Sept 1869 (1869), private collection*

On Shore and Sea (cant., T. Taylor), London, Royal Albert Hall, 1 May 1871 (1871), orch pts (1900–02), private collection*

Te Deum and Domine salvam fac reginam, Crystal Palace, 1 May 1872, fs (1887)

The Light of the World (orat, Sullivan, after Bible), Birmingham Festival, 27 Aug 1873 (1873), rev. version (1890), *GB-Ouf**

The Martyr of Antioch (sacred music drama, W.S. Gilbert, after H.H. Milman), Leeds Festival, 15 Oct 1880, fs (1899), *Lam**

Ode … for opening of Colonial and Indian Exhibition (A. Tennyson), London, Royal Albert Hall, 4 May 1886 (1886), *US-NYpm**

The Golden Legend (cant., J. Bennett, after H.W. Longfellow), Leeds Festival, 16 Oct 1886, fs (1886), fs ed. R. Harris (Chorleywood, 1986), *GB-Lcm**
Ode ... for laying of Imperial Institute foundation stone (L. Morris), London, Imperial Institute, 4 July 1887 (1887)
Te Deum, 1900, London, St Paul's Cathedral, 8 June 1902, fs (1902)

ORCHESTRAL

Overture, d, London, RAM, 13 July 1858, lost
The Feast of Roses, ov. after T. Moore: *Lalla Rookh*, Leipzig, Gewandhaus, 25 May 1860, lost
Princess of Wales's March (Marche danoise), arr. pf (1863)
Procession March (Royal Wedding March), Crystal Palace, 10 March 1863, arr. pf (1863)
Symphony, E, London, Crystal Palace, 10 March 1866, as Irish Symphony, fs (1915), JW*
Overture 'In memoriam', C, Norwich Festival, 30 Oct 1866, fs (1885), *Lbl**
Cello Concerto, D, London, Crystal Palace, 24 Nov 1866, lost, 2 copies of vc pt only survive; reconstructed C. Mackerras and D. Mackie, fs, 1986
Marmion, ov. after W. Scott, London, St James's Hall, 3 June 1867, private collection, London*
Overtura di ballo, E, Birmingham Festival, 31 Aug 1870, as Overture di ballo, fs (1889), TR*
Imperial March, London, Imperial Institute, 10 May 1893, arr. pf (1893), private collection, New York*
'Absent-Minded Beggar' March, brass band, London, Crystal Palace, 21 July 1900 [arr. of song, 1899]

CHAMBER

Scherzo (capriccio no.1), pf, 1857
Capriccio no.2, pf, 1857, inc.
String Quartet, d, perf. Leipzig, May 1859, fs ed. D.R. Hulme (forthcoming), private collection, London*
Romance, g, str qt, Sept 1859, ed. (1964)
Thoughts, pf, op.2 (1862): Allegretto con grazia, Allegro grazioso, later pubd as Reverie, A, Melody, D, vn, pf
An Idyll, vc, pf, 1865 (1899), *US-STu**
Allegro risoluto, b♭, pf, 8 May 1866, ed. J. Parry (1976), *GB-Lbl**
[6] Day Dreams, pf, op.14 (1867): Andante religioso, Allegretto grazioso, Andante, Tempo di valse, Andante con molta tenerezza, A l'hongroise, Allegretto
Duo concertante, vc, pf (1868)
Twilight, pf, op.12 (1868)

SERVICES AND ANTHEMS

Te Deum, D (1866); Jubilate, Kyrie, D (1872)
Anthems: By the Waters of Babylon, *c*1850; Sing unto the Lord, 1855; Ps ciii, 1856; We have heard with our ears, ?1860 (1865); O Love the Lord (1864); O God, Thou art worthy, 1867 (1871); O taste and see (1867); I will lay me down in peace, 1868; Rejoice in the Lord (1868); Sing, O heavens (1869); I will worship towards thy holy temple (1871); I will mention thy loving-kindness (1875); I will sing of thy power (1877); Hearken unto me (1877); Turn thy face (1878); Who is like unto Thee? (1883); There is none like unto the God of Jeshurun (1882) [composed by J. Goss, completed by Sullivan]

HYMN TUNES

collected edition (1902); index of first lines in Grove5 and Jacobs (C1984)

Angel voices (M.B. Whiting: Stars of evening) (1872); Audite audientes me (H. Bonar: I heard the voice) (1874); Bishopgarth (Bishop of Wakefield: O King of kings) (1897); Bolwell (G. Thring: Thou, to whom the sick) (1902); Carrow (A.A. Procter: My God, I thank thee) (1875); Chapel Royal (G. Matheson: O love that wilt not let me go) (1902); Christus (J. Condor: Show me not only Jesus dying) (1874); Coena Domini (trans. J.M. Neale: Draw nigh and take) (1874); Constance (trans. B.H. Kennedy: Who trusts in God) (1874); Coronae (M. Bridges: Crown him with many crowns) (1874); Courage, brother (N. Macleod) (1872)
Dominion Hymn (God bless our wide Dominion) (1880); Dulce sonans (Whiting: At thine altar, Lord) (1874); Ecclesia (J. Montgomery: O where shall rest) (1874); Evelyn (R. Herrick: In the hour of my distress) (1874); Ever Faithful (J. Milton: Let us with a gladsome mind) (1874); Falfield, see Formosa; Fatherland, see St Edmund; Formosa, or Falfield (C. Wesley: Love divine) (1867); Fortunatus, see Welcome, happy morning; Gennesareth, or Heber (R. Heber: When through the torn sail) (1869); Gentle Shepherd, or The Long Home (trans. C. Winkworth: Tender Shepherd) (1872); Golden Sheaves (W.C. Dix: To thee, O Lord) (1874)
Hanford (C. Elliott: Jesu, my Saviour) (1874); Heber, see Gennesareth; Holy City (trans. J. Ellerton: Sing alleluia forth) (1874); Hushed was the evening hymn (J.D. Burns) (1874); Hymn of the Homeland (H.R. Haweis) (1867); Lacrymae (I. Williams: Lord in this) (1872); Litany no.1 (T.B. Pollock: Jesu, we are far away) (1875); Litany no.2 (Pollock: Jesu, life of those who die) (1875); Lux eoi (trans. E. Caswall: Hark a thrilling voice) (1874); Lux in tenebris (J.H. Newman: Lead, kindly light) (1874); Lux mundi (W.W. How: O Jesu, thou art standing) (1872)
Mount Zion (A.M. Toplady: Rock of ages) (1867); Of thy love, or St Lucian (T. Kelly) (1868); Paradise (F.W. Faber: O paradise!) (1874); Pilgrimage (T. Kelly: From Egypt's bondage) (1874); Promissio Patris (H. Auber: Our blest Redeemer) (1874); Propior [Proprior] Deo (S.F. Adams: Nearer, my God, to thee) (1872); Rest, see Venite; Resurrexit (A.T. Gurney: Christ is risen!) (1874); Safe home (trans. Neale) (1872); St Edmund, or Fatherland (T.R. Taylor: We are but strangers here) (1872); St Francis (trans. Winkworth: Father of heaven) (1874); St Gertrude (S. Baring-Gould: Onward, Christian soldiers) (1871)
St Kevin (Neale: Come, ye faithful) (1872); St Lucian, see Of thy love; St Luke, or St Nathaniel (W. Cowper: God moves in a mysterious way) (1867); St Mary Magdalene, see Saviour, when in dust to thee; St Millicent (trans. R.F. Littledale: Let no tears) (1874); St Nathaniel, see St Luke; St Patrick (A.P. Stanley: He is gone) (1874); Saints of God (Maclagen: The saints of God) (1874); St Theresa (T.J. Potter: Brightly gleams our banner) (1874); Saviour, when in dust to thee, or St Mary Magdalene (R. Grant) (1872)
The Long Home, see Gentle Shepherd; The roseate hues (C.F. Alexander) (1902); The strain upraise (trans. Neale) (1868); Thou God of love (J.E. Brown) (1868); Ultor Omnipotens (H.F. Chorley, Ellerton: God the all-terrible) (1874); Valete (Faber: Sweet Saviour!) (1874); Veni Creator (trans. J. Cosin: Come, Holy Ghost) (1874); Venite, or Rest (trans. Neale: Art thou weary) (1872); Victoria (Whiting: To mourn our dead) (1902); Welcome, happy morning, or Fortunatus (trans. Ellerton) (1872)]
12 arrs. also in collected edn. (1902), incl. Noel (E.H. Sears: It came upon the midnight clear) [listed in *Grove5*]

PARTSONGS

for SATB unless otherwise stated

Madrigal (O lady dear), 1857, ?lost; It was a lover and his lass (W. Shakespeare), 2 S, chorus, London, RAM, 14 July 1857; Fair daffodils (R. Herrick), 1857 (1903); Seaside Thoughts, male vv, 1857 (1904); The last night of the year (H.F. Chorley) (1863); O hush thee, my babie (W. Scott) (1867); The rainy day (H.W. Longfellow) (1867)
7 Partsongs (1868): Evening (Houghton, after J.W. von Goethe); Joy to the victors (Scott); Parting Gleams (A. de Vere); Echoes (T. Moore); I sing the birth (B. Jonson); The long day closes (Chorley), 4 male vv; The Beleaguered (Chorley), 4 male vv
I will lay me down in peace, 1868 (1910), *US-NYpm*
All this night (old carol) (1870)
5 Sacred Partsongs (1871): It came upon the midnight clear (E.H. Sears) [not a setting of the hymn tune 'Noel']; Lead, kindly light (J.H. Newman); Through sorrow's path (H. Kirke White); Watchman, what of the night?; The way is long and drear (A.A. Procter)
Upon the snow-clad earth, carol (1876); Hark! what mean those holy voices? carol (1883); Wreaths for our graves (L.F. Massey), 1897 (1898)

2 choruses adapted from the Russ. (1874): Turn Thee again, Mercy and truth

SONGS, DUETS AND TRIOS

for 1 voice and piano unless otherwise stated; see Poladian (A1961); alphabetical list in Jacobs (C1984)

O Israel, sacred song (1855); Wenn sich zwei Herzen scheiden (E. Geibel), S, A, pf, 1858, private collection, London*; Ich möchte hinaus es jauchzen (A. Corrodi), 1859, facs. in Baily (1952); Lied mit Thränen halbgeschrieben (J. Eichendorff), 1861, *US-NYpm*; Bride from the north (H.F. Chorley) (1863); I heard the nightingale (C.H. Townsend) (1863); Sweet day, so cool (G. Herbert) (1864); The roads should blossom, 1864, *NYpm*; Thou art lost to me (1865); Will he come? (A.A. Procter) (1865); Arabian Love Song (P.B. Shelley) (1866); 5 Shakespeare Songs,

1863–4 (1866): Orpheus with his lute, O mistress mine, Sigh no more ladies, The Willow Song, Rosalind (From east to western Ind); If doughty deeds (R. Graham) (1866); She is not fair to outward view (H. Coleridge) (1866); A weary lot is thine, fair maid (W. Scott), 1866

County Guy (Scott) (1867); Give (Procter) (1867); In the summers long ago (anon.) (1867) [music also set as My love beyond the sea (1877); The Maiden's Story (E. Embury) (1867); What does little birdie say? (A. Tennyson) (1867); I wish to tune my quiv'ring lyre (Byron, after Anacreon) (1868); The moon in silent brightness (R. Heber) (1868); The Mother's Dream (W. Barnes) (1868); O fair dove, o fond dove (J. Ingelow) (1868); O sweet and fair (A.F.C.K.) (1868); The snow lies white (Ingelow) (1868)

Dove Song (W. Brough), 1v, orch, *NYpm*, acc. pf (1869); Sad Memories (C.J. Rowe) (1869); The Troubadour (Scott) (1869); A life that lives for you (L.H. Lewin) (1870); Looking Back (L. Gray) (1870); The Village Chimes (Rowe) (1870); The Window, or the Songs of the Wrens (Tennyson), cycle (1871): On the Hill, At the Window, Gone!, Winter, Spring, The Letter, No Answer (The mist and the rain), No Answer (Winds are loud and you are dumb), The Answer, Ay! [poem not set], When?, Marriage Morning

Golden Days (Lewin) (1872); Guinevere (Lewin) (1872); None but I can say (Lewin) (1872); Oh! ma charmante (V. Hugo) (1872) [as Oh! bella mia (F. Rizzelli) (1873), as Sweet Dreamer (H.B. Farnie) (1874)]; Once again (Lewin) (1872); The Sailor's Grave (H.F. Lyte) (1872); The White Plume (J.P. Douglas) (1872); Coming Home (R. Reece), S, Mez (1873); Looking Forward (Gray) (1873); There sits a bird in yonder tree (G.H. Barham: *Ingoldsby Legends*) (1873); 2 songs (from F.C. Burnand: *The Miller and his Man*) (1873): The Marquis de Mincepie, Care is all fiddle-de-dee

The Young Mother, 3 simple songs (1873): 1 The days are cold (Cradle Song) (anon.), 2 Ay de mi, my bird (G. Eliot), 3 The First Departure (E. Monro) [nos.1 and 3 later pubd as Little Darling, Sleep Again and The Chorister (F.E. Weatherley)]; The Distant Shore (W.S. Gilbert) (1874); Living Poems (H.W. Longfellow) (1874); Mary Morison (R. Burns) (1874); My dear and only love (Marquis of Montrose) (1874); Sleep, my love (R. Whyte Melville) (1874); Tender and true (1874); Thou art weary (Procter) (1874); Christmas Bells at Sea (C.L. Kenney) (1875); Let me dream again (B.C. Stephenson) (1875); The love that loves me not (Gilbert) (1875)

The River (anon.), in The Sunlight of Song (1875); Sweethearts (Gilbert) (1875) [also pubd as duet]; Thou'rt passing hence (F. Hemans: The Highland Message) (1875); We've ploughed our land (anon.), in The Sunlight of Song (1875); My dearest heart (anon.) (1876); The Lost Chord (Procter) (1877); My love beyond the sea (J.P. Douglas) (1877) [orig. set as In the summers long ago]; Sometimes (Lady Lindsay of Balcarres) (1877); When thou art near (W.J. Stewart) (1877); I would I were a king (A. Cockburn, after Hugo) (1878); Morn, happy morn (W.G. Wills), 3vv, for play *Olivia*, London, Court Theatre, 30 March 1878 (1878); Old Love Letters (S.K. Cowan) (1879); St Agnes' Eve (Tennyson) (1879); Edward Gray (Tennyson) (1880); The Sisters (Tennyson), 2 female vv (1881)

A Shadow (Procter) (1886); Ever (Mrs B. Moore) (1887); You sleep (G. Mazzucato: E tu nol sai, trans. Stephenson), perf. in A.W. Pinero's *The Profligate*, London, Garrick Theatre, 24 April 1889 (1889); Bid me at least good-bye (S. Grundy), for play *An Old Jew*, London, Garrick Theatre, 6 Jan 1894 (1894); The Absent-Minded Beggar (R. Kipling) (1899); O swallow, swallow and Tears, idle tears (Tennyson: *The Princess*) (Cincinnati, 1900); My child and I (F.E. Weatherley) (1901); To one in Paradise (E.A. Poe) (1904); Longing for Home (Ingelow) (1904); My heart is like a silent lute (B. Disraeli: Henrietta Temple) (1904)

Re-texted songs: Birds in the night (1869) [from Cox and Box]; Little Maid of Arcadee (1872), *NYpm** [from Thespis]; In the twilight of our love (1881) [from Patience]

MISCELLANEOUS, ARRANGEMENTS

Juvenile works, before 1858, lost, incl. ov. to Shakespeare's *Timon of Athens*, pf sonata, both mentioned by Mackenzie (1901–2)

Canon a 3 (I am at a loss what to write in this book), in Baron F. de Rothschild's *Livre d'or**, 1886, ed. J. Pope-Hennessy (Cambridge, 1957)

Cadenza to Mozart's Pf Conc., A, K488, ?lost

Arrs.: G.F. Handel: Jephtha, addl accs., 1869, *US-NYpm**; Russ. national anthem, orchd, ?1874; God Save the Queen, orchd, lost

EDITIONS

Vocal scores of operas (1860–70): Beethoven (Fidelio), Bellini (La sonnambula), Flotow (Martha), Gounod (Faust), Mozart (Don Giovanni), Rossini (Il barbiere di Siviglia), Verdi (Il trovatore); with J. Pittman: works by Auber, Balfe, Bellini, Donizetti, Gounod, Meyerbeer, Mozart, Rossini, Verdi, Wagner, Weber

F. Mendelssohn: Songs without Words (*c*1873)

Church Hymns with Tunes (1874)

BIBLIOGRAPHY

SASSM – Sir Arthur Sullivan Society Magazine
SASS – *publication of the Sir Arthur Sullivan Society*

A Indexes, catalogues, related studies. B Texts. C Life and works. D Personal reminiscences and period studies. E Individual works: (i) stage (ii) vocal. F Miscellaneous

A: INDEXES, CATALOGUES, RELATED STUDIES

S. Poladian: *Sir Arthur Sullivan: an Index to the Texts of his Vocal Works* (Detroit, 1961)
G. Dixon: *The Gilbert and Sullivan Concordance* (New York, 1987)
F.W. Wilson: *An Introduction to the Gilbert and Sullivan Operas from the Collection of the Pierpont Morgan Library* (New York, 1989)
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P.H. Dillard: *How Quaint the Ways of Paradox!* (Metuchen, NJ, and London, 1991) [annotated bibliography]

B: TEXTS

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D. Cecil, ed.: *The Savoy Operas* (London and New York, 1962–3) [incl. notes by B.D. Carte and D. Hudson]
I. Bradley, ed.: *The Annotated Gilbert and Sullivan* (Harmondsworth, 1982–4, 2/1996 as *The Complete Annotated Gilbert and Sullivan*)

C: LIFE AND WORKS

Grove5 (E. Blom, H.S. Wyndham); *GroveO* (D.R. Hulme)
'Arthur Sullivan', *University Magazine* [London], iv (1879), 483–91
L. Engel: *From Handel to Hallé* (London, 1890/*R*)
C. Willeby: *Masters of English Music* (London, 1893/*R*)
P.H. Fitzgerald: *The Savoy Operas and the Savoyards* (London, 1894, 2/1899)
M.A. von Zedlitz: 'Sir Arthur Sullivan', *Strand Musical Magazine*, i (1895), 169–74
A.H. Lawrence: 'Sir Arthur Seymour Sullivan', *Strand Musical Magazine*, xiv (1897), 649–58
A.H. Lawrence: *Sir Arthur Sullivan: Life Story, Letters and Reminiscences* (London, 1899)
A.S. Sullivan: 'Days of My Youth', *M.A.P.* [London] (1899), Feb
E. Swayne: 'Sullivan as a Boy', *Music* [Chicago], xviii (1900), 219–32
V. Blackburn and J.C. Carr: 'Arthur Sullivan', *Fortnightly Review*, lxix (1901), 81–7
J.A. Fuller Maitland: 'Sir Arthur Sullivan', *Cornhill Magazine*, new ser., x (1901), 300–09
G. Grossmith: 'Sir Arthur Sullivan: a Personal Reminiscence', *Pall Mall Magazine*, xxiii (1901), 250–60
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ARTHUR JACOBS

Sullivan, Daniel (*d* Dublin, 13 Oct 1764). Irish countertenor. He appeared at Chester with the Lampes in 1741 and made his London début at Drury Lane in 1743 as Moore in *The Dragon of Wantley*, singing in several other stage pieces by Lampe at Drury Lane and the New Theatre in the Haymarket (1743–5). Handel engaged him for his Covent Garden oratorios in spring 1744; he created the parts of Athamas in *Semele* and the title role in *Joseph and his Brethren*, and sang Micah in *Samson* and David in *Saul*. According to Mrs Delany he was '*a block* with a very fine voice', which put Handel 'mightily out of humour'. His voice was a low alto, with a compass of *g* or *a* to *c''*; Handel seems to have transposed the part of Joseph down for him before performance, and he may have been able to sing tenor roles such as Acis at pitch.

Sullivan returned to Dublin in 1745–6, rejoined the Drury Lane company for the 1746–8 seasons, and sang regularly in Dublin (Smock Alley) in 1748–54. Most of his later career was spent there and at Bath, where he was associated with Chilcot, Linley and Passerini in Handel's oratorios and similar works between 1755 and 1759. In Dublin he appeared in stage works by Purcell, Boyce, Arne and Carey at Smock Alley, and in a concert with Guadagni at Crow Street Music Hall in March 1752.

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WINTON DEAN

Sullivan, Marion Dix (*fl* 1840–50). American composer. Although little is known about her life, Marion Dix came from New England and married J.W. Sullivan of Boston in 1825. She was the first American woman composer to produce a commercial hit song, *The Blue Juniata* (1844). It was published in several collections and set as piano variations by Charles Grobe and Gould, and was mentioned in Mark Twain's autobiography. Her music is in the parlour-song tradition of memorable melodies supported by diatonic harmonies, with simple chordal accompaniments. She wrote the texts as well as the melodies for most of her songs. However, some of her publications include collaborations with other composers; for example, *Bible Songs* (1856) was published with piano accompaniments by Benjamin Johnson Lang.

WORKS

for solo voice, piano, unless otherwise stated

printed works published in Boston unless otherwise stated

The Blue Juniata (J.W. Sullivan), 1v, gui (1844), arr. pf by E.L. White; Jessie Cook (1844); Marion Day (1844); Oh! Boatman, row me o'er the stream, duet (1844), arr. pf by White; The Field of Monterey (1846); Gypsy, perf. Madison Female College, 27 July 1853, lost; Mary Lindsay (1848); O'er our way when first we parted (n.d.; 1840s); The Bridal, pubd in Godey's Lady's Book, x1/ March (1850); We cross the prairie as of old (J.G. Whittier: Song of the Kansas emigrants) (1854); When the bright waves are dashing (n.p., 1858); The Evening Bugle
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NAOMI ANDRÉ

Sullivan, Timothy (Richard) (*b* Ottawa, 16 Dec 1954). Canadian composer. He studied composition in Toronto with Samuel Dolin, Walter Buczynski, and John Beckwith, and gained the degrees of BMus (1979), MMus (1980) and DMus (1999) from the University of Toronto. He taught at the Royal Conservatory of Music in Toronto (1979–89), and was the director of its composition division (1985–9). In 1987 he began a one-year term as a composer-in-residence with the Canadian Opera Company, which resulted in the première of his opera *Dream Play*. He has experimented with a wide variety of styles and idioms, from jazz and tonal harmony to indeterminacy and serialism. On occasion he draws on music of the past, as in *Florence* (based on the life of Florence Nightingale), which uses salon music of the 19th century, and *The Archeology of Karl*, based on two late Beethoven string quartets. Sullivan is particularly drawn to the combination of theatrical elements with music in various genres, including ballet and modern dance, opera, film and television. He has also created music for various electronic media, including tape, computer processed sound environments, MIDI and videodance. (*EMC2*, R. Elliott; *GroveO*, R. Pincoe)

WORKS
(*selective list*)

Stage: Tomorrow and Tomorrow (monodrama, 1 scene, T. Sullivan), 1987, New York, 28 March 1987; Dream Play (op, 1, Sullivan after A. Strindberg: *Ett drömspel* [A Dream Play], 1988, Toronto, 11 May 1988; Florence: the Lady with the Lamp (op, 2, A. McPherson), 1992, Elora, ON, 31 July 1992; The Archeology of Karl . . . a Romantic Adventure (ballet), 1993, Vancouver, 25 Nov 1993; The Don Juan Variations (ballet), 1995–6, Ottawa, 3 Feb 1996; 10 scores for modern dance performances, 1993–8

Choral: Sartor Resartus (T. Carlyle, S. Charish, Bible and Sullivan), S, A, T, B, SATB, orch, 1980; The Nameless Way (Lao Tzu), SATB, concert band, 1985

Vocal: 3 Songs of Autumn (Sullivan), S, pf, 1975; 5 Indian Songs (native American texts, ed. J. Bierhorst), S, fl, gui, 1978; Lentos crepúsculos (P. Neruda), Bar, pf, 1979; A Magic Casement (S. Dobell, other fragments), S, Mez, 2 pf, 1994; A Soft and Golden Fire (J. Joyce), Mez, fl, hp, 1996

Orch: Resonance, 1979; Double Conc., vn, vc, str orch, 1994; Two Sections, str orch, 1996

Chbr: Str Qt, 1976; Sonata, pf, 1977; 12 Touches, pf, 1977; Scherzo brillante, accdn, 1978; Numbers, Names, perc, computer, 1979; Stringendo, accdn, tape, 1979; Per Solo 1, va, 1980; Per Solo 2, accdn, 1981; Pro Tempore, fl, cl, vn, va, vc, vib, pf, 1981; Trillo, accdn, 1981; Élan, accdn, 1982; Night and Wind, fl, vn, va, vc, 1982; Music from Nowhere, cl, va, vc, db, pf, perc, tape, 1984; Inventions, fl, hpd, accdn, 1986; Either/Or, fl, ob, cl, bn, str qt, 1995; 3 Etudes in Multiple Tempi, ww qt, str qt, 1995; Two Pianos, 2 pf, 1996

ROBIN ELLIOTT

Sully, James (*b* Bridgwater, 3 March 1842; *d* London, 1 Nov 1923). English writer on psychological subjects with emphasis on the psychology of music. He was from a dissenting (Baptist) family, one of eight children of a merchant and colliery proprietor. After working in his father's business, he entered Regents Park College to read philosophy in preparation for the ministry. He obtained the BA in 1866, continued his studies at Göttingen and Halle, received the London University MA with gold medal in 1868, and was married the same year. In 1869 he became classics tutor at the Baptist College, Pontypool, leaving the following year to be a private tutor and assistant to the editor of the *Fortnightly Review*. Around this time Sully abandoned his earlier religious views. He contributed several articles to the *Fortnightly Review*, the *Westminster Review* and the *Saturday Review*. In 1871–2 he studied anatomy and physiology in Berlin. A nervous breakdown in the mid-1870s led to recuperative travel in Italy. He settled in Hampstead in 1878 and continued to write and lecture on musical, psychological and philosophical subjects. In 1892 he was elected Grote Professor of Philosophy of Mind and Logic at the University of London. He retired in 1903.

Sully's positions on the psychology of music, developed principally in his book *Sensation and Intuition* (London, 1874), lie between those of Herbert Spencer and Edmund Gurney. Sully retained many of Spencer's theories about the emotions but, unlike Spencer, recognized the importance of musical form. Sully believed that musical experience can in theory be fully explained in terms of the physics of sound, the physiology of the ear and commonplace mental associations, as opposed to Gurney's invocation of a metaphysical 'ideal motion' or a special mental faculty for the perception of music. (See especially Sully's review of Gurney's *The Power of Sound* in *Mind*, old ser., vi (1881), 270–78.)

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WILLIAM J. GATENS

Sul ponticello (It.: 'on the bridge'; Fr. *au chevalet*; Ger. *am Steg*). In string playing, an instruction to bow close to (or even on) the bridge of the instrument (*see* BOW, §II, 2(xi) and 3(xii)). This encourages the higher harmonics, producing a thin, nasal, glassy sound (see ACOUSTICS, §II, 7). Notable examples include the opening scene of Wagner's *Tristan und Isolde*, the 'Marche au supplice' in Berlioz's *Symphonie fantastique* and several passages in Schoenberg's *Pierrot lunaire* and the string quartets of Bartók.

□

Sul tasto [sulla tastiera] (It.: 'on the fingerboard'; Fr. *sur la touche*; Ger. *am Griffbrett*). In string playing, an instruction to bow (or occasionally pluck) near or over the fingerboard (*see* BOW, §II, 2(xi) and 3(xii)). This reduces the higher harmonics, resulting in an ethereal tone (*see* ACOUSTICS, §II, 7). Composers occasionally use the term FLAUTANDO to call for this effect.

□

Sultzberger, Johann Ulrich (*b* Schaffhausen, bap. 17 Dec 1638; *d* Berne, Jan 1701). Swiss trumpeter, cornettist, teacher and composer. He grew up in Winterthur, where his father was a civic trumpeter from 1639, and he too learnt the trumpet. In 1657 his family moved to St Gallen. In 1661 after he had become self-supporting, he went to Berne as a cornettist, where he soon rose to prominence as a civic trumpeter and became the leading light in the city both in instrumental and vocal music. In 1672 he founded Berne's first collegium musicum and in 1675 was made the city's first musical director. The Reformation had banished music from the churches of Berne, much to the detriment of the city's musical life. After 150 years of inactivity a musical revival then took place, thanks to Sultzberger, not only in the churches but also in the schools and in the home. Adverse circumstances, however,

clouded the last years of his life, and much of his good work was undone. He was most important for his educational work: as founder and director of the collegium musicum he exercised a decisive influence on the musical education of the students. His work as a composer is less significant. The original songs in the two publications of 1674 failed to establish themselves, although the psalm settings in his *Transponiertes Psalmenbuch* were sung in the churches of Berne until the 19th century.

WORKS

Salomons des Ebreischen Königes geistliche Wohl-Lust oder hohes Lied . . . mit beygefügten Newen, vom fürtrefflichen Johann Schoppen gesetzten Sangweisen . . . fürgestellt durch Filip Von Zesen, jetzunder aber . . . vermehrt durch Johann Ulrich Sultzberger (Berne, 1674)

Dreygestimmter Zesischer Salomon . . . mit vielen Melodeyen vermehret, sampt beygefügter geistlichen Seelen-Lust und noch einem Appendice in Truck verfertiget von Johann Ulrich Sultzberger (Berne, 1674)

Transponiertes Psalmenbuch, das ist, D. Ambr. Lobwassers Psalmen Davids, worinn die Hoch-Clavierten Psalmen transponiert und samt den gewohnlichen Fest-Gesängen in ein gleichen Schlüssel gesetzt (Berne, 1675)

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MAX ZULAUF

Sulzer, Johann Anton (*b* Rheinfelden, 18 Sept 1752; *d* Konstanz, 8 March 1828). Swiss writer and composer. He attended the Jesuit Gymnasium in Solothurn from 1763 and studied Catholic theology at Fribourg from 1772 until 1774; he then took a doctorate in law at the University of Freiburg im Breisgau (1783) and became a high magistrate at the Swiss monastery of Kreuzlingen (1785). In 1798 he obtained a post as librarian and professor of ecclesiastical law at the lyceum in Konstanz and taught history and practical philosophy there from 1807. He repeatedly applied without success for a chair in philosophy or law at the University of Freiburg.

Though he never received instruction in composition, Sulzer composed more than 80 songs and various pieces for the piano and violin (piano sonatas op.1, *Sammlung von Clavierstüken ... mit beständiger Begleitung einer Violine*, 1789, and violin sonatas op.3). He set poems by his friends Johann Caspar Lavater and Ignaz von Wessenberg (administrator for the bishopric of Konstanz), and contributed melodies to the Konstanz *Christkatholisches Gesang- und Andachtsbuch* (1812), which became the model for numerous other German diocesan hymnals. In his own time Sulzer's compositions enjoyed considerable popularity, despite their now apparent dilettantish weaknesses.

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MANFRED SCHULER

Sulzer, Johann Georg (*b* Winterthur, 16 Oct 1720; *d* Berlin, 27 Feb 1779). Swiss aesthetician and lexicographer. Following theological studies in Zürich he held posts as a vicar in a nearby town and as a tutor in Magdeburg. These positions provided opportunities for studies in the sciences and mathematics and enabled him to assimilate the poetic and aesthetic theories of Johann Bodmer and Jacob Breitinger. In 1747 Sulzer became professor of mathematics at the Joachimsthal Gymnasium in Berlin and three years later was elected to the Royal Academy of Sciences. During this period he wrote articles on philosophy and aesthetics and embarked on his most important work, the *Allgemeine Theorie der schönen Künste*. The work is an encyclopedia containing articles on both general and specific topics in the arts. Sulzer's approach was eclectic, incorporating ideas assimilated from such authors as Dubos, Batteux, Lord Kames, J.A. Schlegel and A.G. Baumgarten. By the time the *Allgemeine Theorie* appeared, many of its ideas were out of date, a situation reflected in unfavourable criticism from Herder and Goethe. Nonetheless the work influenced later writers such as Koch.

Having little or no training in music, Sulzer relied on Johann Philipp Kirnberger and J.A.P. Schulz for the articles on music. Kirnberger and Sulzer jointly wrote the musical articles as far as 'Modulation', but Sulzer's failing health made it impossible for him to continue. Kirnberger and Schulz wrote the articles from 'Preludiren' up to the letter S, and from that point the work was entirely by Schulz except for the article 'System', which had been written earlier by Sulzer and Kirnberger.

See also ANALYSIS, §II, 2 and THEORY, THEORISTS, §12.

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HOWARD SERWER

Sulzer, Salomon (*b* Hohenems, 30 March 1804; *d* Vienna, 17 Jan 1890). Austrian cantor and composer. He was the first musician since Salamone Rossi to raise the standards of composition and performance in the synagogue. Three outstanding qualities made him legendary among Jews of the western world. First, his baritone-tenor voice drew admiration not only from the Viennese community whom he served as Obercantor from 1826 until 1881, but also from scholars, musicians (including Meyerbeer, Schubert, Schumann and Liszt), and even the aristocracy; in 1868 he became Knight of the Order of Franz Joseph. Second, his fiery temperament created a vogue among contemporary cantors, who tried to imitate both his singing style and his everyday deportment. Third, and most significant in the development of Jewish music, his compositions became the models upon which almost every newly emancipated congregation based its synagogue ritual covering the entire year. *Schir Zion* (music for the synagogue service), published in two separate volumes (1838–40 and 1865–6), constitutes the earliest complete and thoroughly organized repertory in Hebrew to be set for cantor and four-part male choir. Sulzer's aim, as stated in the preface to volume i, was 'to consider, as far as possible, the traditional tunes bequeathed to us, to cleanse the ancient and dignified type of the later accretions of tasteless embellishments, to bring them back to the original purity, and to reconstruct them in accordance with the text and with the rules of harmony'.

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ALEXANDER KNAPP

Sumac, Yma [Chavarri, Emperatriz] (*b* Ichocan, 10 Sept 1927). Peruvian soprano, active in the USA. Brought up in the Andes, she sang in local festivals until she came to the attention of government officials and the family moved to Lima, where she appeared in concert and enrolled in school. From 1942 to 1946 she sang in South America in various groups with her husband Moises Vivanco and cousin Cholito Rivero; the three named themselves the Inca Taky Trio, and in 1946 they arrived in New York. Sumac became famous in 1949 with an appearance at the Hollywood Bowl and the release of the recording *Voice of the Xtabay*, which quickly sold over 500,000 copies. During the 1950s she sang in concert, on radio and television, and in nightclubs across the world, performed on Broadway in *Flahooley* (1951), and made two films (*Secret of the Incas*, 1954; *The Loves of Omar-Khayam*, 1957). She became a naturalized American citizen in 1955. After several international tours in the 1960s, she made no major appearances until 1975, when she returned to New York's Town Hall for two performances. Sumac's tremendous popularity was due in part to the music she sang (exotic arrangements, often by Vivanco, of South American folk songs) but more importantly to the outstanding qualities of her voice, which ranged well over three octaves from a deep contralto to a pure and high coloratura. Her repertory also included operatic arias, although she was not at her best in these; nevertheless she attracted the attention and praise of distinguished classical musicians.

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ELLEN HIGHSTEIN

Sumarsam (*b* Dander, Bojonegoro, East Java, 27 July 1944). Indonesian ethnomusicologist and gamelan performer. He received his earliest formal training at Konservatori Karawitan (Indonesian National Conservatory of Music) in Surakarta, where he earned a teaching diploma in 1964. He went on to complete the BA at Akademi Seni Karawitan (Indonesian National Academy of Music) in Surakarta in 1968 and taught there from 1967 to 1971. In 1972 he was made a visiting artist at Wesleyan University, where in 1976 he earned the MA and was promoted to artist-in-residence; he became adjunct associate professor of music in 1990. He continued his studies at Cornell, taking the doctorate in 1992, and was made adjunct professor of music at Wesleyan the same year. In addition to numerous performances as musical director or *dhalang* (shadow puppeteer) in the USA and other countries, Sumarsam is a prolific scholar, focussing on the history, theory and practice of Javanese gamelan music. His publications include a landmark book on gamelan history (1995), numerous articles in English and Indonesian, and several books of gamelan music notation.

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R. ANDERSON SUTTON

Sumatra. *See* INDONESIA, §VI.

Sumaya, Manuel de. *See* ZUMAYA, MANUEL DE.

Sumera, Lepo (*b* Tallinn, 8 May 1950; *d* Tallinn, 2 June 2000). Estonian composer. He studied at the Tallinn Conservatory (graduated 1973), where his composition teachers were Heino Eller and Heino Jürisalu. His first orchestral work, *In memoriam* (1972), written in memory of Eller, has been performed internationally. He went on to work as recording director at Estonian Radio, to teach at the Estonian Music Academy (from 1978), where he directed the electronic music studio, and to serve as the Estonian minister of culture (1988–92). His honours included four Estonian state prizes and a prize for the best film score at the Espinho (Portugal) film festival. In 1997 his Fifth Symphony (1995) was chosen as the first recommended work at the UNESCO Composers' Rostrum in Paris.

Sumera created individual, dramatic, form-defining outlines for each of his works, employing richly imaginative timbres as dramatic characters. By combining unlike musical events in his compositions he avoided dramatic excess and maintained an introverted character. During the 1970s he used free dodecaphony, chromatic modes and collage techniques; from 1981 to 1986, influenced by Estonian *runo* songs, he wrote in a style best described as postminimal: diatonic modes and long sections of motivic repetition appear in complex polyrhythmic textures, but not without contrasts and climaxes. In the late 1980s he began to employ synthetic chromatic modes and to create a greater variety of harmonic colours.

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(*selective list*)

Dramatic: Anselmi lugu [Anselm's story] (ballet, 3, M. Murdmaa, after E.T.A. Hoffmann), Tallinn, 1978; Pantomiim (K. Kurg), Tartu, 1981; Yashcheritsa [The Lizard] (ballet, 2, A. Petrov, after A. Volodin), 1987–93; Kaleva (multimedia dance drama, M. Blossfeldt, after trad. Estonian), New York, 1988; Olivia meistriklass [Olivia's Master-class] (multimedia chbr opera, P. Jalakas, after E. Ounapuu), Tallinn, 1977; over 50 film scores

Vocal: Elust ja surmast [About Life and Death] (cant., L. Seppel), chorus, orch, 1975; Seenekantaat [Mushroom Cant.] (H.-K. Hellat), chorus, fl, pf, perc, 1978–83; Saare piiga laul merest [Island Maiden's Song from the Sea] (trad. Estonian epic), SATB, speaking chorus, b drum, 1988; Kolm sonetti [Three Sonnets] (W. Shakespeare), S, speaker, boys' chorus, orch, 1996; Concerto per voci e strumenti (D. Kareva), chorus, chbr orch, 1997

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Pf: Ostinato Variations, 1967; Fugett ja postlüüd [Fughetta and Postlude], 1973; Pianissimo, 1976; In Es, 2 pf, 1978; 2 pala aastast 1981 [2 Pieces from 1981], 1981; 10 kaanonit [10 Canons], 2 pf, 1985; One Without Two, 2 pf, 1993

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Principal recording companies: Melodiya, BIS, Finlandia, Antes

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MERIKE VAITMAA

Sumeria. *See under* MESOPOTAMIA.

Sumer is icumen in. A singularly elaborate specimen of the ROTA, composed around 1250, probably in Reading (and therefore often referred to as the Reading Rota). It is also known as the Summer Canon. The piece is related to the motet, because the round is supported by a texted *pes* (*see* PES (i)), the two halves of which are combined with each other by means of voice-exchange. The secondary Latin poem (*Perspice christicola*) may have been added in order to make the composition fit for inclusion in the manuscript (now *GB-Lbl* Harl.978, f.11*v*; see illustration). It seems to have been an afterthought, since the *pes* has only an English text, which is related to the English words of the rota. It has been contended that the piece was conceived as a special kind of Latin motet (Harrison), since the first five notes of one of the *pedes* happen to represent the beginning of a Gregorian cantus firmus that might be considered seasonally relevant to the Latin text of the rota. A good many factors, however, argue against this suggestion (Sanders, 1965). A more recent argument for the priority of the Latin poem (proposed by Obst) is of questionable validity; it is based on less than impartial evaluations of the musical treatment of the prosody of the two texts, which is in any case of limited relevance.

The proper mode of performance is explained in the source (*Hanc rotam …*):

This round can be sung by four fellows, but must not be performed by fewer than three, or at least two, apart from those performing the *pes*. It is sung as follows: While the others remain silent, one begins together with those who have the *pes*, and when he shall have come to the first note after the cross, another begins, and so on with the rest. But each shall pause at the written rests, and not elsewhere, for the duration of one long note. One singer repeats this [the first *pes*] as often as necessary, observing the rest at the end. Another sings this [the second *pes*] with a rest in the middle but not at the end, at which point he at once repeats the beginning.



'Sumer is icumen in', rota composed c1250 (GB-Lbl Harl.978, f.11v)

No ending is specified for the piece, which may be conveniently concluded when the leading voice has sung its part twice. No other composition specifically written for as many as six voices is known before the late 15th century. (Actually, the tune is so constructed that it could be sung as a rondellus for three, four, six, eight or twelve voices.)

Facets characteristic of most 13th-century polyphony preserved in English sources are quintessentially embodied in the Summer Canon: major mode, stress on the chords of tonic and supertonic, *pes*, frequency of triads, predilection for regular periodicity, and the easy rhythmic swing best represented by 6/8 metre in modern transcription. (Both the date and the rhythm of *Sumer is icumen in* suggested by Bukofzer in 1944 are erroneous.) The Summer Canon is the earliest extant secular composition that must be called a tonal organism, both harmonically and melodically. Owing to freakish luck it has been preserved through the centuries and indicates the prior existence of a highly developed musical culture that evidently exerted a vital influence on the specifically English evolution of the conductus and the motet in 13th-century England as well as on the second generation of Notre Dame composers.

See also WYCOMBE, W. DE.

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ERNEST H. SANDERS

Sumikura, Ichirō (*b* Tokyo, 27 Oct 1932). Japanese musicologist. He studied musicology with Kōzō Hattori and composition with Tomojirō Ikenouchi at the Tokyo National University of Fine Arts and Music, graduating in 1957 and completing his postgraduate studies in 1958 with a dissertation on Bach's *Art of Fugue*. He then started lively journalistic activities, writing concert reviews and critical essays for newspapers and the music journal *Ongaku geijutsu*, among others. He started to teach at the Tōhō Gakuen School of Music in 1962 and was appointed assistant professor the following year. His discovery in 1966 of an autograph manuscript of Bach's *Aus der Tiefen* BWV246/40a established his international reputation as a Bach scholar (*Ongaku-gaku*, 1966). In 1970 he was recalled to the Tōhō Gakuen School of Music, where he became a professor in 1981. Meanwhile he spent a year in Germany as a visiting professor at the Institute of Musicology of the Freie Universität Berlin (1976–7). He served as the first Japanese representative on the board of the IMS from 1988 to 1996 and was made president of the Musicological Society of Japan in 1995. He is also the president of Japan Bach Society. His chief interest remains the music of Bach and he has published an edition of Bach's Inventions and Sinfonias. Besides his own writings, he has translated works by Max Weber, Karl Geiringer, Howard Ferguson, Friedrich Smend and Friedrich Blume.

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MASAKATA KANAZAWA

Summer, Donna [Gaines, La Donna Andrea] (*b* Boston, 31 Dec 1948). American pop singer and songwriter. While working in musical theatre in Europe, she began to record with the producers Giorgio Moroder and Pete Bellotte in Munich. After some European success, a 17-minute version of her single *Love to love you, baby* (1975) was released by Casablanca Records in America and became a major disco hit, in both the rhythm and blues and pop charts. The recording featured Summer moaning and sighing over a lush orchestration that resembled a film soundtrack in its episodic structure. Summer did not have another hit until *I feel love* (1977), a song featuring dense synthesizers and minimal vocals. A string of hits followed, some of which were written or co-written by Summer: the Grammy-winning *Last Dance* (from the 1978 film, *Thank God it's Friday*), *MacArthur Park* (1978), *Bad Girls*, *Hot Stuff* and *Dim all the lights* (all 1979).

The most popular artist of late 1970s disco, Summer was also the most versatile singer of the genre which enabled her to achieve further success in the 1980s with such songs as *Love is in control* (*Finger on the Trigger*) (1982), *She works hard for the money* (1983) and *This time I know it's real* (1989, produced by Stock, Aitken and Waterman). However, she never regained the popularity she enjoyed in the disco era. Her influence continues in the work of such singers as Whitney Houston and Mariah Carey who employ their vocal skill in an elaborately produced dance idiom.

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DAVID BRACKETT

Summonte, Antonio (*b* Naples; *d* Naples, 10 Dec 1637). Italian composer. In his last years he was prior of the convent of S Maria del Carmine at Naples. The texts of most of the 20 madrigals in his *Primo libro di madrigali a cinque voci* (Naples, 1618) are drawn from Pomponio Nenna's popular seventh book (1608) and G.B. Nanino's third book (1612) of five-voice madrigals. Of the two surviving voice parts, the cantus includes short, syllabic phrases in inflexible rhythms and with unimaginative melodic contours. In a note to singers Summonte explained that he had included *passaggi* on the vowel 'u' in the madrigal *Filli mi rid'e fugge* to confound those who forbade them on this vowel. He may also have published in 1618 a book of motets for three to five voices.

KEITH A. LARSON

Summy-Birchard. American firm of music publishers. In 1931 John Sengstack acquired the Clayton F. Summy Company, founded in Chicago in 1888. In 1957 Summy took over C.C. Birchard & Co., a Boston firm founded in 1901, and the resulting firm took the name Summy-Birchard Company; at that time it was based in Evanston, Illinois, but it later moved to Princeton, New Jersey, and is now known as Birchtree, Ltd. Clarence Birchard had a particular interest in American music; he commissioned American composers to write for his pioneering school and community songbooks and was an early publisher of Bloch, Copland, Howard Hanson, Ives and Varèse. David Sengstack succeeded his father as president of the firm in 1958. In 1960 Summy-Birchard acquired the Arthur P. Schmidt Company of Boston (established 1876) and in 1969 McLaughlin & Reilly (founded in 1903), a Boston firm devoted primarily to music for the Catholic church. Summy-Birchard now specializes in instructional materials, notably piano series and Suzuki method books. In December 1988 Warner Chappell purchased the firm, including its most valuable possession, *Happy Birthday to you*, originally published in Summy's *Song Stories for Kindergarten* (1893). The song's copyrights are not due to expire until 2010; its royalties reportedly amount to a million dollars a year. (*FuldWFM*)

W. THOMAS MARROCCO, MARK JACOBS/LESLIE A. TROUTMAN

Sumner, William Leslie (*b* Airmyn, Yorks., 24 April 1904; *d* Nottingham, 5 Aug 1973). English physicist and authority on the organ. He gained a first-class honours degree in physics at King's College, London (1925), where he also studied theology. He taught at Southampton University and King Edward VII School, Sheffield, before becoming successively lecturer, senior lecturer and reader (1955) in the department of education at Nottingham University; he retired in 1969. He wrote several standard works on science in education.

His career as a specialist on the design, construction, history and repertory of the organ began with studies in Paris; at King's College he served as chapel organist. During the 1920s he travelled widely in Europe and explored the Baroque organs of Arp Schnitger and the Silbermanns long before the neo-classical movement in England; one product of his research, *The Organ*, was received as the most comprehensive work on the subject this century. He was frequently consulted on organ design, notably at Southwell Minster and Ely Cathedral. He was awarded a PhD by Nottingham University in 1953 and made a Fellow of the Royal School of Church Music in 1969.

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Father Henry Willis, Organ Builder, and his Successors (London, 1957)
Bach's Organ-Registration (London and New York, 1961)
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The Pianoforte (London, 1966, 3/1971)
Numerous articles for *Grove 5*, *The Organ*, *MO* from 1930

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STANLEY WEBB

Sumponyah. A musical term occurring in the book of *Daniel*. *See* BIBLICAL INSTRUMENTS, §3(xiii).

Sumsion, Herbert (Whitton) (*b* Gloucester, 14 Jan 1899; *d* Frampton-on-Severn, 11 Aug 1995). English organist. He was a boy chorister at Gloucester Cathedral at a time when more new English music was being heard than at any time since Purcell, and the Three Choirs Festival had acquired a new momentum under G.R. Sinclair at Hereford, Ivor Atkins at Worcester and Herbert Brewer at Gloucester. Sumsion was Brewer's pupil and assistant, succeeding his teacher as organist in 1928. He held the post for 39 years, during which his open-minded approach to new music helped the festival to adjust to changing taste. Sumsion enjoyed a close association with Kodály, Elgar, Vaughan Williams and Holst; his interpretation of *The Dream of Gerontius* sounded as if Elgar himself were conducting. In later years he negotiated the first performance of Howells's *Hymnus Paradisi* and new works by Finzi (both composers were his close friends). He composed mostly for voices and organ and his *Festival Benedicite* in D was first performed at the 1971 Gloucester festival, when the rebuilt organ was inaugurated. A skilled conductor and organist, Sumsion was also an able accompanist and chamber music player, and he continued to compose until he was well into his nineties. He was awarded the Lambeth DMus in 1947 and made a CBE in 1961.

STANLEY WEBB

Sun. American record label, one of the most important sources of early rock and roll music. It was established in Memphis, Tennessee, in 1953 by Sam Phillips, a former disc jockey who had set up the first permanent recording studio in the city in 1950. There he recorded blues and country singers for such companies as RPM in Los Angeles and Chess in Chicago. Among his early recordings was *Rocket 88* by Jackie Brenston, which is sometimes cited as the first rock and roll record.

The label's first big hit came from the Prisonaires, a vocal group formed by five convicts, but its success story began after Phillips signed Elvis Presley to a recording contract in 1954. Presley's mixture of black and white music, often known as rockabilly, soon drew enthusiastic audiences, and after he had made five hits for Sun his contract was sold to the much larger RCA Victor company in 1956. Sun continued to thrive, however, initially through Carl Perkins, whose composition *Blue Suede Shoes* had been a hit for Presley. Johnny Cash joined the label in 1955, and Jerry Lee Lewis in 1957. The recordings were marked by a distinctive sound with deep echo, which was created in Phillips's small studio. Sun recorded numerous other local musicians, including Charlie Rich, but its golden age had ended in 1959. In 1968 Phillips ceased recording and sold the company. Subsequently there were numerous reissues of Sun's rockabilly and rock and roll classics.

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DAVE LAING

Sunandar [Sunarya], **Asep** (*b* Jelekong, Ciparay, Indonesia, 3 Sept 1955). Sundanese *dalang* (master puppeteer) of *wayang golék purwa* (rod puppet theatre). The name Giri Harja ('Mountain of prosperity') is associated with a 'dynasty' of *dalang* established by Abeng Sunarya (1918–88). Of Sunarya's four sons who are *dalang* (Ade Kosasih, Asep Sunandar, Ugan Sunagar and Iden Subasrana) Asep Sunandar has received the most recognition both at home and abroad. He began to take serious interest in *wayang* at the age of 15 and his first performance was presented by his father in 1972. He is renowned especially for visually captivating puppet manipulation, jokes, humour and experiments with music. He incorporates elements of American cartoons, Chinese martial-arts movies and Hindi films into his performances, which often feature slow-motion fight scenes, 'special effects' such as spurting blood and exploding heads, slapstick visual stunts and withering political satire. The result appeals to sophisticated urban residents as well as to the rural audiences that have long formed the core audience for *wayang* in West Java. His unique style was at first controversial but has since been much imitated. In 1985, he won the prestigious first prize in the Binojakrama Padalangan (annual Sundanese *wayang* competition). He has performed abroad in Asia, Europe and America, and has been instrumental in developing other media for *wayang* performance, such as commercial recordings and television broadcasts.

See also INDONESIA, §V, 1(viii)(b).

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HENRY SPILLER

Sunday school hymnody. Hymns composed and collected as a result of the rapid growth in the American Sunday school movement in the 19th century. *See* GOSPEL MUSIC, §I.

Sundberg, Johan (Emil Fredrik) (*b* Stockholm, 25 March 1936). Swedish acoustician. After qualifying as an organist and cantor (Uppsala, 1957) he studied musicology, aesthetics, philosophy and mathematics at Uppsala University (BA 1961, MA 1963), where he took the doctorate with a dissertation on the scaling of open-flue organ pipes (1966). From 1964 he worked at the Royal Institute of Technology, Stockholm, later becoming professor of music acoustics, and in 1967 was appointed part-time lecturer in musicology at Uppsala University where he received a personal chair in music acoustics in 1979. He was treasurer (1972–6) and president (1976–9) of the Swedish Acoustical Society and fellow of the Acoustical Society of America (1982). As president of the Music Acoustics Committee of the Swedish Royal Academy of Music, he initiated a number of public seminars on music acoustic themes in Stockholm, 1975–93. He gained the honorary doctorate from the University of York in 1996. Sundberg is recognised as the leading international authority on the acoustics of the singing voice. His research has been the foundation for much of the present understanding of vocal tract and nasal resonance, vocal fold function, breathing, vibrato and expression in both

solo and choral singing. His early work is summarised in 'The Acoustics of the Singing Voice' (1977) and *Röstlära* (1980). He has also contributed to research on music theory and acoustics.

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MURRAY CAMPBELL

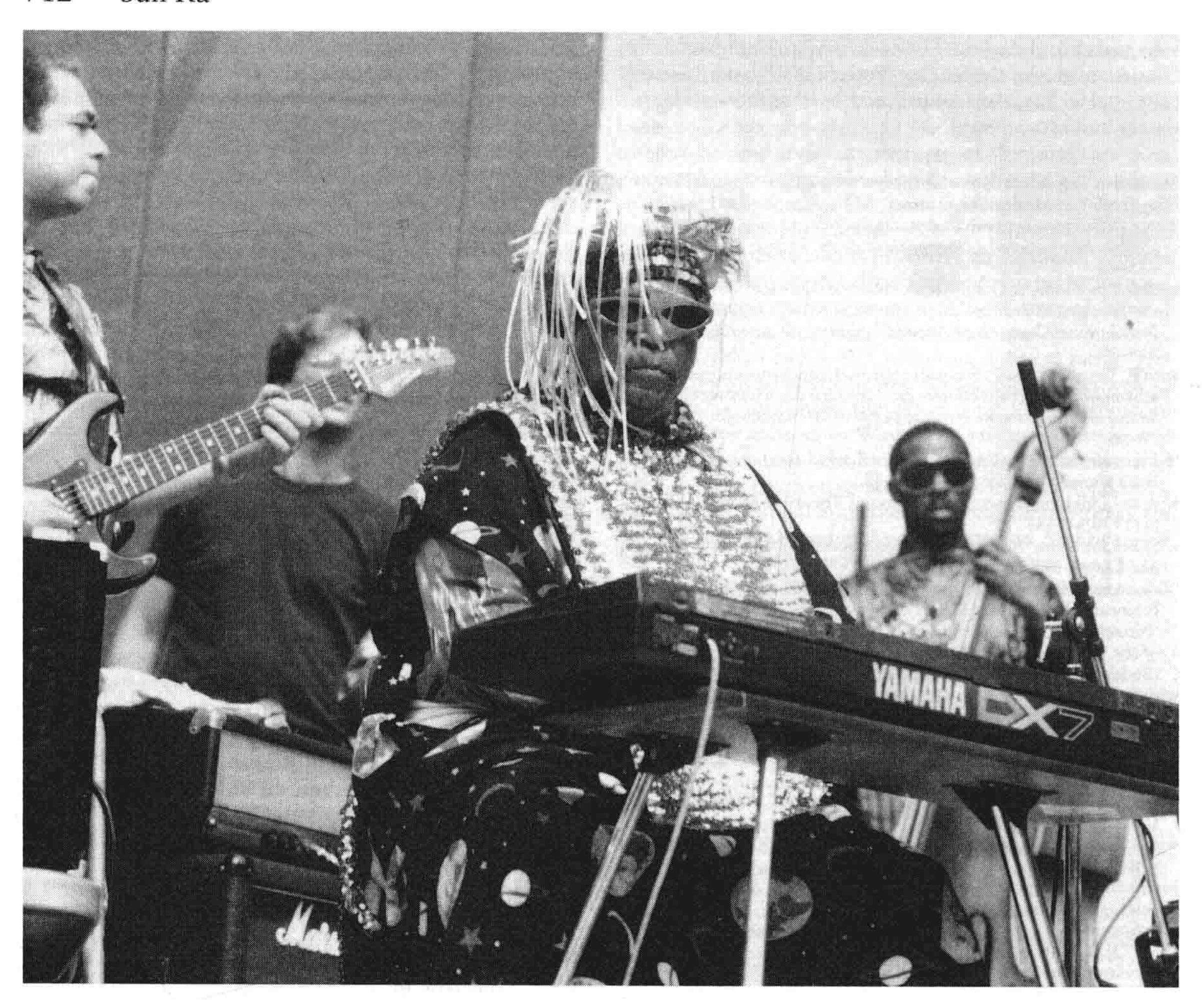
Suneburg [Sunnenburg], **Friedrich von.** *See* FRIEDRICH VON SUNNENBURG.

Suñol (y Baulenas), Gregorio Maria (*b* Barcelona, 7 Sept 1879; *d* Rome, 26 Oct 1946). Spanish teacher of plainchant. He took his vows as a Benedictine monk at Montserrat Abbey on 14 September 1895, was ordained priest on 20 September 1902 and in 1943 appointed abbot of S Cecilia, near Montserrat. He became an admirer of Mocquereau on his first visit to the monks of Solesmes (then refugees on the Isle of Wight); he remained a faithful, intelligent disciple of the Solesmes school. From 1907 to 1928 he directed the choir at Montserrat. He spread the teaching of Solesmes enthusiastically throughout Spain, setting up a number of schools for its propagation. His *Método completo de canto gregoriano según la escuela de Solesmes* was an enormous success (eight editions from 1905 to 1943) and was translated into French (Tournai, 1906, 7/1932), German, English, Italian and Portuguese. But his most important work was the *Introducció a la paleografía musical gregoriana* (Montserrat, 1925), completed, revised and translated into French with help from René Renaudin (Tournai, 1935; bibliography by H. Anglès). In 1931 Suñol was summoned to Milan by Cardinal Schuster, who made him the director of the Pontifical School of Ambrosian Chant and asked him to prepare a new practical edition of Ambrosian chant. This latter was an immense labour, but was undertaken and completed with astonishing rapidity: *Praeconium paschale* (Milan, 1934), *Cantus missalis* (Milan, 1935), *Antiphonale missarum* (Rome, 1935), *Officium et missa pro Defunctis* (Rome, 1936), *Ordinarium Missae et cantus varii* (Rome, 1936), *Liber vesperalis* (Rome, 1939). In 1930 he succeeded Ferretti as director of the Scuola Pontifica (from 1931 the Pontificio Istituto di Musica Sacra) in Rome. (H. Anglès: 'Il canto gregoriano e l'opera dell'abate Don G.M. Suñol', *Revue grégorienne*, xxvii (1948), 161–73)

EUGÈNE CARDINE

Sun Ra [Blount, Herman 'Sonny'; Bourke, Sonny; Le Sony'r Ra] (*b* Birmingham, AL, May 1914; *d* Birmingham, 30 May 1993). American jazz composer, bandleader and keyboard player. He played the piano in Fletcher Henderson's orchestra in 1946–7 (using the names Herman 'Sonny' Blount and Le Sony'r Ra), and first attracted attention as an arranger. During the mid-1950s his Myth-Science (or Solar) Arkestra became significant in Chicago and began to issue recordings; it also played in the film documentary *The Cry of Jazz* (1959), for which Sun Ra composed the score. He moved to New York in 1960, by which time he had begun to develop a unique and highly inventive ensemble style that was to attract a considerable following, particularly among European jazz enthusiasts. In the 1970s Sun Ra and the Arkestra settled in Philadelphia. They reached large audiences by touring and lecturing at American colleges and universities, by performing in Europe, and above all by appearing on the nationally broadcast television programme 'Saturday Night Live' (1976). A documentary film, *Sun Ra: a Joyful Noise*, was made in 1980, directed by Robert Mugge. Although over the years he often had little work, Sun Ra kept his band together; inspired by their leader's intense devotion to his music, the players rehearsed constantly, and the band continued to tour and record until his death.

Along with Cecil Taylor and Ornette Coleman, Sun Ra significantly influenced the new jazz styles of the 1960s. Much of his earlier work derived from the popular and commercial jazz of the time; *Reflections in Blue* (on *Sound of Joy*, 1957, Del.) is in a conventional bop style, also incorporating blues patterns and common formal designs. But if the accepted recording dates for the album *Angels and Demons at Play* – 1955–7 (Saturn) – are correct, then



Sun Ra with members of his Arkestra, Central Park, New York, 1987

by this time Sun Ra had already foreshadowed elements of the free-jazz style. For example, his composition *A Call for All Demons* from this album presents a wonderfully humorous combination of atonal improvising and Latin dance rhythms: the piece might best be described as a free-jazz mambo. Within ten years works such as *Cosmic Chaos* (on *The Heliocentric Worlds of Sun Ra*, 1965, ESP) showed a radical, complex, often frenetic idiom and an obsession with percussion instruments. Sun Ra employed freely improvised solos in busy combinations with microtonal melodies and electronic effects, often juxtaposing standard jazz tunes with aleatory solo work on such instruments as piccolo, violin and synthesizer in addition to saxophones and trumpets. These musical innovations are combined with novel mixed-media techniques loosely based on astronomical and ancient Egyptian imagery; the band's performances commonly included slide and light shows and modern dance.

Sun Ra's importance as a keyboard player lies in his use of new instruments to explore new timbres. He was a capable pianist, but made notable recordings on electric piano (from 1956), clavioline (from 1963) and Moog synthesizer (from 1969). He also performed on other conventional and unusual keyboard instruments, including the celesta, organ and rocksichord – an electric keyboard that combines the sharp attack of a harpsichord with the glossy, sustained sound of an electric piano.

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ROBERT H. DICKOW/R

Sun Yude (*b* Baoshan, Shanghai, 1904; *d* 1981). Chinese *pipa* and *xiao* player. Like his contemporary LI TINGSONG, Sun Yude was a pupil of *pipa* master Wang Yuting (1872–1951). From 1922 Sun was active as a professional musician, establishing a number of organizations intended to spur the development of 'national music' (*guoyue*), a transformation and amalgamation of traditional regional

repertories and performance styles intended to be open also to modern, Western musical principles.

During the 1930s and 40s Sun held a number of performance posts, featuring as a soloist in two Chinese cultural missions to America (1938 and 1947). After 1949 he performed in numerous Asian and European nations as a member of a further governmental touring ensemble and then as part of the Shanghai People's Acrobatics Troupe (Shanghai renmin zajituan). In 1956, Sun became deputy director of the Shanghai National Instruments Orchestra (Shanghai minzu yuetuan).

Sun composed a few pieces for *pipa*, for instance *Yingxiongmen zhanshengle Daduhe* ('The Heroes Vanquish the Dadu River'). Despite its revolutionary title, this composition forms part of a long Chinese tradition of 'military' pieces evoked on the *pipa* lute. Sun's method for *xiao*, his second instrument, was published in 1962.

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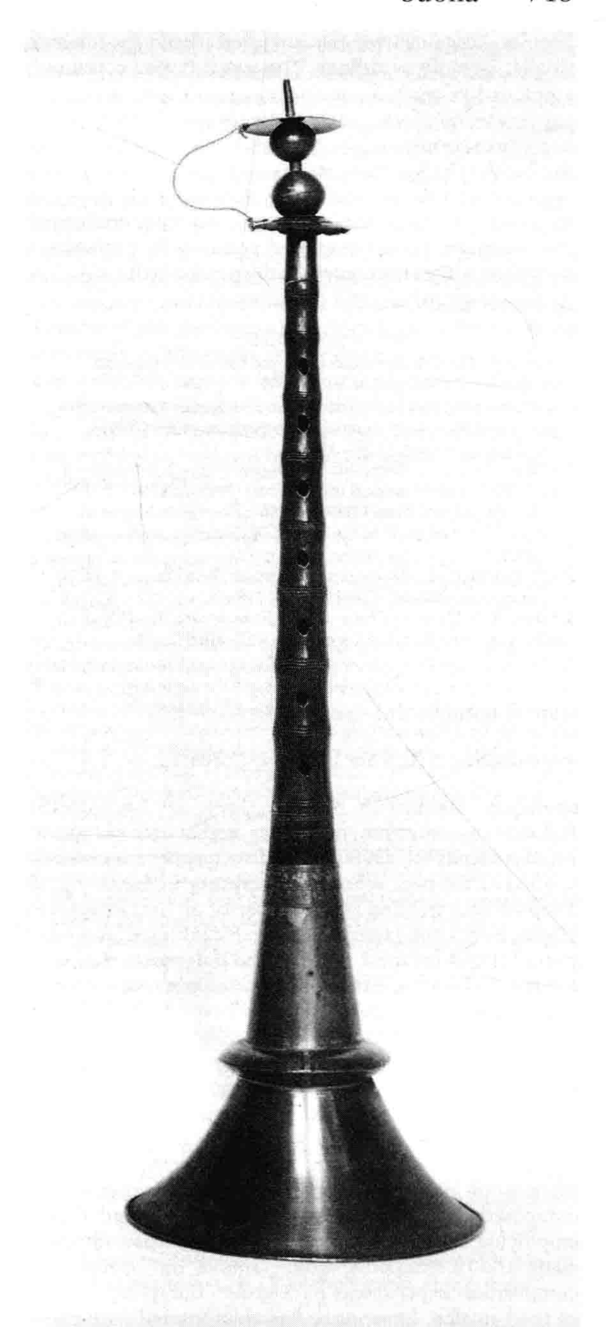
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JONATHAN P.J. STOCK

Suona. Shawm of the Han Chinese. A transliteration of the Arabic *zūrnā* or the related Central Asian SURNĀY, the Chinese name usually appears as *suona* or (during the 18th century) *suernai*. Other historic names include *dachui* ('great blow') and *jinkoujiao* ('golden mouth horn'). Contemporary popular names include *laba* (technically, a long metal horn), *haidi* (a small *suona* variant), and many local names.

The *suona* body is usually constructed of a type of redwood or other hardwood, with seven frontal finger-holes and one thumb-hole. Its bore is conical and its exterior scalloped in profile (perhaps in imitation of bamboo nodes). Sizes vary according to region and function, moderate-sized instruments measuring about 45 cm or longer. A very small double reed (made from a species of river reed, *luwei*) is bound with thin copper wire to a hollow metal staple, below which is a lip plate which guides playing position. This reed assembly is inserted into the upper end of the instrument. Loosely fitted over the lower end is a large flaring metal bell. In performance, the player's mouth completely encloses the reed without touching it. Experienced players use circular breathing to produce the characteristic uninterrupted tone. Normal performance range is about one and a half octaves, though a more extended range is possible. Tonal colour is bright, especially suitable for outdoor occasions.

The *suona* was introduced into China from Central or West Asia. While not documented in Chinese literature until the Ming dynasty (1368–1644), it was clearly pictured in cave art about 1000 years earlier. Recently discovered on the wall of an old Silk Road religious monument in far western Xinjiang province, dating to between the 3rd and 5th centuries AD, is a drawing of a musician playing a relatively short one-piece shawm. As shown by Liu Dongsheng (1987), this instrument is strikingly similar to the colourfully-decorated *suernai* still played by the Uighur people living in that area. By the Ming period, the *suona* was already established on the



Suona, with brass pirouette and bell (reed missing) (Museum of Fine Arts, Boston)

Central Plain of north China. According to a reference in the encyclopedia *Sancai tuhui* (1619), the instrument was constructed in a form similar to that of today: '*Suona*, looks like a *laba*, but has seven holes; its head and tail are made of copper, tube of wood'. The reference states further that 'it was used for military purposes, but now is very popular among the people'.

Usage of the *suona* (now usually with eight holes) in village wedding and funeral processions (and many other outdoor occasions) is today widespread in mainland China and Taiwan among both Han Chinese and minority

peoples. Large instruments are often played for funerals, smaller ones for weddings. The *suona* is also commonly employed in traditional opera ensembles to announce auspicious moments, such as weddings or the entrance of soldiers or high-ranking guests. During and following the 1950s, the instrument was constructed in 'families' (e.g. alto and tenor) and given Western-style keys (for adaptation to equal temperament), but these 'reformed' instruments today are employed primarily by professional musicians within the context of the concert hall.

See also CHINA, §IV, 4(i).

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ALAN R. THRASHER

Suono di bottiglia (It.). *See* BOUTEILLOPHONE.

Suono disegnato (It.). *See* DRAWN SOUND.

Supanggah, Rahayu (*b* Boyolali, Java, 29 April 1949). Indonesian composer, performer and writer on music. From a family of *dhalang* (shadow puppet masters), he studied at the high school conservatory in Surakarta; in 1965 he was selected as a member of an arts mission to China, Korea and Japan. Supanggah continued his studies in traditional Javanese music at the Indonesian Academy for the Performing Arts in Surakarta, where his innovations were encouraged by the school's director, S.D. Humardani. After studying ethnomusicology at the University of Paris VII (PhD 1985), he returned to teach at the Academy in Surakarta, becoming its director in 1997. He has also taught music at San Diego State University, Cambridge University and institutions in Australia and Europe. An internationally acclaimed composer and a pioneer of new music in Indonesia, Supanggah has composed over 100 pieces for music, film and dance, employing both Indonesian instruments, especially gamelan, and instruments from around the world. His composition experiments have grown out of his mastery of the gamelan. Supanggah has collaborated with many artists, directors, choreographers and composers worldwide, including Barbara Benary, Peter Brook, Philip Corner, Suka Hardjana, Sardono Kusuma, Vincent McDermott, Sal Murgiyanto and Toshi Tsuchitori. He writes regularly for various newspapers and magazines in Indonesia.

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JODY DIAMOND

Superius (Lat.: 'top', 'uppermost'). A term used particularly in the 16th century to denote the highest voice of a polyphonic composition. In sources of 14th- and 15th-century music lower voices are usually identified as tenor, contratenor, contratenor bassus etc, but upper voices are normally not specified at all. The term 'superius' came into common use with the advent of music publishing, when it became necessary for each partbook to carry some identification (*see* PARTBOOKS).

OWEN JANDER

Superoctave (Ger. *Superoktave*). As the name of an organ stop, Superoctave denotes the Principal-scaled rank an octave above the so-called Octave (*Oktave*). The latter was itself an octave above the basic Principal rank of the department concerned. Thus if the *Prinzipal* is 16′ and the *Oktave* 8′, the *Superoktave* is 4′; or respectively 8′, 4′ and 2′. Not until German influences became strong in the mid-19th century was the term ever used on English organs in preference to 'Fifteenth'. In Germany itself, *Superoktave* as a rank in large organs emerged out of the Mixture only from about 1550, previous 2′ ranks being scaled as flutes of various types. As the name of an organ coupler, Superoctave is normally a misnomer, the coupler concerned being an Octave coupler playing notes an octave above, not an octave above the octave.

See under ORGAN STOP (*Fifteenth*).

PETER WILLIAMS

Superposition. *See* REACHING OVER.

Supertonic. The second DEGREE of the major or minor scale, so called because it lies one step above the tonic.

Supervia [Supervía], **Conchita** (*b* Barcelona, 9 Dec 1895; *d* London, 30 March 1936). Spanish mezzo-soprano. She can have had little musical training when at the age of 14 she made her operatic début in minor roles with a touring Spanish company at the Teatro Colón, Buenos Aires. In November 1911, not yet 16, she was chosen as the Octavian of the Rome première of *Der Rosenkavalier*; in the 1915–16 season she appeared in Chicago as Charlotte, Mignon and Carmen, and during the 1920s sang widely



Conchita Supervia in the title role of Bizet's 'Carmen'

in Spain, and at La Scala (Octavian, Cherubino, Humperdinck's Hänsel and Ravel's Concepcion) and elsewhere in Italy. Her international fame began with her assumption of the brilliant Rossini mezzo parts in *L'italiana in Algeri*, *La Cenerentola* and *Il barbiere*; these roles, together with that of Carmen, formed the centre of her stage repertory during the last decade of her life, and brought her to Covent Garden in 1934 and 1935. By then Supervia had married an Englishman, Ben Rubenstein, and settled in London, becoming very popular also on the concert platform. She died after childbirth when her career was at its height. Supervia possessed exceptional gifts of musicianship and temperament. Her rich and vibrant mezzo attained a high degree of flexibility. Few singers conveyed so keen a pleasure in the sheer act of singing; and her enunciation, in several languages, was extremely vivid. These virtues, combined with a mischievous sense of humour and a delightful stage and platform personality, made her a superb interpreter of Rossini and Bizet, as of Falla, Granados and Spanish folksong. Her numerous discs, though sometimes adding an untruthfully strident quality to her louder tones, convey well the vivacity, charm and intimacy of her singing.

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DESMOND SHAWE-TAYLOR

Supičić, Ivan [Ivo] (*b* Zagreb, 18 July 1928). Croatian musicologist. He studied the piano at the Academy of Music in Zagreb, graduating in 1953. Between 1960 and 1963 he was attached to the CNRS in Paris, and in 1962 completed the doctorate in musicology at the Sorbonne with a dissertation on the sociology of music which was subsequently published in Croatian in 1964. He taught in the musicology department of the Zagreb Academy of Music (1964–86) and at the University of Strasbourg (1979–93). He was a visiting fellow at Harvard University (1967–8) and president of IMS (1982–7). He has been a member of the editorial boards of *Acta musicologica* and *Arti musices* and is the founder editor of the *International Review of the Aesthetics and Sociology of Music*. In his numerous publications he has discussed the sociological and aesthetic aspects of music and issues of musical signification. He has also investigated the aesthetic implications of the music of several contemporary Croatian composers within a broader context of contemporary philosophy of music.

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BOJAN BUJIĆ

Suppan, Jakob. *See* ZUPAN, JAKOB.

Suppan, Wolfgang (*b* Irdning, 5 Aug 1933). Austrian musicologist. At Graz he studied the clarinet, violin, piano

and music theory at the conservatory, and musicology with Hellmut Federhofer and Josef Marx at the university (1954–9), where he took the doctorate in 1959 with a dissertation on H.E.J. von Lannoy. After working in Freiburg as an assistant at the East German Folklore Institute (1961–3) and director of the music department of the Deutsches Volksliedarchiv (1963–74), he completed the *Habilitation* in 1971 at the University of Mainz with a study of German song in the second half of the 16th century, and became reader there. In 1974 he was appointed professor and director of the Ethnomusicological Institute at the Graz Musikhochschule. He has been a guest professor at the universities of Frankfurt, Göttingen, Innsbruck and Salzburg. His professional appointments include editor of *Musikethnologische Sammelbände* (from 1977), president of the International Society for the Promotion and Investigation of Band Music (from 1974), president of the Johann Joseph Fux-Gesellschaft (from 1995) and president of the World Association for Symphonic Bands and Ensembles (1995–7). Most of his research has been in ethnomusicology, particularly in European folksong and folk music with a regional focus on Styria, in wind music and in a philosophically based anthropology of music.

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RÜDIGER SCHUMACHER

Suppé [Suppè], **Franz (von)** [Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli] (*b* Spalato, Dalmatia [now Split, Croatia] 18 April 1819; *d* Vienna, 21 May 1895). Austrian composer and conductor of Belgian descent. His father and grandfather were Austrian civil servants working in Dalmatia, his mother Viennese. Despite paternal opposition Suppé showed his musical talent at an early age, encouraged by the bandmaster Ferrari and the cathedral choirmaster Giovanni Cigalla (1805–57). He was sent to study law at Padua, but he heard and made much music, visiting Milan and meeting Rossini, Donizetti and Verdi as well as hearing their operas.

After his father's death in 1835 he and his mother went to Vienna. He considered studying medicine but he took up music in earnest, taught and encouraged by Seyfried and Sechter; although the former's testimonial of 14 March 1840 emphasizes Suppé's abilities in serious composition, he helped secure him a post, initially unpaid, as third Kapellmeister at the Theater in der Josefstadt in autumn 1840. There his first complete score was very successfully given on 5 March 1841; under the title of *Jung lustig, im Alter traurig, oder Die Folgen der Erziehung* it received a favourable review in the *Theaterzeitung*, being praised for qualities associated with his later masterpieces:

> Melodious, rich in tender ideas [and] fine nuances, clearly and effectively orchestrated and containing such surprising modulations and transitions, that the overture and most of the songs and choruses had to be encored ... The whole composition has traces of the Italian style but now and then goes in for thoroughly vernacular, simply handled themes.

Suppé is reported to have said later that much of the success was due to his having unconsciously (owing to his very limited knowledge of German) treated a *Jodler* in the style of a sentimental Donizettian farewell, through misunderstanding the text. Donizetti, a distant relative, encouraged Suppé during one of his visits to Vienna (probably in the early 1840s) when the young man showed him the score of an opera, *Geltrude*, that he was then writing but was never performed, and Donizetti was probably instrumental in bringing about Suppé's later visits to Italy.

Until 1845 Suppé wrote well over 20 scores for the Theater in der Josefstadt (and for the director Franz Pokorny's other theatres in Baden, Ödenburg (Sopron) and Pressburg (Bratislava), in which he was mainly employed in and about 1843); among them were *Ein Morgen, Mittag und Abend in Wien*, *Nella die Zauberin* and a score for *A Midsummer Night's Dream* (all 1844); he also appeared with success as a singer on the provincial stages, making his début in that capacity as Dulcamara (in *L'elisir d'amore*) at Ödenburg on 2 May 1842.

In 1845 Suppé moved to Pokorny's newly acquired Theater an der Wien, where for the next 17 years he was Kapellmeister, sharing the duties with Lortzing in 1846–8 and with Adolf Müller from 1848. Apart from a string of more or less successful theatre scores, he conducted many important operatic performances – for instance the productions of Meyerbeer's *Die Gibellinen in Pisa* (*Les Huguenots*) in May 1846, with Jenny Lind and Tichatschek, and *Vielka* (*Ein Feldlager in Schlesien*) with Lind and Staudigl in February 1847.

In 1860 Suppé's *Das Pensionat* was the first successful attempt at a genuine Viennese operetta in answer to the French product, which since October 1858 (the Carltheater production of Offenbach's *Le mariage aux lanternes*) had been gaining a firm hold on the Viennese repertory. In 1862 Suppé moved to the Kaitheater and in 1865 to the Carltheater (formerly the Theater in der Leopoldstadt). Year after year he turned out a series of theatre scores, ranging from overtures and incidental music to operettas, opera parodies and even the occasional opera. Among his greatest successes were *Gervinus* (1849), *Flotte Bursche* (1863) and *Fatinitza* (1876), each of which received 100 or more performances in a few years; and, above all, *Boccaccio* (1879), which he referred to as 'the greatest success of my life'. In the late 1870s he purchased an estate in Lower Austria, and his increasing fame was reflected in invitations to visit the first Bayreuth festival in 1876, and Paris, Brussels, Germany and Italy (1879). In 1881 he was given the freedom of the City of Vienna. In 1882 he retired from his post as Kapellmeister to the Carltheater, though he continued to compose until the end of his life, enjoying successes in Germany in 1883 when he conducted his latest operetta, *Die Afrikareise*. Although he was working on another operetta, *Das Modell*, at the time of his death, his last works were mainly sacred.

Suppé is the earliest Viennese composer of musical farces whose works still survive as viable stage scores (and popular overtures), and later in his career he became the first master of the classical Viennese operetta in the train of the acclimatized scores of Offenbach. His light, fluent style includes the ability to vary a phrase length or melodic and rhythmic figure in a personal and immediately effective way. Though now remembered mainly as the composer of overtures such as *Dichter und Bauer*, *Leichte Kavallerie* and *Ein Morgen, Mittag und Abend in Wien*, his ambitions extended to the composition of large-scale sacred works and operas. He is at his best and most characteristic in the series of famous operettas from *Die schöne Galathée* (1865) to *Boccaccio* (1879). Numbers like 'Hab ich nur deine Liebe', 'Mia bella Fiorentina' and 'Holde Schöne' from *Boccaccio* have an irresistible elegance and élan, and his scoring is worthy of the finest orchestras rather than the bands that so often seize upon the overtures in particular. The song 'O du [Des ist] mein Österreich' of 1849 has become virtually Austria's second national song.

WORKS
(selective list)

for complete list of stage works see GroveO

overtures, potpourris, marches and songs from many of the stage works were published – usually with no date, but presumably soon after the premières; chief sources of MSS and printed music are A-Wgm (including many autograph scores), Wn, Wst; all performances and printings cited below were in Vienna unless otherwise stated.

WJ – *Theater in der Josefstadt*
WC – *Carltheater*
WW – *Theater an der Wien*
KT – *Kaitheater*

Virginia (grosse Oper, 2, L. Holt), 1837, probably unperf.

Jung lustig, im Alter traurig, oder Die Folgen der Erziehung (komisches Gemälde, 3, C. Wallis), WJ, 5 March 1841
Die Hammerschmiedin aus Steiermark, oder Folgen einer Landpartie (Localposse, 2, J. Schickh), WJ, 14 Oct 1842
Ein Morgen, Mittag und Abend in Wien (lokales Gemälde, 2, F.X. Told), WJ, 26 Feb 1844
Nella die Zauberin, oder Der Maskenball auf Hochgiebel (romantisch-komisches Gemälde, 4, K. Elmar), WJ, 11 May 1844
Der Krämer und sein Kommis (Posse, 2, F. Kaiser), WJ, 28 Sept 1844
Die Müllerin von Burgos (vaudeville, 2, J. Kupelwieser), WJ, 8 March 1845
Sie ist verheirathet (romantisch-komisches Charakterbild, 3, Kaiser), WW, 7 Nov 1845
Dichter und Bauer (Lustspiel, 3, Elmar), WW, 24 Aug 1846, fs (1900)
Das Mädchen vom Lande (grosse Oper, 3, Elmar), WW, 7 Aug 1847
Martl, oder Der Portiunkulatag in Schnabelhausen (parodistische Posse, 3, A. Berla), WW, 16 Dec 1848 [parody of Flotow: Martha]
Des Teufels Brautfahrt, oder Böser Feind und guter Freund (Original-Zauberposse, 3, Elmar), WW, 30 Jan 1849
Gervinus der Narr von Untersberg, oder Ein patriotischer Wunsch (Posse, 3, Berla), WW, 1 July 1849
Unterthänig, unabhängig (Zeitgemälde, 3, Elmar), WW, 13 Oct 1849
s'Alraund [s'Alraunl] (romantisches Märchen, 3, A. von Klesheim), WW, 13 Nov 1849
Der Dumme hat's Glück, oder Tolle Streiche (Posse, 3, Berla), WW, 29 June 1850
Dame Valentin, oder Frauenräuber und Wanderbursche (romantisch-komischer Spl, 3, Elmar), WW, 9 Jan 1851
Tannenhäuser (dramatisches Gedicht, H. von Levitschnigg, after a German Legend), WW, 27 Feb 1852
Wo steckt der Teufel (komisches Märchen, 3, J. Grün, after E. Breier), WW, 28 June 1854
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Zehn Mädchen und kein Mann (Operette, 1, W. Friedrich), KT, 25 Oct 1862, vs (Vienna, ?1865)
Flotte Bursche, oder Das Bild der Madame Potifar (komische Operette, 1, Leitermayer or J. Braun), KT, 18 April 1863, vs (?1870)
Das Corps der Rache (Operette, 1, J.L. Harisch), WC, 5 March 1864
Franz Schubert (Operette, 1, H. Max), WC, 10 Sept 1864
Dinorah, oder Die Turnerfahrt nach Hütteldorf (burleske Oper, 3, 'Julius Caesar' [J. Hopp]), WC, 4 May 1865 [parody of Meyerbeer]
Die schöne Galathée (Operette, 1, Poly Henrion [L. Kohl von Kohlenegg]), Berlin, Meysel's, 30 June 1865, vs (1865)
Leichte Kavallerie (komische Operette, 2, C. Costa), WC, 21 March 1866, vs (1866)
Freigeister (Operette, 2, Costa), WC, 23 Oct 1866
Banditenstreiche (komische Operette, 1, B. Boutonnier), WC, 27 April 1867, vs (Leipzig, ?1865)
Die Frau Meisterin (komische Zauberoperette, 3, Costa), WC, 20 Jan 1868, arr. as Die Pariserin, oder Das heimliche Bild (Operette, 3, Léon and Held), WC, 26 Jan 1898
Tantalusqualen (komische Operette, 1, Suppé, after L. Angely: *Der Schmarotzer in der Klemme*), CT, 3 Oct 1868
Isabella (komische Operette, 1, J. Weyl), WC, 5 Nov 1869
Lohengelb, oder Die Jungfrau von Dragant (parodistische Operetta, 3, Grandjean and Costa, after J. Nestroy: *Lohengrin*), Graz, Stadt, 23 July 1870 [parody of Wagner]
Cannebas (komische Operette, 1, J. Doppler), WC, 2 Nov 1872
Fatinitza (Operette, 3, F. Zell and R. Genée, after E. Scribe: *La Circassiene*), WC, 5 Jan 1876, fs (Hamburg, ?1877)
Der Teufel auf Erden (fantastische Operetta, 3 or 4, C. Juin and J. Hopp), WC, 5 Jan 1878, vs (?Hamburg, ?1877)
Boccaccio [Giovanni Boccaccio] (Operette, 3, Zell and Genée, after G. Boccaccio: *Decameron*), WC, 1 Feb 1879, fs (Hamburg and Stockholm, ?1880)
Donna Juanita (Operette, 3, Genée and Camillo Walzel [Zell]), WC, 21 Feb 1880, fs (Brussels, 1880)
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PETER BRANSCOMBE (work-list with DOROTHEA LINK)

Supposition. The concept, proposed by Rameau (*Traité de l'harmonie*, 1722), that chords of the 9th and 11th, among others, arise from a 7th chord by placing a 'supposed' bass one or two 3rds below the FUNDAMENTAL BASS. For instance, in the chord *f–a–c′–e′–g′–b′* the fundamental bass is *c′*, while the 'supposed' bass is *f*. The doctrine of chords by supposition was adopted and modified by Roussier, Marpurg and others; A.F.C. Kollmann claimed to confute it by averring that it was theoretically simpler to treat Rameau's 'supposed' bass as the fundamental and to regard the 9th and 11th, following Kirnberger, as structurally inessential transient notes.

Rameau, in calling his concept 'supposition', extended a sense in which the word had been used to describe notes of a melody that do not belong to the concurrent harmony; see, for instance, the definition of 'supposition' in J.G. Walther's *Musicalisches Lexicon* (1732).

See also ORNAMENTS, §7.

MICHAEL KASSLER

Suprana, Jaya (*b* Denpasar, Bali, 27 Jan 1949). Indonesian composer and pianist. After taking piano lessons and composing with gamelan-influenced pentatonic scales, he enrolled at the Yogyakarta Music Academy in 1966; he left a year later for West Germany, where he studied composition and the piano at the Musikhochschule in Münster and the Folkwanghochschule in Essen. In the late 1960s Suprana was at the forefront of contemporary music performance on Indonesian TV. Completing his studies in 1972, he taught the piano at several schools in Germany. On his return to Indonesia in 1976 he taught, gave concerts and set up musical foundations, including the Semarang Music Forum. Suprana frequently used the

idioms of post-serialism in his early works, for example in *Paramnesia* for solo piano (1970). His intensive study of gamelan music with Ki Nartosabdho in the mid-1980s prompted him to return to his earlier use of pentatonic scales; his music also moved closed to tonality. Suprana's works, many of which are written for piano and small ensemble, have been performed in Europe, America, New Zealand and in Asian countries. His non-musical achievements in social science, herbal medicine and humour reveal the characteristic way in which Indonesian society resists tight compartmentalization.

FRANKI RADEN

Supraphon. Czech record company and music publisher. As a record company it was formed in 1946 through the nationalization of the Esta and Ultraphon companies as Gramofonové Závody-Supraphon (Supraphon Gramophone Works) under the direction of the composer Jan Seidel, who had previously been artistic adviser to Esta. The first studios and pressing plant were at Rokoska, but the growth of the industry by 1948 led to a move to a new pressing plant at Loděnice, starting production in 1951 and still in use in 2000. The Domovina studio came into use in the early 1940s, and in 1949 the fine acoustical properties of the Dvořák Hall in the Rudolfinum were recognized, so beginning its long-standing status as the company's principal recording studio for serious music.

The biggest leap forward in both artistic and international terms came with the appointment of Jaroslav Šeda as director of Supraphon in 1953. He widened the availability of records at home with the setting up of 150 Supraphon shops and developed international awareness through the national export–import company Artia, and created the journal *Gramofonový klub*, the first 14 issues of which sold 31,150 copies to 8686 subscribers; by the 20th issue sales had risen to 775,000. He initiated two important series, Musica Antiqua Bohemica and Musica Nova Bohemica. The repertory also included many Czech operas under leading conductors and symphonic and chamber music recordings of both Czech and international repertory. Šeda also recorded music of which the Communists did not approve, including works by Janáček and Martinů, early music and religious music. His successor Jiří Štilec, appointed in 1993, strengthened the CD catalogue and drew on the firm's valuable historic archive.

The first Czech stereo recordings were produced in 1958 and the last 78 r.p.m. discs pressed in 1961. In 1967 the company's name was shortened to Supraphon. During this period, in the face of political opposition, a group of Czech composers led by Jan Hanuš set up the firm Panton, to publish contemporary music, and from 1967 to produce recordings; in 1971 a Slovak recording company, Opus, was established in Bratislava. Contemporary music was served also by live recordings from the annual Týden nové tvorby (Week of New Works) issued by Supraphon and later also by Panton.

Supraphon has been in the forefront of new recording developments. Its early long-playing records benefited from Fairchild tape equipment acquired in 1950, and the company made the world's first digital recording in 1972 with the Smetana Quartet. With the same ensemble it issued the first chamber music CD available world wide in 1982. In 1998 Supraphon issued the first European digital video disc to be commercially available.

Changes came in 1993 with privatization in the Czech Republic. The pop music and video firm of Bonton bought Supraphon, Panton and Opus, thereby gaining control of some 90% of all Czech and Slovak record production. Its policy changes, however, have resulted in a reduction in output on these labels and a loss of some of the best artistic staff.

Supraphon began publishing music in 1967. After the Czech music publishing firms were nationalized at the end of 1949, state publishing continued at first under the imprints of Orbis and Hudební Matice. The catalogues of these two firms were brought together in 1953 as the music section of the Státní Nakladatelství Krásné Literatury, Hubdy a Umění (State Publishers of Literature, Music and Art), which rapidly developed a large catalogue including material reprinted from the old Hudební Matice list, as well as a considerable growth in new publications. Among the most important series started in the 1950s was the complete critical edition of Dvořák's works. On 1 January 1961 the firm was reconstituted as Státní Hudební Vydavatelství (State Music Publishers); this firm published one of the most important Czech musical reference works, *Československy hudební slovník* (*ČSHS*), in 1963–5. On 20 February 1967 the firm's name changed again, to Editio Supraphon.

As well as publishing editions of works by Smetana, Dvořák, Martinů, Suk and Janáček (a Janáček critical edition was inaugurated in 1978), Supraphon has maintained a vigorous policy of publishing works by contemporary composers. Early music is published in the monumental series Musica antiqua bohemica, Musica viva historica and Documenta historicae musicae. Supraphon has also published important books on music, including editions of Dvořák's letters and Janáček's theoretical writings. In 1971 the Slovak composers represented in Supraphon's catalogue were taken over by the newly established firm of Opus in Bratislava.

Supraphon's music and book publishing was taken over in 1994 by Bärenreiter (with which Supraphon had earlier collaborated on several projects), and for a time was known as Bärenreiter Editio Supraphon. In 1997, however, the firm regained its independence.

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GRAHAM MELVILLE-MASON, NIGEL SIMEONE

Supremes, the. American soul vocal group. It was originally formed in 1959 as the Primettes by DIANA ROSS (*b* 1944), Mary Wilson (*b* 1944), Florence Ballard (1943–76) and Betty McGlown. McGlown was soon replaced by Barbara Martin. After a solitary release on LuPine records, the Primettes signed to Motown and changed their name to the Supremes. Initially paired with producer and writer Smokey Robinson, the Supremes' first six singles were commercial failures. Martin left the group in the spring of 1962 after their second Motown release. It was only when Berry Gordy suggested that the lighter voiced Ross replace Ballard as the lead singer and the group was paired with the writing and production team of Holland, Dozier and Holland that the Supremes found international success. The 1963 *When the Lovelight Starts Shining*

through his Eyes began an incredible series of 28 hit singles, 12 of which, including *Where did our love go?* (Motown, 1964), *Stop! In the name of love*, *Baby Love* (both Motown, 1965), *You can't hurry love*, *You keep me hangin' on* (both Motown, 1966), *Love Child* and *Someday we'll be together*, were number one hits in the American pop charts. In 1967 Ballard was replaced by Cindy Birdsong (*b* 1939), formerly of Patti LaBelle and the Blue Belles. The same year the group's name was changed to Diana Ross and the Supremes, paving the way for Ross's departure from the group at the end of 1969 and her subsequent solo career.

From 1969 there were a number of changes of personnel, with Wilson the only consistent member until the group disbanded in 1979. The post-Ross Supremes achieved a modicum of success with such songs as *Up the Ladder to the Roof* and *Stoned Love* (both 1970), *Nathan Jones* (1971) and *Floy Joy* (1972).

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ROB BOWMAN

Supries, Joseph (*b* Cotignac, Var, 19 Nov 1761; *d* Aix-en-Provence, 27 July 1822). French composer and organist. On 14 June 1781 he was admitted to an ecclesiastical position in Aix-en-Provence; later he obtained the office of deacon. He was a pupil of Padre Santo-Vito at the *maîtrise* of St Sauveur Cathedral, Aix-en-Provence, and on 21 February 1787 he became the cathedral organist. He held this position until his death, apart from an interruption caused by the Revolution, when he went to Rome, returning only in 1807 after the reinstatement of the cathedral chapter. Supries and Balthazare Michel (1749–1825), the *maître de chapelle* of the cathedral, were early teachers of Félicien David.

According to Abbé Arnaud, Supries was a 'talented accompanist, fertile improviser and faultless harmonist' (see Marbot). His melodies are often attractive but suffer from excessive vocal ornamentation. His harmony is colourful, and his treatment of modulation rich and original; instrumentation is carefully handled.

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all are MSS in F-AIXmc

3 masses: 1 in E♭, 4 male vv, orch, 1807; 1 in D, 4vv, orch; 1 in D, 3vv, 2 bn, org
Te Deum, 4vv, orch, 1814
Psalms: Laudate pueri, 4vv, orch, 1804; Beatus vir, 3vv, orch, 1806; Confitebor tibi, 4vv, orch
Motets: Tantum ergo, 4vv, org, 1822; Domine salvum fac, 4vv, orch; Ecce sacerdos magnus, 4vv, orch; O salutaris hostia, 3vv, org

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based on *MGG* (xii, 1758) by permission of Bärenreiter

HENRI-ANDRÉ DURAND

Sūrbahār. *See* SITĀR, §2(ii).

Surbē [turbē]. *See* TURBASIA.

Suriani [Suriano, Surianus], **Francesco.** *See* SORIANO, FRANCESCO.

Surinach, Carlos (*b* Barcelona, 4 March 1915). American composer of Catalan origin. After taking piano lessons from his mother and from Josep Camirals, he studied composition with Enrique Morera at the Barcelona Conservatory (1936–9). In 1940 a scholarship allowed him to study composition with Hugo Baltzer at the Düsseldorf Hochschule, then conducting with Pabst at the Cologne Hochschule (1941). At the Preussische Akademie der Künste Berlin (1941–2) he took further studies in composition with Trapp, also attending the seminars of Richard Strauss.

In 1942 he returned to Barcelona and became conductor of the Barcelona PO and the Liceo. After a period in France (1947–50), he moved to the United States (1951) and became a US citizen in 1959. During the 1960s he emerged as one of the most successful composers of ballet music. He collaborated with the Martha Graham Ballet Company and several other companies. In 1963 the ballet *Feast of Ashes*, written for the Joffrey Company, was given more than 500 times.

Although a Catalan by birth, Surinach's music appropriates flamenco motives such as the Phrygian mode (A–G–F–E), often punctuated by a robust rhythmic pulse. He is also a colourful and inventive orchestrator, a skill that he successfully used in his arrangements of 18th- and 19th-century Spanish music and the completion of the orchestration of Albéniz's *Iberia*.

From his formative years, the Spanish element is clear. His *Tres canciones* (1945) are settings of the quintessentially Spanish poets Federico García Lorca and Antonio Machado, and *Flamenco cyclothymia* (1967) introduces direct allusions to Andalusian music, including guitar-like arpeggios for the piano and echoes of the gypsy violin style. However, his German training permeates works such as the Piano Quartet (1944) and the Passacaglia-Symphony (1945). His *Doppio concertino* (1954) is neoclassical in style, with distinct, unblending textures, persistent ostinato figures, an energetic final movement, and extensive manipulations of the Phrygian flamenco mode.

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(selective list)

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ANTONI PIZÀ

Suriname [Surinam], Republic of. Country in South America. Suriname (formerly Dutch Guiana) is situated between French Guiana and Guyana on the north-east coast. Bounded to the south by Brazil and to the north by the Atlantic Ocean, it has an area of 163,820 km². Suriname is notable for its heterogeneous population: ethnic groups among its approximately 450,000 inhabitants include East Indians ('Hindustanis', 35%), Creoles (30%), Indonesians (18%), Maroons (descendants of escaped slaves, also known as 'Bush Negroes', 10%), Chinese (2%), Europeans (1%), and other minorities such as Lebanese. The indigenous inhabitants were the Carib, Arawak and Warroo Indians, and Amerindians comprise 3% of the present population, retaining their own languages and aspects of their religious and musical traditions. There is no state religion. Most Creoles are either Protestant or Roman Catholic; the majority of the East Indians are Hindu, although some are Muslim; most of the Indonesians are Muslim; and the Maroons maintain distinct religions that are largely African-derived.

In 1651 the English founded the first European settlement in the territory and in 1667 Suriname was ceded to the Dutch. From the mid-17th century slaves from West Africa were brought to work on the sugar-cane plantations, and, after the abolition of slavery in 1863, Chinese, Javanese and East Indian indentured workers were introduced to meet the severe labour shortage that followed emancipation.

The official language of Suriname is Dutch, but English is spoken by many; Sranan (which contains elements of Dutch, English, Portuguese and several African languages) is a widespread creole, serving as lingua franca among the different groups.

1. Amerindians. Amerindian peoples of the interior of Suriname include the Wayana, the Trio (Tirió) and the Akurio. The Akurio are nomads; the Wayana and the Trio are seminomadic cultivators. Although there has been little musicological research on the Akurio or the Trio, it is known that the latter have a diversified musical tradition including shaman songs, used to communicate with spirits during healing ceremonies. They have a variety of aerophones, including bone flutes, an end-blown bamboo flute called *monota*, a nose flute and panpipes, which are sometimes accompanied by an idiophone made of turtle shell that is rubbed to produce a monotone pulse. Flutes are sometimes played heterophonically in ensembles of two or more. Extensive proselytizing by North American and European missionaries over the last few decades has resulted in the loss of much of the Trio musical repertory and has had an especially negative impact on the shamanistic song tradition.

The Wayana live in the same general region as the Trio, and there has been a certain amount of musical exchange between them (for example, one type of Wayana flute, the *tïlïyo-luwen*, resembles the Trio *monota*, and its Wayana name means 'Trio flute'). A good portion of Wayana music-making is associated with public gatherings and community events, such as *marake* (adolescent initiation ceremonies), *kalau* (occasions for relating the principal myths of the Wayana tradition), funerals, shamanistic rites and inter-village dance ceremonies held as an expression of good relations between neighbours. The consumption of *kasili* (a fermented beverage made from cassava) usually plays an important part at such events. Some musical genres are also performed by individuals or small groups in more private settings. Wayana instrumental music is particularly rich in aerophones. These include *waitakala*, or *tule* (large bamboo clarinets, sometimes played in ensembles of three or more, using a hocketing technique); *patete* (bamboo nose flute); *luweimë* (bamboo panpipes with four tubes, sometimes accompanied by *kuliputpë*, a turtle-shell idiophone played by rubbing with the edge of the hand); *kukunkuhuli* (small side-blown clarinet consisting of a bamboo tube attached to a small calabash or ceramic equivalent); *pëlum-pëlum* (bamboo flute with four holes); *kapau-yetpë* (small bone flute with three holes); *welëh-welëh* (notched bamboo flute with three holes); *titilu* and *pehpeu* (side-blown bamboo horns, usually played heterophonically together with the *kapau-yetpë* flute); and several other kinds of aerophones. Idiophones (apart from *kuliputpë*) include *kawai* (seed rattles tied around the ankle for dancing) and stamping sticks, used in most dances. Among the forms of Wayana vocal music that have been noted in the anthropological literature are *ëlëmi* (magical songs), *mareicae* (songs performed by men to attract women) and *melanda* (songs performed by men to express affection for their wives).

The Indians of coastal Suriname, the Carib or Galibi (Kalina) and Arawak (Lokono), are settled cultivators and have had extensive contact with the urban and rural Creoles. Traditional Arawak songs, flute music and dances are remembered only by old people, while the young

Arawak use the *kawina* music of the rural Creoles (see §3) at feasts. The Arawak transverse flute known as *jankabuari*, once played solo or to accompany singers at traditional dance festivals, is played infrequently today; when it is, it is most often accompanied by guitar. The Caribs, by contrast, have maintained their traditional music and use it extensively at shaman ceremonies, *kasili* feasts, initiation ceremonies, and *omanganon* and *epekodono* (first and last mortuary rites). There are three main types of *wale* (song): those known as *alemi*, which are considered old, and are usually performed by a *pïyei* (shaman) accompanied by a *malaka* (hand-held calabash rattle), while invoking spirits; those sung at funeral ceremonies, primarily by women, accompanied by *kalawasi* rattles (small closed baskets without a handle, containing dry seeds); and those performed with *sambula* (drum) accompaniment, most often by men, at various ceremonies and celebrations. The *sambula* (from Spanish, *tambora*) is a relatively recent innovation among the Carib; a double-headed cylindrical drum with a diameter greater than its height, it is generally played in sets of two or three, hung from a horizontal bar and struck with a padded stick.

2. Maroons. Beginning in the late 17th century, groups of Africans escaped slavery and fled inland to the forests, establishing small settlements along the main rivers. Maroon peoples, descended from these groups, include the Ndyuka, the Saramaka, the Aluku or Boni, the Paramaka, the Matawai and the Kwinti.

The Maroons can be divided into two major cultural zones: eastern (Ndyuka, Paramaka and Aluku) and western (Saramaka and Matawai). Those in the same zone speak mutually intelligible dialects of a common language and possess broadly shared musical cultures, with the exception of the Kwinti, who, though located in the western area, are culturally closer to the eastern Maroons.

There are a number of music and dance genres associated specifically with eastern Maroons (though some of these are on occasion performed by western Maroons as well). *Mato*, *susa*, *songe* (also known as *agankoi*) and *awasa* are the most frequently performed genres among the Ndyuka, Paramaka and Aluku, forming an integral part of the *booko dei* and *puu baaka* funerary rites that are the most important ceremonial events in eastern Maroon life. Songs in all of these genres are sometimes performed without instrumental accompaniment, by a male or female singer and a predominantly female chorus who sing the responses. When performed as part of a dance, however, they are accompanied by an ensemble of three single-headed conical drums with open feet that vary slightly in size and are played with bare hands and, in some cases, sticks. Known as the *gaan doon* (large drum) and *pikin doon* (small drum), these share certain design features with drums that are found among several West African peoples, ranging from the Akan of Ghana and Côte d'Ivoire to the Fon of Nigeria and Benin. Some styles require other percussion instruments, such as the *kwakwa*, a long wooden plank beaten simultaneously by several players, each wielding two sticks. For *awasa*, dancers often wear *kawai* (seed rattles, originally borrowed from neighbouring Amerindian peoples) on their ankles; these form an integral part of the music.

Eastern Maroons also have a number of distinct music and dance genres associated with *obia pee* (ceremonies concerned with the invocation of gods and spirits, some of which possess devotees). Some of these genres, such as *kumanti* (centring on spiritual protection and healing) feature the same drums as the genres mentioned above. Others require special instruments. For instance, *papa* or *vodu* music (played for snake gods) requires a long (two metres or more) cylindrical single-headed drum called *agida*, played with the palm and fingers of one hand, with a single stick held in the other; *ampuku* (forest spirit) music, on the other hand, is led by a drum called *asakembu*, used in no other genre. Although these religious musical genres, like most Maroon musical forms, represent syntheses of elements from various parts of West and Central Africa, some are clearly related to specific African regional traditions; for instance, *kumanti* drumming (which is often augmented with a metallic idiophone called *adaulo*) must be seen, at least in part, as a descendant of certain Akan drumming traditions, while *papa* (*vodu*) drumming has discernible Ewe/Fon roots.

In addition to these major dance-drumming traditions, there are a number of other musical genres associated with various contexts: *tuka*, danced around the body of a deceased person before burial; *fon ken* and *fon alisi*, work songs used for beating sugar cane and rice, respectively; *awawa*, unaccompanied singing used for social commentary and criticism; and *tutu*, traditional flute melodies (now played on imported instruments, usually plastic recorders). In some villages, one can still encounter the *agwado* (or *agbado*), a three-string bow lute (pluriarc) consisting of a large gourd resonator through which three small bows are inserted. *Agwado* is played alone or used to accompany solo singing. Finally, a recently invented dance and drumming genre, *aleke*, merges older Ndyuka styles with elements from Creole genres such as *kawina* and *kaseko*, serving as an important medium of self-expression for the young.

The western Maroons, particularly the Saramaka, have an equally rich and varied musical culture (one that overlaps in many respects with that of eastern Maroons). Among the most important secular music and dance genres are *adunké* and *sêkêti*. *Sêkêti* songs, many of them containing social commentary, are performed in a wide variety of contexts. They may be used, for example, to accompany daily chores, gossip at spontaneous gatherings, welcome a chief returning to his village, or entertain crowds at major performance events such as funerals. Songs are sometimes performed unaccompanied (either solo, or by a leader and chorus with hand-clapping) and at other times with the backing of a full drum ensemble. New songs are constantly composed. *Sêkêti* also provides the musical accompaniment for two of the most popular western Maroon styles of dancing, *djómbo sêkêti* and *tjêke*. Other social dance genres, backed by distinct drumming styles and songs, include *alesingô* (danced on poles held horizontally by two men) and *bandámmba* (performed by women to welcome a man returning to his village after a long absence).

Saramaka religious music corresponds in many ways to that of the eastern Maroons. The main genres of music and dance linked with possessing gods and spirits, *komantí*, *apúku* and *papá*, closely parallel eastern Maroon *kumanti*, *ampuku* and *papa*, making use of similar drum ensembles, song styles and esoteric languages. Among the Saramaka, however, *papá*, unlike its eastern Maroon equivalent, has a special association with death rites. And

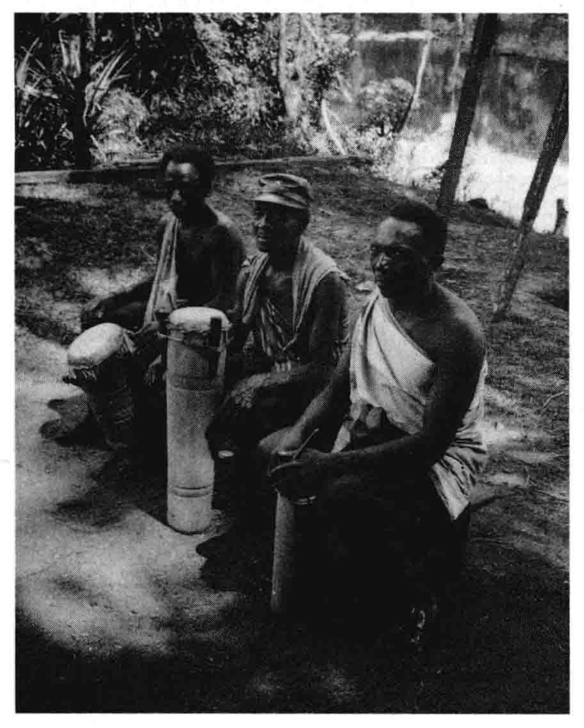
while the Saramaka *apínti* drum is virtually identical to the *gaan doon* and *pikin doon* of eastern Maroons, certain other Saramaka drums used in both secular and religious genres (such as *deindein* and *lánga doón*, both single-headed, cylindrical drums with tuning wedges) have no exact counterparts among the Ndyuka, Paramaka or Aluku (fig.1).

Other important Saramaka musical genres include work songs such as *matjáu baai* (tree-felling songs) and *údu baai* (log-hauling songs); *papái bèntá* (a form of lamellophone made with four or more split reeds, played primarily by young men); and *kóntu* songs (performed at wakes during story-telling sessions).

In contrast to the Saramaka, the Matawai no longer practise their traditional religious forms extensively and most of the older ceremonies are unknown to the younger generation. Non-religious forms such as *adunké* and *fósitén sêkêti* are known only by older people. The only Matawai form regularly used at ceremonial dances is the *banya*: the songs and dances are accompanied by two or three *apínti* and a *kwakwa* (among the Matawai this refers to a small wooden bench, beaten with two sticks). Nowadays, Matawai dances sometimes also feature the *kawina* music of rural Creoles.

Drum languages (*apinti tongo*) play an important part in both eastern and western Maroon ceremonial life; these are used to announce important events, to intone proverbs, to praise names and to communicate with the ancestors.

Maroons of all groups place a high value on artistic innovation, and the resulting cultural dynamism is reflected in music as much as in other arts. Not only are new songs constantly composed (in virtually all genres), but new genres periodically arise and come into fashion. Over the last two decades of the 20th century, as migration to the coast increased, Maroons (particularly Saramakas and Ndyukas) exerted an important influence on urban popular music. Not only young Ndyukas brought their *aleke* music to the recording studios of the capital, Paramaribo, but young Maroon musicians from all groups came to play a dominant role in the production of recorded *kaseko* (see §3 below).



1. Saramaka drum ensemble with (left to right) dei dei, tumao and apinti at Guyaba, Brokopondo district

3. Rural and urban Creoles. Ceremonies for the *winti* or *komfo* (spirits or deities) are essential to the religious life of both rural and urban Creoles, since it is believed that Masra Gran Gado (the Supreme Deity) cannot be worshipped directly. The classification and the characteristics of *winti* vary according to different regions and 'schools': spirits include earth, water and sky *winti*, snake *winti* (the *vodu* and the *dagwé*), the *ampuku* (small inhabitants of the forest) and the *kromanti* (African *winti* associated with protection and healing). The *winti* are addressed in their own songs and drum rhythms. Each song presents in a short text a complex of ideas about the nature of the *winti*; during ritual observance participants possessed by *winti* perform dances in their honour. Drums used for these ceremonies are the *apinti*, the *agida*, *pudya*, *langa dron* and *man dron* (single-headed cylindrical drums of different sizes) and the *kwakwa* bench. In some areas, *winti* has been combined with popular forms such as *kawina* and *kaseko* (see below). In these newer versions, the *bigi tu* (sousaphone or tuba) has been reinterpreted in African terms and has come to play an important role in ritual, being used to invoke and entertain possessing gods and ancestors.

The *kawina* (or *kawna*), a popular musical form of rural Creoles, consists of songs in leader-chorus form accompanied by the *kawina* band, which comprises the *apinti*, *kawina dron* (small double-headed cylindrical drums), *kwatro* (from Spanish *cuatro*, a small four-string guitar), a pair of rattles made of tins, and sometimes other percussion. Beginning in the late 1980s, there was a resurgence of *kawina* in Paramaribo; a new urban variant called *kaskawi* developed, incoporating electric guitars and keyboards along with elements of urban *kaseko* and other Afro-Caribbean styles. This remains one of the most popular urban styles among the young. Old-time *kaseko* bands that play the genre called *bigi poku* or *skratji poku* were once typical urban ensembles; they consist of wind instruments (clarinets and saxophones), a banjo, a pair of calabash rattles and a military drum kit, and are used to accompany the *setdansi* (creolized versions of European ballroom and salon dances such as the *kadriri* or quadrille and the *lanciers* or lancers dance), and for various festive occasions in Paramaribo. In the second half of the 20th century, after being strongly influenced by North American jazz, *kaseko* absorbed many elements from foreign dance musics such as Guyanese *badji*, Trinidadian calypso and soca, Latin American salsa, Jamaican reggae and North American funk. Today it is played primarily by urban ensembles (featuring electric guitars, keyboards, drum kit, brass, saxophone and assorted percussion) and recordings are made in high-tech studios for mass consumption. Consisting of several sub-styles and sung in a number of Suriname's languages, *kaseko* is now widely considered the national popular music.

Other traditional Creole forms include *anansi* stories (tales of the spider-trickster Anansi), which often have songs; *lobi singi* (songs criticizing lovers or venting other personal emotions, sung by women); and *banya*, *laku* and *susa*, various dance ceremonies, less popular in the 20th

century than formerly, but still organized during festivities commemorating emancipation.

Although little European music is performed in Suriname, Creole music often combines European melodies and metres with Sranan-language texts; harmonized Protestant hymns and psalm singing are also sometimes heard, even in the performance of the *winti* melodies. European musical influence has been exerted by Roman Catholic and Moravian missionaries, especially on the Amerindians and the Creoles.

4. EAST INDIANS. The Hindustanis, descendants of the indentured labourers who emigrated from India between 1873 and 1916, now constitute the single largest ethnic group in Suriname, numbering around 170,000, with roughly another 100,000 residing in the Netherlands since the 1970s. Around 82% of the Hindustanis are Hindu, the remainder being mostly Muslim. Most of the indentured labourers came from Bhojpuri-speaking regions of North India, whose traditional folk music culture has constituted the basis for much Indo-Surinamese music, as well as for the closely related East Indian music traditions of nearby Guyana and Trinidad. Although the Indo-Surinamese population is smaller than those of the latter countries, the continued vitality of a Bhojpuri-based koine (called *Sarnami*) as a spoken language has lent a particular resilience and depth to Indian music traditions in Suriname.

Much Indo-Surinamese music has clear links to Bhojpuri-region forms, direct exposure to which, however, was minimal after 1916. Particularly closely related to North Indian counterparts are women's song forms tied to life-cycle events, such as *sohar* childbirth songs and wedding songs such as *maṭkoṛ* and *gāli*; stylistically similar are light *catnī* (CHUTNEY) songs with loosely erotic texts and simple, catchy tunes in verse-and-refrain structure. All these are strophic songs, typically sung in quadratic metre (North Indian *Kaharvā*) by groups of female amateurs accompanying themselves variously on *ḍholak* (barrel drum), *mañjīrā* (cymbals) and (or) *dāṇḍtāl* (a metal rod struck idiophonically with a smaller, u-shaped piece of metal). Among the predominantly male amateur song forms, particularly prominent is *cautāl*, a genre associated with the vernal *phagwa* (*holī*) festival, in which two groups of singers antiphonally exchange verses to the accompaniment of vigorous *ḍholak* playing in 7/4 and 4/4 metres. Verses from the epic Rāmāyaṇa may also be sung in this manner, often by competing amateur groups. Hindu temples are focal sites for these and other types of collective singing, especially devotional *bhajans* sung responsorially with accompaniment on *ḍholak*, harmonium and often the tambourine-like *khañjari*. Formerly popular, but now rare, is the narrative or topical male song form *birhā*, sung to the accompaniment of the *nagārā* drum-pair, and in some respects resembling early 20th-century Indian *birhā* style.

Until around the 1940s, folk theatre genres like *Gopichand* and *Raja Harishchandra* were widely performed by semi-professional male troupes, featuring songs and dances. By this time, local *qawwālī* specialists, influenced by records of Indian singers like Kalloo Qawwal, came to be popular performers at weddings, Muslim functions and other events. An overlapping and ultimately more significant genre is *baiṭhak gānā* ('sitting music'), constituting a tradition of serious, primarily devotional songs sung by solo, semi-professional male specialists accompanied by *ḍholak*, harmonium and *dāṇḍtāl*. *Baiṭhak gānā* evolved as a counterpart to (and influenced by) Guyanese and Trinidadian '*tān*-singing'. Although incorporating Bhojpuri-derived folk elements, these genres also comprise idiosyncratic versions of *dhrupad*, *ṭhumrī*, *tillānā* and other genres which link them, however obliquely, to North Indian classical and light-classical music. *Baiṭhak gānā* was typically performed (often in competitive formats) in all-night sessions at weddings and wakes, and at nine-day Hindu rituals called *yajña* (*yaj*, *jag*). *Baiṭhak gānā* singers, like *cautāl* groups and, in many cases, *bhajan* afficionados, derive song texts not only from oral tradition, but also from anthologies published in India.

Under the influence of modernization many of the aforementioned genres (such as *baiṭhak gānā* and *birhā*) have declined dramatically and some, like folk theatre, have disappeared altogether. After the 1940s, Indian film music became by far the most popular kind of music among Indo-Surinamese, and much amateur and professional singing is devoted to renditions of Indian hits. By the mid-20th century, several professional ensembles had also emerged which performed film songs, along with *qawwālī* and *bhajan*, at weddings and other festivities. In the 1980s some contemporary performers like Kries Ramkhelawan (*b* 1958), influenced by Trinidadian trends, popularized 'chutney-soca', which fuses traditional *catni* lyrics and melodies with dance-band instruments and soca or calypso rhythms.

5. JAVANESE. Most Suriname Javanese are Muslim, some of whom still speak Javanese and have retained many Indonesian traditions. Their most important events are the celebration of Indonesian independence, wedding feasts, circumcision ceremonies and the *jaran kepang* (a dance in which participants in a state of trance mime horses; fig.2). At feasts a *wayang kulit* (shadow-puppet play) or a *tayub* is usually performed; the *tayub* includes songs and dances of the *lèdèk* (female singer-dancer) who is accompanied by a gamelan ensemble, while the *wayang kulit* is based on the Hindu epic drama, the Rāmāyaṇa. The *dalang*, who handles the puppets and sings the texts, is a versatile artist who knows the ancient languages for the plays and partly directs the ensemble. *Ludruk*, a mixture of folk theatre, music and dance, is also very popular.



2. *Javanese jaran kepang (ritual trance dance) accompanied by gamelan ensemble*

Soon after their arrival in 1890, the Javanese labourers in Suriname began to design and build their own gamelans using local materials such as scrap metal left over from railroad construction. Today, the gamelan of Suriname is based exclusively on the *sléndro* tuning system. Usually the gamelan consists of a selection of the following group of instruments: *kendang* (double-headed barrel drum); *gambang, demung, thithik, saron* or *penurus* (metallophones, with 7 to 14 keys); and some combination of various other metallophones and/or gongs, such as *kenong* and *ketuk*, as well as local versions of the Javanese suspended bronze gongs (*kempul, suwukan* and *gong ageng*). The number of instruments varies from five to eight; some gamelan also include the *suling* (end-blown bamboo flute), or perhaps *gendèr* (a metallophone with tuned bamboo pipe resonators). Gamelan used in *jaran kepang* may also feature *tarompet* (a type of oboe) and *ketipung* (a small single-headed drum). A full Javanese gamelan with instruments of both *sléndro* and *pélog* tunings is housed in the Indonesian Embassy, but Surinamese musicians use only the *sléndro* section of the set.

Other musical contexts and genres include various *slametan* rites (making use of gamelan and other instruments); *terbangan* (percussion-accompanied Islamic devotional songs); *angklung* (music for ensembles of various bamboo idiophones); *menore* (a type of religious folk theatre with musical accompaniment); and *kotekan* (rice-pounding music). Each of these can be further broken down into sub-styles. For instance, there are two types of *terbangan* ensembles, used to accompany different categories of songs: *terbangan cilik* (or *terbangan kencring*), made up of a *bedug* (a large ritual drum beaten with a stick) and a type of tambourine; and *terbangan-maulad nabi* (or *terbangan-gede*), consisting of a number of large drums played with the hands, along with the *kendang* (the double-headed gamelan drum).

Finally, a number of more obviously creolized forms have recently appeared among the Javanese of Suriname. As in Indonesia, *kroncong* music is popular, a genre that fuses certain musical concepts and conventions from the gamelan tradition with Western instrumentation and tonality (*see* INDONESIA, §VIII, 1). Surinamese *kroncong* ensembles most often feature some combination of violin, Hawaiian guitar, flute, guitar, ukelele (or banjo), double bass and sometimes cello, along with vocals. Suriname has also produced a Caribbeanized version of the gamelan, the 'steel gamelan', modelled in part on the steelbands of Trinidad, but still using the *sléndro* tuning. This and other such examples show that Surinamese Javanese music continues to adapt to the larger creole culture that surrounds it, even as it maintains an identity of its own.

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TERRY AGERKOP/KENNETH BILBY (1–3, 5), PETER MANUEL (4)

Surman, John (Douglas) (*b* Tavistock, Devon, 30 Aug 1944). English jazz baritone and soprano saxophonist. While still at school he played in jazz workshops organized

by Mike Westbrook (1958–62), then studied at London College of Music (1962–5) and London University Institute of Education (1965–6). He continued to play with Westbrook until 1968 and to record with him until 1975. While performing in his group at the 1968 Montreux International Jazz Festival he won an award as best soloist. In 1970 he toured Europe with Francy Boland's big band.

From 1969 to 1972 Surman toured with The Trio (the group re-formed in 1977 as Mumps with the addition of Albert Mangelsdorff), and from 1973 to 1975 he played in the saxophone trio SOS. Thereafter he worked with Miroslav Vitous (1979–82) and Azimuth. In the 1980s he was active with an ensemble of 11 brass and rhythm players known as the Brass Project (from 1981), and with Graham Collier's big band Hoarded Dreams and Gil Evans's British Orchestra (both 1983). He toured again with Evans in 1986 and 1987. Since 1972, he has recorded a series of well-received solo albums, as well as recording in duo with the singer Karen Krog (1977–99) and in quartets of his own (1991–4) or led by the pianist Paul Bley (1987–91). Surman is much in demand as a sideman on a wide range of jazz recordings, and in recent years has increasingly worked with improvising musicians from a folk or world-music background, notably the Tunisian oud payer Anouar Brahem (1997) and the Moldavian pianist Mikhail Alperin (1998).

Surman transferred John Coltrane's characteristic phrasing to the baritone saxophone, a feat requiring considerable technical powers. He has also mastered the extreme upper register of the baritone, thus expanding its versatility as a solo instrument. With SOS he employed synthesizers and electronic techniques, pre-programming synthesizer parts over which the three saxophones improvised in performance; he further developed this aspect of his work throughout the 1970s. Surman's personal style is one of stunning dexterity, technical mastery and emotional depth; his playing mixes a harsh, forceful delivery with softer lyricism. The fluency and range he achieved early in his career on both baritone and soprano saxophones may be heard on John McLaughlin's innovative jazz-rock album *Extrapolation* (1969, Marmalade). Soon after making this recording he turned to more personal methods of expression. On his first solo album, *Westering Home* (1972, Isl.), Surman made effective use of multi-track recording techniques, using bass clarinet and a variety of other instruments in addition to the two saxophones to explore folk-related themes, a technique he has developed on five subsequent solo albums (1979–94) and in his many collaborations. His intensely personal music is often evocative and atmospheric, and draws heavily on his knowledge and experience of English and European folk, brass-band, classical and church music. As a composer he has received commissions for church music and ballet scores, including *Private City* for the Sadler's Wells Royal Ballet (1987) and *Proverbs and Songs* for the Salisbury Festival, performed in Salisbury Cathedral by Surman (solo saxaphone), John Taylor (pipe organ) and the Salisbury Festival Chorus (ECM, 1996). In 1998 he gave the première of a chamber orchestra version of his solo recording *Road To St Ives* (ECM, 1990), commissioned by the Bournemouth Sinfonietta. His work with the Brass Project in collaboration with John Warren demonstrates his often neglected strengths as a composer and arranger.

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SIMON ADAMS

Surnāy [sornā, surla, surle, sūrnā, surnāī, ṣurnāy, zournas, zukra, zurla, zurna, zūrnā]. Folk shawm of West and Central Asia, south-eastern Europe and parts of North Africa. Its general form is a conical wooden tube 30–45 cm long, but its length may extend to 60 cm. It is played with a double reed and usually has a pirouette.

1. Terms, distribution and history. 2. Structure. 3. Performance.

1. Terms, distribution and history. The instrument is widely distributed under various closely related names: in Uzbekistan, Tajikistan and Kyrgyzstan (*surnāy*), Kuwait and the United Arab Emirates (*ṣurnāy*); Kashmir and Rajasthan (*surnāī*); Iran and Afghanistan (*sornā*); Pakistan (*sūrnā*, but more usually *śahnāī*); Syria, Iraq, Turkey, Armenia, Dagestan, Azerbaijan and to a lesser extent Georgia (*zurna*/*zūrnā*); northern Greece and Bulgaria (*zournas*); Macedonia and southern Yugoslavia (*zurla*); Albania (*surle*) and Romania (*surla*).

The instrument is also found in North Africa, although terminology is more varied: Tunisia (*zukra*); Algeria (sometimes *zūrnā*, but more generally *raita*). The *ghayṭa*/*raita* of Morocco, Algeria and Libya (*see* Gaita (i)), and the Mizmār of Egypt are essentially the same instrument. Different but related forms of shawm are widely distributed in India (Śahnāī); Ladakh (*sur-na*); Sumatra and West Malaysia (Sarunai), China (Suona, often popularly called *laba*) and Inner Asia (Tibetan *rgya-gling*; Mongolian *bishgüür*).

The instrument we know as the *surnāy*/*zurna* became established after the advent of Islam (7th century). Its wide diffusion relates to the expansion of Islamic culture. During the pre-Islamic period types of aerophone with a reed existed in Mesopotamia, North Africa and Arabia; the *ṣūr* is mentioned in the Qur'an as an aerophone and in the *ḥadīth* (traditions of the Prophet Muhammad). In classical Arabic texts we find *surnā*, *surnāy*, *ṣurnā* and *ṣurnāy*. (The later use of *z* is due to Ottoman influence.) The instrument was probably a synthesis of types from Iran, Mesopotamia, Syria and Asia Minor, introduced into military bands and spread into newly conquered areas. During the Ottoman period the *zurna* spread westwards into Europe in the *mehter* bands (*see* Janissary music). A related type of ensemble known as Naqqārakhāna was used for royal, ceremonial, civic or military music in West and Central Asia, the Indian subcontinent, Malaysia and Sumatra. The *suona* arrived in China some time before the 16th century, probably during the 14th century, perhaps from Central Asia.

2. Structure. The instrument has several parts. The double reed consists of two blades of cane-like reed (usually *Arundo donax*) nearly 2 cm in length. For storage these are held closed with a bridle. The double reed fits over a small tubular staple, usually of brass, joining to the body. The player's lips press on the pirouette (or



1. Sornā and dohōl players, Herat, Afghanistan, 1977

rosette), a small disc of wood, ivory, mother-of-pearl or other material. Not all instruments have one. In models belonging to the Ottoman region, following through into the Caucasus and Central Asia, a fork is placed inside the body of the instrument. This ingenious device serves to convert the air column inside from a cylindrical shape into a conical one; this causes over-blowing to the octave rather than the 12th.

The body is made of a single conical piece of wood, widening towards the end, which is bell-shaped or flared. Different types of wood are used, apricot being the most common. There are six or (usually) seven finger-holes and one thumb-hole. The body may be ornamented with metal plates, sometimes made of finely engraved silver. Turkish instruments may have further ornamentation, and Azerbaijani instruments are often enamelled and ornamented with lazurite and metal or silver rings. The bell-shaped end of the *surnāy* is called the *ka'ba*. This is the name of the holiest place of Muslim worship in Mekka and explains the wide use of this instrument in Islamic culture.

3. Performance. The compass of this type of shawm is between one and a half to two octaves, depending on the model. The full compass is rarely used. Playing technique involves continuous 'circular breathing' (fig.1).

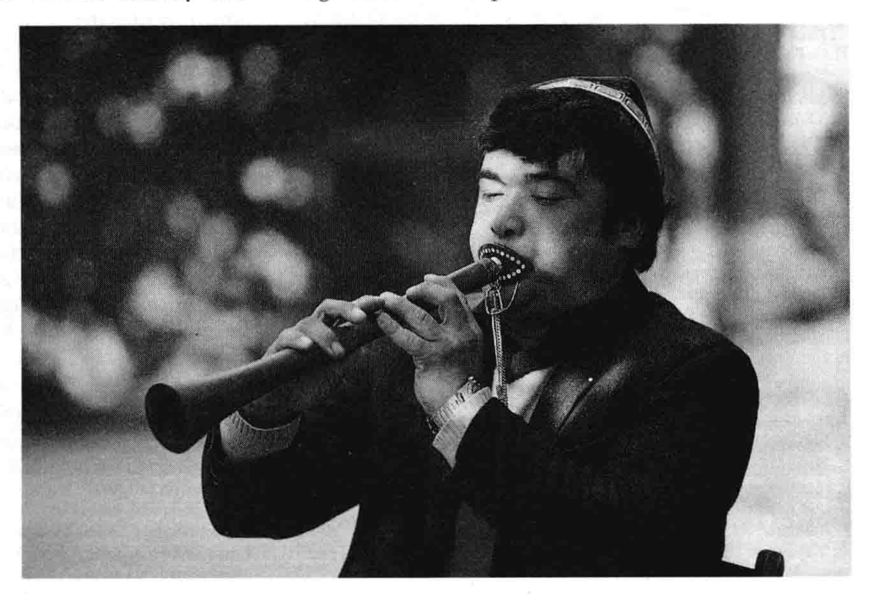
An outdoor instrument, the shawm has a bright, powerful sound. Its uses were various: military and ceremonial bands; funeral music (which survives in Armenia); escorting notables to Friday prayers; marking the beginning of a pilgrimage; sentry duty; annual celebrations of the flooding of the Nile; and within types of shadow puppet theatre, Turkish *karagöz* shadow puppets and *wayang kulit* in Malaysia.

In most areas the instrument is now confined to festive outdoor music, usually played in small ensembles (often two shawms and one or more drums) or simply as a duo of shawm and drum. The accompanying drum is usually the double-headed cylindrical *dohol* (Iran and Central Asia), *davul* (Turkey and south-eastern Europe) or *ṭabl* (Arab world). Sometimes there are two or three shawms within an ensemble (as in Kashmir and Egypt). Two may play in unison, or one may maintain a drone. Within an ensemble there may be different sizes, e.g. in Turkey the large *kaba zurna*, middle-sized *orta zurna* and small *cura zurna*. Sizes also vary regionally: in Uzbekistan the Khorezm type is larger than that of Tashkent.

Nowadays the shawm and drum ensemble provides music at weddings, circumcision parties, dances, games, competitions, national independence celebrations, festivals, demonstrations and marches, and it enlivens communal work such as ditch-digging. At wrestling festivals at Edirne, Turkey, each team has its *davul* and *zurna* ensemble, which uses a rhythmic code to comment on the various stages of the match. In Khorezm, Uzbekistan, circumcision parties (*qurly toy*) may gather two to five thousand people. There the *surnāy* is the main instrument for women musicians as well as men; elsewhere male players are the norm.

In many regions this instrument is played by members of the lowest social classes. In Turkey (including south-eastern Kurdish areas), Greece and the Balkans players are Gypsies. In Afghanistan barber-musicians play the *sornā*. Arabs seem to have shown some disinclination, or even aversion, towards playing the instrument. In Syria it is played by various groups of non-Arabs including Ghorbats, and in the Gulf States the *surnāy* is the prerogative of Baluchis and Africans.

The Central Asian *sornā/surnāy* reveals connections with the *maqām* system of art music. In western Afghanistan some pieces bear the names of 'Persian



2. The surnāy, traditionally played at weddings, Moscow village, Uzbekistan

maqāms' (*maqām-e fārsī*), e.g. *Now Rūz Sabā*, *Now Rūz 'Arab*, *Shur*, *Chahārgāh*, *Zāoul*, *Dūgāh Olang* and *Shahnāz-e Jām*. In Uzbekistan some *mukom* pieces may have originated from *surnāy* instrumental versions, e.g. *Surnāy Manosy*, *Surnāy Dugohi*, *Surnāy Munojāty* and *Surnāy Iroki*. Uzbekistan has three different regional schools: Khorezm, Ferghana and Tashkent.

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CHRISTIAN POCHÉ/R (with RAZIA SULTANOVA)

Suroto [Soeroto], **Ki Anom** (*b* Juwiring, Klaten, Central Java, 11 Aug 1948). Javanese *dhalang* (shadow puppeteer) and composer. He was born into a family of performing artists and took an early interest in *wayang kulit* (Javanese shadow puppetry) and gamelan music, following and playing music for his puppeteer father, Ki Hardjodarsono, from the age of six. He performed his first all-night show at the age of 12 and began his professional career at 18. To supplement the training he received from his family he attended three *wayang kulit* schools: Himpunan Budaya Surakarta, Pawiyatan Karaton Surakarta and Habirandha (in Yogyakarta). In 1973 he made his first eight-hour *wayang kulit* commercial recording (*Kakrasana Rabi*, on the Lokananta label), followed by over 100 such recordings with five different companies during the next 15 years. One of the most acclaimed *dhalang* of his generation, he also composes pieces for Javanese gamelan, which are often featured in his *wayang kulit* performances. Though his most frequent engagements are in Jakarta and Central Java, he has performed all over Indonesia and internationally in Australia, Japan, Thailand, Egypt, the USA, the Netherlands, Britain and many other European countries. He has also frequently appeared on nationwide television broadcasts in Indonesia and is the recipient of numerous awards, including a Hadiah Seni (National Arts Award, Department of Education and Culture, 1995) and a Satya Lencana (Medal of Honour, from President Suharto, 1996), as well as awards from the Department of Tourism, Post and Telecommunications (1995), from the governor of Central Java (1996) and from the mayor of Surakarta (1993).

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(*selective list*)

all for Javanese gamelan

Laras pélog (tuning system): ABRI Rakyat Terus Manunggal, pathet nem; Aja Sok Janji, pathet nem; Aja Sujana, pathet nem; Penghijauan, pathet barang; Solo Berseri, pathet nem; Sriwedari, pathet nem; Titipan (Titipané anak putu), pathet barang

Laras sléndro (tuning system): Aja Seneng Ngalamun, pathet manyura; Nawakaké Wisata, pathet sanga; Pak Sopir, pathet

sanga; Sasmintaning Kenthongan, pathet sanga; Tilik Désa, pathet sanga

R. ANDERSON SUTTON

Surrey Chapel. London proprietary chapel, musically the most important of the 18th century. *See* LONDON (i), §I, 5.

Surzyński. Polish family of musicians. Three brothers were particularly active. Their father Franciszek Surzyński (1826–78) was an organist, teacher and conductor, active in Śrem and Środa (1852–70) and later in Poznań and Buk; their brother Piotr Surzyński (1859–1935) was an organist in Inowrocław.

(1) **Józef Surzyński** (*b* Śrem, 15 March 1851; *d* Kościan, 5 March 1919). Theologian, reformer of church music, composer, conductor and musicologist. From 1872 until 1873 he studied mathematics and music theory (with Oscar Paul) in Leipzig, where he also attended the conservatory and played the viola in the Thomaskirche. He studied theology in Rome (1874–9), obtaining his doctorate in 1880, and worked as a chaplain in Paris (1879–80). After returning briefly to Poland he moved to Regensburg, where at the school of church music he absorbed the principles of the Caecilian movement. In Poznań he worked as cathedral organist (1881–7), conductor of the cathedral choir (1881–94), teacher, organizer and official of the St Wojciech Society (1883–94). He also lectured on liturgy and Gregorian chant at the Poznań theological seminary. From 1894 to 1919 he was curate at Kościan, where he continued to involve himself in a wide range of activities as performer, organizer and teacher. He founded societies of church music and arranged concerts in Kraków, Lwów, Przemyśl, Tarnów, Warsaw and other Polish towns, in which he conducted or lectured.

Surzyński did much towards the reform of church music on Caecilian lines in Poland, and he was rewarded by the pope with the order of Pro Ecclesia et Pontifice. His critical and editorial work on old Polish music was of particular importance, and his archival researches enabled him to publish a four-volume collection of source material, *Monumenta musices sacrae in Polonia*, which contains examples of Polish music from the 16th century to the 18th. He published music in the supplements to the periodical *Muzyka kościelna* ('Church music'), to which he also contributed many articles and of which he was editor from 1884 to 1902. His many compositions include 14 mass settings, small liturgical pieces, religious songs and organ miniatures, and show the influence of the Regensburg school of church music.

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(2) **Stefan Surzyński** (*b* Środa, 30 Aug 1855; *d* Lwów, 6 April 1919). Organist, teacher, conductor and composer, brother of (1) Józef Surzyński. He studied at the Regensburg school of church music, and was employed as organist at Poznań Cathedral, and as choral conductor in Poznań and Brzeżany. From 1888 to 1913 he was organist and director of church music at Tarnów Cathedral, and from 1913 to 1919 he was organist and conductor at Lwów Cathedral. He composed secular and religious works, including three sets of organ preludes, and with his brothers published collections of Polish songs. Many of his works and manuscripts are in the National Library in Warsaw.

(3) **Mieczysław Surzyński** (*b* Środa, 20 Dec 1866; *d* Warsaw, 11 Sept 1924). Organist, teacher, conductor and composer, brother of (1) Józef Surzyński. He studied in Berlin (1885–7), Leipzig (1887–90) and at the Regensburg school of church music (1891), and then worked as an organist and teacher in Poznań, Libawa, St Petersburg, Saratov and Kiev. From 1904 he was a choral conductor in Warsaw, from 1906 taught at the Warsaw Conservatory and from 1909 was organist at St John's Cathedral. He wrote piano pieces, secular choral works and mass settings, as well as studies and other pieces for organ.

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KATARZYNA MORAWSKA/KRYSTYNA WINOWICZ

Susa, Conrad (Stephen) (*b* Springdale, PA, 26 April 1935). American composer. He studied at Carnegie Mellon University, where his teachers included Lopatnikoff, and at the Juilliard School of Music, with Bergsma, Persichetti and others. In 1972, after a period of activity in New York, he moved to San Francisco. He has served as composer-in-residence for the Old Globe Theater, San Diego (1959–94), dramaturg for the Eugene O'Neill Memorial Theater Center, Connecticut, New

London, and as a member of the composition department at the San Francisco Conservatory (from 1988). Among his honours are the George Gershwin Memorial Scholarship, the Gretchaninoff Prize and two Ford Foundation Fellowships.

A prolific composer of incidental and choral works, Susa writes in a style characterized by an inventive use of tonality, brilliant instrumental and vocal timbres, and polyphonic textures. The wide emotional range of his music is exemplified in his five operas: *Transformations* (1973), based on a contemporary re-telling of Grimms' fairy tales by poet Ann Sexton, is one of the most widely performed American operas; *Black River: a Wisconsin Idyll* (1975, rev. 1981, 1993) is a surrealistic tragedy set in late 19th-century rural America; *The Love of Don Perlimplin* (1984), adapted from Lorca's play, explores the conflicting demands of love and honour; *The Wise Women* (1994) is both a Christmas mystery play and a witty parable; and *The Dangerous Liaisons* (1994, rev. 1997) is a masterly study of desire and self-deception cast as a grand opera.

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(selective list)

Ops: Transformations (entertainment, 2, C. Susa, after A. Sexton), Minneapolis, 1973; Black River: a Wisconsin Idyll (grand op, prol, 3, R. Street and Susa), St Paul, 1975, rev. 1981, 1993; The Love of Don Perlimplìn (1, Street and Susa, after F.G. Lorca), Purchase, NY, 1984; The Dangerous Liaisons (grand op, 3, P. Littell and Susa, after C. de Laclos), 1994, rev. 1996–7; The Wise Women (church op, 1, Littell and Susa), 1994

Vocal: Chbr Music I (J. Joyce), SATB, pf, 1958; 3 Mystical Carols (anon.), SATB, org, 1966; 2 Marian Carols (trad.), SATB, org, 1968; 4 George Herbert Settings (Herbert), SATB, org, 1972; Hymns for the Amusement of Children (C. Smart), 1v, pf, 1972; Chanticleer's Carol (Austin), TTBB, 1983; Chbr Music II (Joyce), SATB, pf, 1984; Landscapes and Silly Songs (Lorca), SATB, 1987; Magnificat and Nunc dimittis, SATB, org, 1987; A Christmas Garland (trad.), SATB, orch/kbd, 1988; A Winter Serenade (H.W. Longfellow), TTBB, fl, 1991; Dirge from Cymbeline (W. Shakespeare), TTBB, tpt, 1991; Carols and Lullabies (trad.), SATB, gui, hp, perc, 1992; A Midnight Clear (trad.), SSAATTBB, pf, 1992

Inst: Canzona 'The Peace Within', org, 1959; Serenade for a Christmas Night, hp, org, vib, 1985; Fantasy-Tango, brass, org, perc, 1987; March for a Joyous Occasion, org, 1987

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BYRON ADAMS

Susato, Johannes de. *See* SOEST, JOHANNES VON.

Susato, Tylman [Tielman] (*b c*1510–1515, Soest, nr Dortmund; *d* ?Sweden, 1570 or later). Music publisher, composer and instrumentalist, active in the southern Netherlands. His birthdate is based on a document of 1565 which states he was about 50 years old ('out omtrent L jaren'). His place of birth, also suggested to be Soestdijk, near Utrecht, is clearly in the environs of Cologne (probably Soest in Westphalia): he refers to himself as 'Tilemannus Susato Agrippinus' (the Roman name for Cologne) in two publications, he is described in 1561 as 'Thielman Suzato, geboeren van Coelen' and in 1563 as one born outside the lands of the Emperor. Further, he was granted a subsidy in 1542 by the city of Antwerp for bringing a new trade from outside. Documentation confirms that he was the son of another Tylman (Thielmanssone); his father may have been the blind musician 'Tielman dem blynden' mentioned in a 1508 Corpus Christi procession in Cologne. Some confusion has been caused by Susato's reference to Dutch as 'our mother tongue' in his first book of Dutch songs (1551); however, this is logical considering his residence of more than 20 years in Antwerp and the audience to whom the print is addressed.

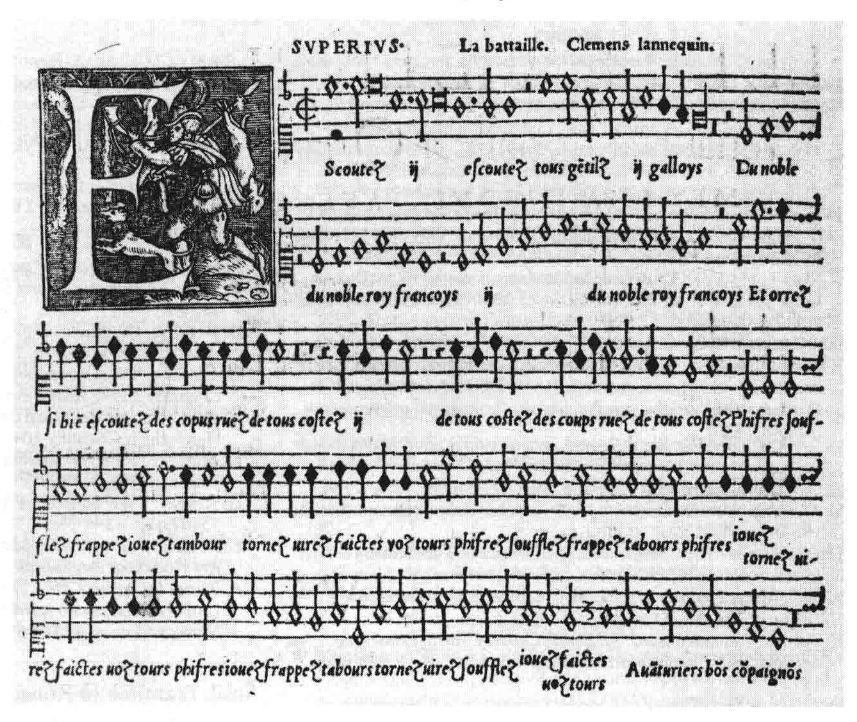
The first documentation of Susato in Antwerp is in 1529 when he served as a calligrapher for the Confraternity of Our Lady. In 1531 he joined the town band, with whom he performed until 1549. A player of sackbut, trumpet, crumhorn, flute and recorder, Susato performed frequently for the evening service of the Confraternity of Our Lady (on sackbut). By the mid-1530s, he had married Elizabeth Peltz, sister of the head of the Marian confraternity; the couple had three children: Jacob, Clara and Catheryna. It may have been for his wedding that the text of a recently discovered madrigal by Lasso in a Swedish manuscript was dedicated to him.

In 1541 Susato formed a partnership with two Antwerp printers, Hendrik ter Bruggen and Willem van Vissenaken; he probably served as the compiler for Antwerp's first single-impression music book, *Quatuor vocum musicae modulationes*, issued in 1542 under Vissenaken's name. Following a long and complex lawsuit, Susato acquired all shares in the business and set up a printing house on Twaalfmaandenstraat, moving to a newly built house called the 'Cromhorn' in 1551. Between 1543 and 1561 he published 22 chanson books (in two series), 3 books of masses, 19 motet books (in two series) and 11 books in a series entitled Musyck Boexken including two books of secular Dutch songs, one book of dances arranged from popular songs, and eight books of *souterliedekens* (psalm settings). A number of these publications were reissued in later 'hidden' editions bearing the same date as the first.

Susato acquired his first printing privilege, valid for three years, on 20 July 1543. In 1546, when this privilege expired, he turned to sacred music, issuing his mass and first motet series. A sworn oath of his good Christian conduct, filed on 30 June 1546, may suggest he was suspected of heresy. His next printing privilege, granted in 1549 for his eleventh chanson book, required the recommendation of the Flemish court composer Benedictus Appenzeller. In this same year Susato was dismissed from the town band, along with several other instrumentalists, for an offence committed during the processional entry into Antwerp of Emperor Charles V and his son Philip.

Susato's success in business was aided by a number of well-positioned men whom he counted among his friends and to whom he dedicated his music publications. Susato's son Jacob (*d* 1564) joined the printing firm by at least 1558, and in 1561 took over his father's shop issuing only one book, *Le premier livre de chansons* of Lassus (1564), before his death. It has been incorrectly assumed that Tylman died before Jacob and before the subsequent sale of his printing materials to Christopher Plantin.

A sales note on the title-pages of Susato's last four music books (*Souterliedekens*, 1561) signal his move to Alkmaar, in north Holland. His will, dated 6 August 1564, was drawn up there; however, his lands were confiscated in 1567, along with those of his Calvinist family members. From 1565 Susato and his son-in-law, Arnold Rosenberger, were involved in the marriage



Opening of the superius voice of the chanson 'La bataille' from 'Le dixieme livre contenant la Bataille a quatre de Clement Jannequin' (Antwerp: Susato, 1545), printed by type from single impression

negotiations between Erik XIV of Sweden and the Princess of Lorraine, Susato serving as a letter carrier. He testified in a trial of 1567, brought against the lead emissary to Lorraine, where Susato was declared innocent of any wrong-doing, and he remained in Sweden until at least 1570. He either died there or returned to the northern Netherlands to be with his daughter and son-in-law.

Susato's music publishing firm was the first successful one established in the Low Countries. His music books, mostly in oblong quarto format, reveal that he owned two music type founts (both nested, or interlocking): the first a unique fount used exclusively until 1551 (see illustration); the second, a smaller font employed by music printers in southern Germany, Basle and Lyons. The specific contents of his print shop are itemized in the documentation of its sale in 1565 by the widow of Jacob Susato to Christopher Plantin.

Most of Susato's publications are anthologies of works by Flemish composers active in the Low Countries and at the Imperial Court; the chanson and motet books were published in series organized by mode and voicing. Among those issued in single-composer editions were Susato himself as well as Thomas Crecquillon, Orlande de Lassus, Clemens non Papa and Josquin Des Prez. Josquin's *Septiesme livre des chansons* (1545), issued 24 years after the death of the composer, is the earliest published source for 23 chansons; this has raised questions concerning Susato's source for the works and the accuracy of his attributions. Susato published Lassus's so-called 'op.1', a collection of chansons, madrigals, villanesche and motets, as an added book in his first chanson series (*Le quatoirsiesme livre*, 1555), and he later issued a motet book by Lassus as well. His eight books of Dutch-texted metrical psalm settings (*Souterlie de kens*) – four each by Clemens non Papa and his student Gherardus Mes – were intended for home devotional use.

As a composer Susato wrote over 90 chansons, many of which parody well-known French and Flemish models. Two books (1544 and 1552) contain two- or three-part didactic settings, and other larger-voiced settings are expanded parodies in imitative style of famous chansons. Many of Susato's chansons are arranged in groups of textually and musically related works called *responses* and *replicques* while his dance collection (1551) features simple four-voice arrangements of well-known chansons set in homophonic style, probably intended for amateur performance. His motets are well-crafted in imitative polyphony; *In illo tempore* (1545) is the basis for his only mass, and *Salve quae roseo decora* (1540) is an occasional work in praise of the city of Antwerp.

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(*selective list*)

all published in Antwerp

Masses: Liber I[–III] missarum (1545[1], 1546[3–4])

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Dances: T. Susato: Het III musyck boexken … alderhande danserye, 4vv (1551/*R*), ed. F.J. Giesbert: Danserye zeer lustich . . . om spelen op alle musicale instrumenten (Mainz, 1936); Clemens non Papa: Souterliedekens I[–IV], Het IV[–VII] musyck boexken, 3vv (1556–7); G. Mes: Souterliedekens V–VIII … musieck boucken no.VIII–XI, 4vv (1561)

Chansons: Vingt et six chansons, 5vv (1543[15]); Le premier [–14] livre des chansons, 4–8vv (1543[16]–1555[19]); T. Susato: Premier livre des chansons, 2/3vv (1544); La fleur des chansons…livre I[–VI] (1552[7–11]) [livre III, 1552 with works by Susato only, incomplete], 79 chansons ed. in SCC, xxix–xxx (1994)

Doubtful publications: Clemens non Papa: Motecta, 5vv (1546), listed in Goovaerts; Madrigali e canzoni francesi, 5vv, mentioned in *FétisB*, but probably pubd by Waelrant and Laet, 1558; Evangelia dominicorum, attrib. Susato in Goovaerts, pubd by Berg & Neuber, 1554[10]–1556[9]

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Secular: Premier livre des [31] chansons, 2/3vv (1544), ed. A. Agnel (Paris, 1970–71); Tiers livre des [30] chansons, 2/3vv (?1552); also 30 chansons, 4–6vv, in 1543[15], 1543[16], 1544[10], 1544[12], 1545[14], 1549[29], 1552[7], 1552[8], 11 ed. in SSC, xxix–xxx (1994); 6 Flemish songs in Het I–II Musyck boexken (1551[18–19]), ed. in RRMR, cviii (1997)

Instrumental: 13 basse danses, 15 gugliardes, 6 pavanes, 8 allemandes, 9 rondes, 10 other dances in Het derde musyck boexken … alderhande danserye (1551/*R*), ed. F.J. Giesbert: *Danserye zeer lustich … om spelen op alle musicale instrumenten* (Mainz, 1936)

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KRISTINE FORNEY

Susay [Suzoy], **Jo(hannes)** (*fl c*1380)). French composer. He was perhaps the son of the Pierre de Susay who in 1332 was a clergyman in the French royal chapel. The anonymous *Règles de la seconde rhétorique* mentions Iehan de Susay as being still alive at the beginning of the 15th century. The extremely complicated style of the three-voice ballades indicates that they were composed between 1385 and 1395. The four-voice *ballada duplex* (with *ouvert* and *clos* in both sections), still close to Machaut in its style, could have been composed earlier. All three ballades survive in the Chantilly Manuscript (*F-CH 564*); *Pictagoras, Jabol et Orpheus* is also in *I-Tn* T.III.2 (see Ziino).

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Gloria, 3vv; ed. in CMM, xxix (1962); PMFC, xxiii/A–B (1989–92)

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A l'arbre sec, 4vv

Pictagoras, Jabol et Orpheus, 3vv

Prophilias, un des nobles, 2 or 3vv

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URSULA GÜNTHER

Sušil, František (*b* Rousínov, nr Slavkov, 14 June 1804; *d* Bystřice pod Hostýnem, 31 May 1868). Moravian folksong collector. He was educated at the grammar school at Kroměříž, a centre of Baroque music in Moravia, and took orders in Brno in 1827. Contact with the folklore of his birthplace and other parts of Moravia and Silesia determined his Czech national consciousness and Slavonic cultural interests. By 1832 he had prepared for publication the first folksong collection in Moravia; the result of Sušil's systematic, and in his time unique, collecting activity, *Moravské národní písně* ('Moravian folksongs'), grew into one of the most remarkable monuments of Czech culture of the first half of the 19th century, containing 2091 tunes and 2361 texts. It includes every basic kind of folksong, traditional ballads, ceremonial songs, shepherds' tunes and typical dance-songs from the whole of Moravia and the southern part of Silesia. *Moravian Folksongs* did not claim the status of a scholarly work, but as documented evidence of the contemporary Moravian folksong repertory the collection has been valuable both as a source for musicologists and for its relatively accurate notation. Sušil carefully recorded the use of dialect in the texts and respected and preserved such characteristic features of the melodies as their non-diatonic inflections. However, his musical education was influenced by Baroque and Classical music theory, and his use of conventional key signatures in the transcriptions shows that he regarded the songs as being basically either in major or minor tonality. He organized the rhythm in regular bars, mostly 2/4, 3/4 and 4/4, and only occasionally used compound metres. His views on the character of the Slavonic and Czech folk music in Moravia, expressed in the preface to the collection, had a direct influence on the growth of modern Czech music, particularly upon Křížovský, who first harmonized and later artistically reshaped and incorporated a number of melodies and texts from the *Moravian Folksongs* in his unaccompanied male choruses. Other composers who used Sušil's texts and melodies in their works include Dvořák, Janáček, Novák and Martinů.

EDITIONS

Moravské národní písně [Moravian folksongs] (Brno, 1835, 2/1840)
Moravské národní písně s nápěvy do textu vřaděnými [Moravian folksongs with the tunes fitted to the texts], i–iv (Brno, 1853), v (1856), vi (1857), vii (1859), viii (1860) [incl. songs from *Moravské národní písně*]; i–viii (2/1860, rev. 3/1941 by R. Smetana and B. Václavek, 4/1951)

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H. Laudová: 'Nevyužité rukopisné sběratelské záznamy Františka Sušila' [The neglected handwritten material of the collector Sušil], *Český lid*, lv (1968), 325–51 [with Ger. summary]
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JIŘÍ VYSLOUŽIL

Suslin, Viktor Yevseyevich (*b* Miass, Ural region, 13 June 1942). Russian composer. He attended a music school and then the conservatory in Kharkiv before transferring in 1962 to the Gnesin Institute in Moscow where he studied composition with Peyko and the piano with Vedernikov. He then worked as an editor for the publishers Muzïka (1966–80) and taught score reading and instrumentation at the Moscow Conservatory (1972–5). In 1975, along with Gubaydulina and Artyomov, he founded the improvisation group Astrea. He emigrated to Germany in 1981, settled near Hamburg and from 1984 worked for the publishers Sikorski and as an assistant professor at the Lübeck Musikhochschule. He founded the Appen Classics concert series in 1995, and since 1997 has been the curator of the Bellaieff collection in Frankfurt. His works are chiefly for chamber forces – with the notable exception of the orchestral work *Leb'wohl . . .* which he dedicated to Gubaydulina upon his leaving Russia – many of which, like the *Capriccio über die Abreise*, have won him considerable recognition. He has experimented with the use of unusual timbres particularly in his organ works; the Second Sonata 'In My End is My Beginning' is notable for its bell-like sonorities, while in *Lamento* the extreme registers of the instrument are investigated. The concatenation of triads, unified by a dodecaphonic series is of central significance to Suslin's language; this technique is clearly evident in the *Trio Sonata* and *24 trezvuchiy* ('24 Triads'). A dodecaphonic series serves as a source of symmetrical harmony in *Mitternachtsmusik*, while in *Leb'wohl* such symmetry results in the juxtaposition of layers of powerful orchestral sound. This concern for structural rigour is counterbalanced by a predilection for aleatory techniques (*Gioco appassionato*, which was written on 36 playing cards) and improvisation. His revision in 1990 of his system of quarter-tone compositions – in the works *Grenzübertritt* and *Le deuil blanc* – was for Suslin 'a transition into the 21st century'.

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Solo inst: 24 trezvuchiy [24 Triads], hpd, 1973; Ave Marcus, perc, 1977; Poco a poco II (Sonata no.1), org, 1978; Sonata no.2 'In My End is My Beginning', org, 1983; Chanson contre raison, sonata, vc, 1984; Lamento, org, 1989; Schatzinsel, vc, 1990; Mobilis, vn, 1995; 2 Pieces, pf, 1996

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VALENTINA KHOLOPOVA

Suspended action (Fr. *mécanique suspendue*; Ger. *hängende Traktur*; It. *meccanica sospesa, trasmissione sospesa*). A form of mechanical (or tracker) action used in organ construction since at least the 15th century, in which each key is back-pivoted, the key front being held up by the pallet's springing either directly through two vertical trackers and a ROLLERBOARD or indirectly, as in a Classical French *positif* action, through stickers and a backfall. An action in which a track-pivoted key is held up by a sticker whose lower end is on top of the pallet is called a 'pin action'. *See* ORGAN, §II, 5.

Suspension. (1) (Fr. *suspension*; Ger. *Vorhalt*; It. *sospensione*). A dissonance configuration in which the dissonant or NON-HARMONIC NOTE is tied over from the previous beat (where it is consonant) and resolved by step, usually downwards; a suspension whose non-harmonic note resolves upwards is sometimes called a 'retardation' (from Lat. *retardatio*, a term used in the 17th and 18th centuries).

(2) In French Baroque performance practice, the expressive truncation of a note at its beginning, as shown in ex.1 from Couperin's *L'art de toucher le clavecin* (Paris,



1717); the remainder of the harmony normally appears in its expected position on the beat, while the exact length of the delay is determined by the performer's taste. The term 'demi-soupir', as well as 'suspension', was sometimes applied to this ornament, and the fact that Brossard in his *Dictionnaire des termes* (Paris, 1701) defined the Italian cognate *mezzo-sospiro* as a figure (identical with the modern quaver rest) which 'marks that one is silent for

the eighth part of a bar' suggests that the ornament may originally have been a vocal device.

See also ORNAMENTS, §7.

JULIAN RUSHTON

Susskind, (Jan) Walter (*b* Prague, 1 May 1913; *d* Berkeley, CA, 25 March 1980). British conductor of Czech birth. He studied composition with Josef Suk and Karel Hába and piano with Karel Hoffmeister at the Prague State Conservatory, and conducting with Szell at the German Academy of Music. In 1934 he became Szell's assistant at the German Opera, Prague, where he made his conducting début with *La traviata*; at the same time he was pianist with the Czech Trio (1933–42). On the closure of the German Opera in 1938 he went to England, where he continued to perform with the Czech Trio, resuming his conducting career in 1941. Several music directorships followed, with the Carl Rosa Opera Company (1943–5), the Scottish National Orchestra (1946–52), the Victoria SO, Melbourne (1953–5), the Toronto SO (1956–65) and the St Louis SO (1968–75). During his time in Toronto he explored the orchestral repertory widely, introducing works theretofore unheard, including symphonies by Bruckner and Mahler; he continued this policy of exploratory programme building with the St Louis SO, with which he made over 200 recordings. He also founded the National Youth Orchestra of Canada (1960), directed the Aspen Music Festival (1962–8) and the Mississippi River Festival (from 1969), and taught at the University of Southern Illinois (1968–75). In 1978 he became adviser and principal guest conductor of the Cincinnati SO. Susskind's compositions include works for piano and for violin and orchestra, songs, and scores for films and the theatre.

RICHARD BERNAS/RUTH B. HILTON

Süssmayr [Süssmayer], **Franz Xaver** [Dolcevillico, Francesco Saverio] (*b* Schwanenstadt, Upper Austria, 1766; *d* Vienna, 17 Sept 1803). Austrian composer. He studied music as a boy with his father, a teacher and choirmaster in Schwanenstadt. In 1779 he moved to the monastery school at Kremsmünster and later studied philosophy and law at the Ritterakademie there. While a student he participated in services at the cathedral as a singer, violinist and organist, and took composition lessons from local teachers. Beginning in or around 1785 he composed several operas that were performed in the monastery theatre. In the late 1780s he moved to Vienna, where he taught music privately and performed in the Hofkapelle. He began occasional studies in composition with Mozart in 1790 or 1791, subsequently working for him as a copyist, almost certainly assisting him in composing the *secco* recitative for *La clemenza di Tito* and completing the Requiem at Constanze Mozart's request. After Mozart's death he studied with Salieri. Several of Süssmayr's first operatic projects in Vienna were undertaken for Schikaneder's Theater auf der Wieden; then, in 1792, he became harpsichordist and acting Kapellmeister for the Nationaltheater. Two years later, in May 1794, he was made Kapellmeister of the Viennese court's newly re-established National-Singspiel in the Kärntnertortheater. In 1798 Süssmayr applied to succeed Pierre Duttilou as court composer in Vienna but was not offered the post; he served as Kapellmeister of the National-Singspiel until his death, composing a series of German works for the national stage. He also wrote cantatas (for performance in Vienna and Kremsmünster) and other sacred and instrumental works.

Like many late 18th-century German composers, Süssmayr worked in a variety of operatic genres. He wrote a handful of Italian operas, both serious and comic, for theatres in Vienna and Prague. His German works range from modest Singspiele for Kremsmünster in the early north German vein to extravagant heroic-comic operas produced in Vienna. He gained fame as the composer of *Der Spiegel von Arkadien* (1794), commissioned by the librettist Schikaneder. Written in the tradition of *Die Zauberflöte*, it features lyrical arias, folklike songs, lengthy finales and the musical depiction of ambitious scenic effects. In his *Eipeldauer Briefe* (1794), the writer Joseph Richter observed soon after the première that pieces from the opera were often sung and played in cafés and taverns around Vienna. Schikaneder and Süssmayr even filed an official protest against several Viennese music shops that were selling copies of the opera's most popular numbers without their permission.

Among the works Süssmayr composed for the Kärntnertor, *Der Marktschreyer* (1799) and *Solimann der Zweite* (1799) enjoyed the most performances. The latter's success is reflected in Beethoven's set of piano variations (WoO76, 1799) on the terzetto 'Tändeln und Scherzen'. The popularity of Süssmayr's works is also attested by the ballet *Il noce di Benevento* (1802), which was given in German and Italian theatres up to about 1835, and by Paganini's *Le streghe* op.8, which borrows a theme from another of his ballets. Süssmayr, like most Viennese opera composers, used a wide range of national styles in his German works, including Italian *seria* and *buffa* idioms, French *comique* forms, popular German styles and melodrama. His melodic gift and formal craftsmanship show best in his solos, duets and trios; larger ensembles and choral numbers often lack intensity, with little of the contrapuntal and harmonic interest necessary to sustain long scenes. His church music, which belongs to the declining tradition of the south German and Austrian Baroque, survived in the repertory until the mid-19th century.

Süssmayr is now remembered for his primary role in completing Mozart's Requiem K626. In a letter to Breitkopf & Härtel dated 8 February 1800, Süssmayr claimed to be one of several composers to whom Mozart's widow entrusted the completion of the Requiem. According to this letter, he and Mozart had often sung and played through the completed sections and discussed matters of composition and instrumentation. Early in 1792 Süssmayr probably completed the instrumentation from the Kyrie to the end of the offertory, thereby finishing work undertaken by Joseph Eybler and probably Maximilian Stadler, and completed the 'Lacrymosa' from bar nine onwards as well as the Sanctus, Benedictus, Agnus Dei and communion, for which no material by Mozart survives. Circumstantial evidence, such as the quality of the musical ideas, motivic consistency and structural relationships between movements, features absent from Süssmayr's own sacred works, suggests that Süssmayr may have worked from small autograph fragments or sketches; however, numerous errors in harmony and part-writing, an avoidance of contrapuntal complexity and an almost continuous obbligato accompaniment attest to his compositional limitations. Throughout the manuscript Süssmayr appears to have consciously imitated Mozart's

scribal hand, even forging Mozart's signature and the year 1792.

Süssmayr completed the rondo finale to Mozart's 1791 horn concerto in D K412 on 6 April 1792. This movement, formerly considered to be by Mozart (K514), uses the same thematic material as Mozart's incomplete draft; entirely new is the horn intonation of the liturgical Lamentatio chant in mid-movement. Süssmayr may also have had some share (along with Johann Anton André and Friedrich Johann Eck) in the work known as Mozart's Violin Concerto in E♭ (K268/Anh.C14.04), whose authenticity has long been questioned.

His brother Joseph Süssmayr (*b* Schwanenstadt, 1776; *d* Schwanenstadt, 21 Sept 1830) was a schoolmaster in his native town; he was also municipal and church Kapellmeister there and in 1822 he founded a society for church music.

WORKS

STAGE

Die Liebe für den König, oder Karl Stuart (Spl, 5, G. Stephanie the younger and B. Planck), Kremsmünster, Stift, 25 April 1785, *A-KR*
Die Liebe auf dem Lande, *c*1785 (Spl, 3, C.F. Weisse), *Wgm*
Die Drillinge (Spl, R. Bonin and Planck), Kremsmünster, Stift, 19 Feb 1786
Der Bürgermeister (Spl, F.A. Brühl and Planck), Kremsmünster, Stift, 6 Aug 1786, *KR*
Die gar zu strenge Kinderzucht (Spl, F.X. Jann and Planck), Kremsmünster, Stift, 4 Feb 1787
Nicht mehr als sechs Schüsseln (Spl, B. Wallner, after F.W. Grossmann), Kremsmünster, Stift, 10 June 1788
Die väterliche Rache (Spl, Jann and Planck), Kremsmünster, Stift, 1 July 1789
Der rauschige Hans, 1791 (Spl, M. Lindemayr), for Lambach, Stift, unperf.
Moses, oder Der Auszug aus Ägypten (grosse Oper, 2, 'von einem Theaterfreund'), Vienna, Wieden, 4 May 1792, *D-DS*
Der Vogelsteller (ballet, Antonio Muzzarelli), Vienna, Burg, 8 Aug 1792
L'incanto superato (favola romanesca, 2, G. Bertati), Vienna, Burg, 8 July 1793, Prague, 1793, *A-Wn*, *H-Bn** as Der besiegte Zauber, Prague, 1793
Piramo e Tisbe, *c*1793 (azione tragica, 2, M. Coltellini), inc., *Bn* (partly autograph)
Meister Schnaps, oder Er führt ihm's Mädchen selbst zu, ?1793 (Posse, 1), inc., *A- Wn*, *H-Bn**
Il turco in Italia (Il musulmano in Napoli) (ob, 2, C. Mazzolà), Prague, Landesständisches, 12 Feb 1794, *Bn**
Der Spiegel von Arkadien (heroisch-komische Oper, 2, E. Schikaneder), Vienna, Wieden, 14 Nov 1794, *A-Wn* (*R*1986 in GOB, xvii), *CZ-BER* (excerpts), *D-HR*, *Mbs*, *H-Bn** vs (Vienna, 1795); rev. as Die neuen Arkadier (C.A. Vulpius), Weimar, Hof, 2 Feb 1796, *D-Bsb*, vs (Mannheim, n.d.; Brunswick, n.d.)
Idris und Zenide (heroisch-komische Oper, 2, J.G.C.L. Gieseke, after C.M. Wieland), Vienna, Wieden, 9 May 1795
Die edle Rache (komische Oper, 2, F.X. Huber), Vienna, Kärntnertor, 27 Aug 1795, *A-Wn*, *D-Bsb*, *DO*, *H-Bn**
Die Freiwilligen (Gemälde der Zeit, 1, Stephanie), Vienna, Kärntnertor, 27 Sept 1796, *A-Wn*
Der Wildfang (komische Oper, 2, Huber, after H. von Kotzebue), Vienna, Kärntnertor, 4 Oct 1797, *Wn*, *D-Bsb*, *Mbs*, *H-Bn**, *US-Wc*
Der Marktschreyer (Operette, 1, F.K. Lippert), Vienna, Kärntnertor, 6 July 1799, *A-Wgm*, *D-DS*, *H-Bn**, *US-Wc*, vs (Offenbach, n.d.)
Solimann der Zweite, oder Die drei Sultaninnen (Die Liebe im Serail) (Spl, 2, Huber, after C.-S. Favart), Vienna, Kärntnertor, 1 Oct 1799, *A-Wn*, *D-Bsb*, *Dl*, *DS*, *Mbs*, *H-Bn**, *US-Wc*, vs (Bonn, n.d.; Vienna, n.d.)
Gülnare, oder Die persische Sklavin (Spl, 1, Lippert, after B.-J. Marsollier), Vienna, Kärntnertor, 5 July 1800, *A-Wn*, *H-Bn**
Phasma, oder Die Erscheinung im Tempel der Verschwiegenheit (heroische Oper, 2), Vienna, Kärntnertor, 25 July 1801, *A-Wn*, *D-DS*, vs (Vienna, n.d.)
Das Hausgesinde, 1802 (Posse, 1), unperf., *H-Bn**
Il noce di Benevento (Die Zauberschwestern) (ballet, S. Viganò), Vienna, Kärntnertor, 14 Jan 1802, *I-Mc*
L'imbarazzo degli amanti (farca, 1), unperf.
Gl'uccellatori (dg, after ?C. Goldoni), inc., *A-Wgm*, *Wn*, *H-Bn**
Alcidoro e Dalisa, o sia Gli amanti in Tempe, 1 scene, *Bn**
Various pieces in Die Liebe macht kurzen Prozess, oder Die Heirat auf gewisse Art (1798); sections of unidentified operas and items for insertion into operas by other composers in *A-Wn*, *Wgm*, *H-Bn* (some autograph) [for details see Lehner and Kecskeméti]
Doubtful: List und Zufall (komische Oper, 2, M. Stegmayer), Vienna, An der Wien, 11 Jan 1806

VOCAL

Masses: C, 4vv, orch, *A-KR* (2 copies) (Vienna, ?1810); D, 4vv, orch, *HE*, *KR*, *Wa*, *CZ-Pu*; B♭, 4vv, orch, *A-Waf*; 1 mass in *D-LEt*; German requiem, G, 4vv, org, 1 Feb 1786, *A-KR*; German requiem, B♭, 4vv, orch *KR*
Other sacred: 1 vesper, *KR*; Te Deum, 12 Aug 1792, *KR*; Ave verum, 1792, *H-Bn**; 3 grads, incl. Miserere mei Domine *H-P*; 6 offs, incl. Angelus Domini descendit, *A-KR*, Ave Maria, 1785, *KR*, Exsultate justi, canon, *WIL*; Lauda Sion, *KR*, *WIL*; Tantum ergo, D, *VOR*, *SK-Mms*; Tantum ergo, C, *A-KR*, *WIL*; 2 Predictlieder, *KR*; Alleluia, *H-Bn*; other works, *A-KR*, *H-Bn*
Cants.: Feyer Lied zum Geburtstag … Franz II, 5/12 Feb 1794, Prague, Teynkirche, *Bn**; Cantata per la nascita della … archiduchessa Carolina (G. Arrivabene), Vienna, 13 Dec 1795, *A-KR*, *H-Bn*(partly*), as O ihr glücklichen Ufer der Krems, Kremsmünster, 24 June 1796; Der Retter in Gefahr (J.L. Rautenstrauch), Vienna, 19 Sept 1796, *A-SEI*, *Wn*, *D-Rtt*, *H-Bn**, *NL-DHgm*; Kantate für die Ankunft des Erzherzogs Karl, 1796; Böhmens Erretter, 1796; Das Namensfest (J.B. Bergopzoomer), 20 Nov 1799, *H-Bn**, ed. I. Kecskeméti (Budapest, 1965); Der Kampf für den Frieden (Rautenstrauch), Vienna, 23 Dec 1800, *Bn**; Lob des Ofnerweines (Süssmayr), B solo, str qt, Vienna, 20 Oct 1802, *A-KR**; Cant. (Huber), 3vv, chorus, *H-Bn**; Auf dem Lande hat das Leben, 2 solo vv, chorus, orch, *Bn**; Bürger lasst uns Waffen nehmen, 8 solo vv, chorus, orch, *Bn*; O sing im Purpurkleide, 3vv, chorus, orch, *Bn*; Zeila, 2vv, chorus, obbl hns *Bn*; single works, ? from cants., *Bn**
Other secular: Lieb und Freundschaft geben uns ein grosses Gut, 4vv, *A-HE*, *KR*, *Wn*; Die Freundschaft und die Liebe, canon 3vv; Erlaubt mir gnäd'ge schöne Damen, B, orch, *H-Bn**; Lasst uns unsres Lebens freuen, B, orch, *Bn**; Ger. and Fr. lieder, *D-DGs*, *Hs*, *GB-Lbl**, *H-Bn*

INSTRUMENTAL

Orch: syms., *A-KR*, *Wgm*, *D-MÜs* (frag.), 3 in *H-Bn*; Synfonia turchesa, C, *A-KR*, *H-Bn*; Pf conc., C, *Bn* (2 movts); cl conc., D, *GB-Lbl* (2 frags.); Ov., *H-Bn**, ed. I. Kecskeméti (Budapest, 1965); divertimentos, 4 in *A-KR*; cassations; *c*80 dances, orch and kbd, *Wn*, *H-Bn**, *US-BEm*; marches, *D-Bsb*, *H-Bn*
Chbr: Qnt, fl, ob, vn, va, vc, *A-KR*, *Wgm*; Qnt, ob, eng hn, vn, vc, gui, *KR*; 4 str trios, *KR*; Serenade, 1797, fl, va, hn; March, 2 fl, *H-Bn**; fl duet, *A-HE*

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LINDA TYLER, CARYL L. CLARK

Sustaining pedal [damper pedal, loud pedal, open pedal]. A name often used for the right pedal of the piano, which when depressed raises the dampers from all the strings, allowing them to vibrate freely in sympathy with any notes being played. In earlier pianos, this effect was sometimes achieved by the use of knee-levers or hand-stops. It was sometimes possible to raise the treble and bass dampers separately, as on those instruments provided with a divided pedal or the less common ones with two damper pedals.

EDWIN M. RIPIN

Sutanto (*b* Magelang, Java, 5 Feb 1954). Indonesian composer. After voice training at the Indonesian Music Academy in Yogyakarta he studied composition there with Jack Body in 1975. Sutanto's espousal of an extreme and uncompromising freedom of expression ran counter to the academy's conservative attitude towards modern music. He rose to prominence as a composer in 1979, winning first prize in a Jakarta Arts Council composition contest which gave his works the opportunity to be performed in London, Wellington and Sydney. In response to a commission by the Young Composer Festival in Jakarta in 1979, he produced a music theatre piece entitled *Sketch for an Idea*. He caused a furore with this work, terrorizing the audience with the aggressive behaviour of the performers. Sutanto founded the Institute of Arts and Cultural Studies in Magelang, then in the early 1990s settled and carried on his musical activities in the village of Mendut in central Java. Proclaiming his house and studio a centre for world culture, he inspired many composers, artists and intellectuals to come to the village. They were performing for the villagers rather than for an urban audience familiar with experimental art. Sutanto has often collaborated with the village community in subsequent works. For example, in 1994 he brought dozens of villagers, with traditional instruments and many ducks, by pedicab to an experimental arts festival in Surakarta. His work *Show Sexy* resembled a ritual, dissolving the boundary between performers and audience in a chaotic manner. A composer occupying a unique position in Indonesian contemporary music, Sutanto is also known and respected as an artist of great originality.

FRANKI RADEN

Suter, Hermann (*b* Kaiserstuhl, Aargau canton, 28 April 1870; *d* Basle, 22 June 1926). Swiss conductor and composer. He studied in Basle from 1885 to 1888 with Hans Huber (piano and composition) and Alfred Glaus (organ), in Stuttgart from 1888 to 1890 with Faisst (organ and composition), and finally in Leipzig from 1890 to 1892 with Reinecke (composition). He returned to Switzerland in 1892, settling in Zürich, and became conductor of the male voice choirs of Uster (1892), Schaffhausen (1893) and Wiedikon (1894). He became organist at the Enge-Zürich church in 1894 and professor at the Zürich Conservatory in 1896. In the following year he was also appointed conductor of the Winterthur City Choral Society, and became conductor of the Zürich Mixed Voice Choir in 1901. From 1902 he was based in Basle, where he conducted the symphony concerts of the Allgemeine Musikgesellschaft until 1928, and the choral societies of the Basler Gesangverein and of the Basler Liedertafel until 1925. He was on the executive committee of the Schweizerischer Tonkünstlerverein from 1909. In 1913 he was awarded an honorary doctorate from Basle University, and from 1918 to 1921 he was director of the Basle Musikschule and Conservatory. Suter attracted contemporary composers to Basle, including Richard Strauss, who came there as early as 1903.

Suter provided 27 in all of his relatively few compositions with opus numbers. They include the First Quartet, dedicated to Huber (op.1, 1901), the Festspiel *St Jakob an der Birs* (op.13, 1912), the Symphony in D minor (op.17, 1913), the Violin Concerto in A major written for Adolf Busch (op.23, 1924), and his most famous work, the oratorio *Le laudi di San Francesco d'Assisi* (op.25), which had its première in Basle Cathedral on 13 June 1925. This oratorio and the violin concerto made Suter known as a composer beyond Switzerland. Wilhelm Furtwängler conducted *Le laudi* in Vienna on 20 January 1926, and the then Thomaskantor, Karl Straube, conducted the work in Leipzig only eight days later. To this day the oratorio has had a continuous tradition of performance, and it has been recorded several times. As a composer Suter's roots were in the late Romantic tradition of the New German School, to the style of which he added a number of specifically Swiss touches.

WORKS
(*selective list*)

Choral orch: Schmiede im Walde (M.R. von Stern), op.4, male vv, orch, 1905; Die erste Walpurgisnacht (J.W. von Goethe), op.5, solo vv, vv, orch, 1910; Riehener Festspiel (A. Oeri), op.24, solo vv, vv, boys' vv, orch, 1923; Le laudi di San Francesco d'Assisi, op.25, solo vv, vv, boys' vv, org, orch, 1925
Unacc. choral: 4 Settings of Old Poems, op.3; 4 Patriotic Songs, op.6, male vv; 2 Songs, op.7, male vv; Vigilien (Goethe), op.9, male vv; 3 romantische Lieder, op.11, male vv; 3 Festival Songs (G. Keller), op.14, male vv; 3 Settings of Old Poems, op.16; Heimatlieder für die Jugend, op.19, children's/female vv; 2 Songs, op.21, male vv; Dem Sonnengott, op. 27 (F. Hölderlin), male vv
Incid music: St Jakob an der Birs (C.A. Bernoulli), op.13, 1912
Orch: Sym., d, op.17; Vn Conc., A, op.23, 1924
Chbr: 3 str qts, D, op.1, 1901, c, op.10, 1910, C, op.20, 1921; Sextet, C, op.18, str qt, vc, db, 1921
Songs: 5 Songs, op.2, 1v, pf; 2 Songs, op.8, B, vn, vc, org; 3 Songs, op.12, T, pf; 4 Duets, op.15, A, B, pf; 4 Songs, op.22, 1v, pf
Pf and org music, arrs.

MSS in *CH-Bu*

Principal publisher: Hug

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JOSEPH WILLIMANN

Suter, Robert (*b* St Gallen, 30 Jan 1919). Swiss composer. He studied the piano with Paul Baumgartner at the Basle Conservatory (from 1937) and music theory with Müller von Kulm and Mohr (diploma 1943). After teaching at the Berne Conservatory (1945–50), he returned to the Musik-Akademie der Stadt Basel, where he taught first at the Musikschule (until 1955) and later at the Konservatorium (until 1984). For a number of years he also worked as a music editor in the Basle studio of the Rundfunk der deutschen und rätoromanischen Schweiz. Active as a jazz pianist, he has performed as an accompanist in cabaret and theatre performances, and improvised accompaniments to silent films. He served as president of the Basle branch of the ISCM from 1954 to 1964. His honours include numerous commissions and several awards, including the composition prize of the Swiss Composers Union (1977) and the European Composition Prize (1997).

Largely self-taught as a composer, Suter received several lessons from Geiser, a pupil of Busoni, and was introduced to Schoenberg's 12-note method in the 1950s by Wladimir Vogel. He received further stimuli at Darmstadt, where he attended courses run by Wolfgang Fortner and Ernst Krenek. He always preserved an undogmatic and independent attitude, however, and never belonged to a particular compositional school. Nonetheless, his encounter with Schoenberg's *Pierrot lunaire* (Basle, 1937) was of such decisive importance that free atonality influenced all of his creative work. His first important composition, the *Musikalisches Tagebuch no.1* (1946, rev. 1960) retains neo-classical periodicity and tonal relationships, but shows Schoenberg's influence in its motifs, richly varied instrumentation and use of speech-song. It also introduces Suter's lyrical writing style, his preference for suite-like forms, and his orientation towards chamber music. Later he was inspired by the music of Berg, Webern, Bartók and Stravinsky. With his introduction to the 12-note method in the 1950s, his handling of constellations of intervals became more conscious and rigorous, although he never identified himself as a serialist. Core intervals characterize nearly all of his later works, determining the horizontal and vertical structures of a composition, but not excluding spontaneous compositional intervention. He also experimented with a 'controlled aleatory style' and increasingly wrote for orchestral forces.

Although Suter has aimed 'to rely exclusively on the unique capability of music . . . to express and communicate that which cannot be expressed and communicated through any other means', he has sometimes compromised this self-imposed ban on musical metaphor. The *Ballade von des Cortez Leuten* (1960), for example, relates a text by the young Brecht, and a line of Brecht ('Von diesen Städten wird bleiben: der durch sie hindurchging, der Wind!') from the *Hauspostille* prefaces the *Marcia funebre* (1980–81, rev. 1994). The intention of *Der abwesende Gott* (1978) is discernible in its subtitle 'Ein (An-)Klagegesang', and the middle movement of *Capriccio* (1991), a distinctive elaborate blues, he has described as 'a kind of reverence towards the music of black America, which as its most immediate expression of affective individuality shows such a uniquely rich spectrum: sensitivity, desire, rebellion, resignation and grief. Almost a piece of programme music . . .'. In contrast, his orchestral work *L'art pour l'art* (1979) suggests that as a composer you do not have to have a message, and so appeals to the listener not to ask first what it is an artist wants to say, but rather to ask what are the criteria for the work of art.

WORKS
(*selective list*)

Orch: Lyrische suite, chbr orch, 1959; Sonata per orchestra, 1967–9; Epitaffio, brass, str, perc, 1968; 3 Nocturnes, va, orch, 1968–9; Airs et ritournelles, perc, ens, 1973; Musik, 1975–6; Conversazioni concertanti, sax, vib, 12 str, 1978; L'art pour l'art, 1979; Concerto grosso, 1984; A la recherche du ton perdu, 1993; Concertino, pf, chbr orch, 1998; Capriccio, mar, pf, orch, 1991; Jeux, perc, orch, 1999

Choral: Ballade von des Cortez Leuten (B. Brecht), sprechstimme, speaking chorus, mixed chorus, chbr orch, 1960; Die sollen loben den Namen des Herrn (Ps cxlviii), motet, 8vv mixed chorus, 1971; . . . aber auch lobet den Himmel (Brecht), T, Bar, B, men's vv, boys' speaking chorus, brass, 8 db, perc, 1976; Der abwesende Gott 'Ein (An-)Klagegesang' (P. Celan, C. Amery), sprechstimme, S, T, speaking chorus, 2 mixed choruses, orch, 1978

Other vocal: Musikalisches Tagebuch no.1 (H. von Hofmannsthal, G. Trakl), A, 6 insts, 1946, rev. 1960; Musikalisches Tagebuch no.2 (F. Rückert, J.P. Jacobsen, Hofmannsthal), Bar, 7 insts, 1950; Heilige Leier, sprich, sei meine Stimme (chbr cant., ancient Gk), S, fl, gui, 1960; Marcia funebre, 3 S, orch, tape, 1980–81, rev. 1994; Vergänglichkeit der Schönheit (W. Shakespeare, C.H. von Hofmannswaldau, Petrarch), A, T, Bar, 19 Baroque insts, 1982–3; My True Love Hath My Heart (R. Browning, R. Burns, J. Fletcher, B. Johnson, P. Sidney), S, gui, 1983; 9 Pss (T. Bernhard), 1v, pf, 1986; Musikalisches Tagebuch no.3 (W. Szymborska, O. Loerke, P. Neruda), 2vv, 10 insts, 1998

Chbr and solo inst: Str Qt no.1, 1952; Inventionen, fl, vn, vc, 1956; 4 Etudes, wind qnt, 1962; Serenata, 7 insts, 1963–4; Sonata, pf, 1966–7; Pastorale d'hiver, hn, str trio, pf, 1972; Sonata, pf trio, 1975; Jeux à quatre, 4 sax, 1976; La scesa, 3 cl, gui, 1977; Cérémonie, 6 perc, 1984; Str Sextet, 1987; Str Qt no.2, 1988; Musik, vc, pf, 1995; Arie e danze, ob, cymbals, 1996

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Principal publishers: Bärenreiter, Breitkopf & Härtel, Hug, Modern & Tre Media, Müller & Schade

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F. Meyer and M. Noirjean-Linder: *Sammlung Robert Suter: Musikmanuskripte* (Mainz, 1999)

ANTON HAEFELI

Sutermeister, Heinrich (*b* Feuerthalen, nr Schaffhausen, 12 Aug 1910; *d* Morges, 16 March 1995). Swiss composer. After preliminary studies in the humanities in Basle and Paris, he attended classes in musicology at Basle University in 1931. From 1932 to 1934 he was a pupil of Courvoisier, Röhr, Geierhaas, Pfitzner and Orff at the Munich Akademie der Tonkunst. He returned to Switzerland in 1934 and spent a year working as an opera coach at the Berne municipal theatre. Subsequently, he devoted himself to composition, settling at Vaux-sur-Morges on Lake

Geneva in 1943. In 1958 he was made president of the Mechanlizenz, the Swiss association for mechanical copyright, and from 1963 to 1975 directed a composition class at the Hanover Hochschule für Musik. In 1977 he was elected a member of the Bavarian Academy of Arts.

Sutermeister first attracted attention during the 1930s with a series of works including the Divertimento for strings and the radio opera *Die schwarze Spinne* which, with their dynamic rhythms and primeval melodic and harmonic simplicity, clearly reflect the influence of his teacher Orff. Equally decisive for his development, however, was an early encounter with Debussy's *Pelléas et Mélisande*, and a passionate enthusiasm for Verdi's late operas. These relatively traditional models caused him to reject modernism, and opt for a more spontaneous and diatonic mode of expression that would remain comprehensible to a wide audience.

Such ideals found particular favour in Nazi Germany where Sutermeister received a prestigious commission from the Dresden Staatsoper for his opera *Romeo und Julia*. First performed in 1940 under Karl Böhm, it secured an extremely favourable critical response and was staged in more than 20 different German theatres during the next few years. With its fresh melodic invention, highly skilled manipulation of theatrical effects and its unbridled romanticism, *Romeo und Julia* perfectly fulfilled Goebbels's demand that new operas of the period should divert the public from the harsh realities of war. But Sutermeister's attempt to capitalize on this success with a further Shakespearean opera *Die Zauberinsel* (based on *The Tempest*) misfired, and the work quickly dropped out of the repertory.

After the war Sutermeister continued to focus his attention on operatic composition, though with mixed results. Drawing his inspiration from a wide variety of literary models (Dostoyevsky, Flaubert, Nestroy, Wilde and Ionesco), he demonstrated an impressive versatility of approach, and always took care not to resort simply to well-tried formulae. Nonetheless, his somewhat anachronistic musical language seemed at odds with the work of most of his contemporaries. While some operas such as *Raskolnikoff* (1948) and *Titus Feuerfuchs* (1958) attained some popularity, much of his output was quickly forgotten, and he rarely recaptured the potent melodic spontaneity of *Romeo und Julia*.

Outside the opera house, Sutermeister achieved considerable popularity in Switzerland with his choral works, many of which were designed to be performed by amateur groups. Of particular note are the powerful and dramatic *Missa da requiem* (1957), dedicated to the memory of the conductor Issay Dobrowen, and the *Te Deum 1975* (1974) which presents a rather different and more unsettling interpretation of the religious text than the familiar 19th-century examples of Bruckner and Verdi.

WORKS
(*selective list*)

STAGE

Die schwarze Spinne (radio op., 1, A. Rösler, after J. Gotthelf); Radio Beromünster, 15 Oct 1936; rev. for stage, 1948, St Gallen, 2 March 1949
Das Dorf unter dem Gletscher (ballet), perf. 1937
Romeo and Julia (op, 2, H. Sutermeister, after W. Shakespeare); Dresden, Staatsoper, 13 April 1940
Die Zauberinsel (op, prol., 2, Sutermeister, after Shakespeare); Dresden, Staatsoper, 30 Oct 1942
Niobe (monodrama, 2, P. Sutermeister); Zürich, 22 June 1946
Raskolnikoff (op, 2, P. Sutermeister, after F. Dostoyevsky); Stockholm, 14 Oct 1948
Fingerhütchen (radio ballad, 1, H. Sutermeister, after C.F. Meyer); Berlin, 12 Feb 1950; stage, St Gallen, 26 April 1950
Die Füsse im Feuer (radio ballad, 1, H. Sutermeister, after Meyer); Berlin, 12 Feb 1950
Max und Moritz (ballet, after W. Busch), 1951
Der rote Stiefel (musical scene, 2, H. Sutermeister, after W. Hauff); Stockholm, 22 Nov 1951
Titus Feuerfuchs, oder Liebe, Tücke und Perücke (op, 2, H. Sutermeister, after J. Nestroy: *Der Talisman*); Basle, 14 April 1958
Seraphine (Die stümme Apothekerin) (TV op buffa, 1, H. Sutermeister, after F. Rabelais); Swiss Television, 10 June 1959; stage, Munich, Cuvilliés, 25 Feb 1960
Das Gespenst von Canterville (TV op, 1, H. Sutermeister, after O. Wilde), 1962–3; ZDF, 6 Sept 1964
Madame Bovary (op, 2, H. Sutermeister, after G. Flaubert); Zürich, 26 May 1967
Der Flaschenteufel (TV op, R.K Weibel, after R.L. Stevenson), 1969–70; ZDF, 1971
Le roi Bérenger (op, prol. and 18 scenes, H. Sutermeister, after E. Ionesco), 1981–3; Munich, 22 July 1985

VOCAL

6 Barocklieder, T, female chorus, 3 insts, 1934; Cant. no.1 (A. Gryphius), chorus (1935–6); Jorinde und Joringel (chbr orat, after Grimm), 1936; Cant. no.2, A, chorus (1944); Sonntag auf dem Zürichsee (K.R. Hagenbuch), SATB (1944); 5 French Folksongs, SATB (1945); 4 Lieder, high v, pf (1945); 7 Liebesbriefe, T, orch (1947); Pss lxx and lxxxvi, low v, org (1947); Mass in E♭, SATB, 1948; Die Alpen (A. von Haller), spkr, orch (1948); 2 Madrigals from Der rote Stiefel (P. Meylan), SATB (1951); 2 Barocklieder, SATB (1953); Max und Moritz (W. Busch), S, A, T, B, pf duet (1953); Missa da requiem, S, Bar, chorus, orch (1957); Cant. no.3 'Dem Allgegenwärtigen' (F.G. Klopstock), S, Bar, B, chorus, orch (1957–8); Cant. no.4 'Das Hohelied' (C. Morgenstern), S, Bar, B, chorus, orch (1960); 3 Choruses (J. Ringelnatz), female chorus, children's chorus (1960); 3 Lieder (G. Britting), male chorus (1961); Cant. no.5 'Der Papagei aus Kuba' (H. Sutermeister, after J. de La Fontaine and F. von Hagedorn), chorus, orch (1961); Cant. no.6 'Erkennen und Schaffen' (F. von Schiller), S, Bar, chorus, orch (1963); Cant. no.7 'Sonnenhymne des Echnaton' (Sutermeister), male chorus, brass, perc, pf (1965); Cant. no.8 'Omnia ad unum' (G.W. von Leibniz and von Haller), Bar, chorus, orch (1965–6); 4 Lieder (Swiss troubadours), Bar, fl, ob, vn, hpd/pf, 1967; Die Landsknechte, male chorus (1968); Schilflieder (N. Lenau), male chorus (1968); Der Kaiser von China (H. von Hofmannsthal), male chorus (1969); Suite lyrique (R. Morax), 6 songs, SATB (1972); Ecclesia (cant., P.-A. Tâsche, Sutermeister), S, B, chorus, orch (1973–4); TeD 1975, S, chorus, orch (1974); Consolatio philosophiae – scène dramatique (Boethius), high v, orch (1977); 6 Liebesbriefe, S, orch (1980); Ode auprès des Roseaux, male chorus (1987); Gloria, S, chorus, orch (1988)

INSTRUMENTAL

Orch: Concertino, pf, small orch (1932); Divertimento no.1, str (1936); Suite from Romeo und Julia (1940); Pf Conc. no.1 (1943); Orazione per Giuseppe Verdi, 1949; Marche fantasque, 1/2 pf, orch (1950); Pf Conc. no.2 (1953); Vc Conc. no.1 (1954–5); Divertimento no.2 (1959–60); Pf Conc. no.3 (1961–2); Poème funèbre en mémoire de Paul Hindemith, str (1965); Sérénade pour Montreux (1970); Vc Conc. no.2 (1971); Cl Conc. (1975); Quadrifoglio, fl, ob, cl, bn, orch (1976–7); Aubade pour Morges (1979)
Chbr: Str Qt no.3 (1933); Serenade no.1, 2 cl, bn, tpt (1949); Serenade no.2, fl, ob, cl, bn, hn, tpt (1961); Modeste Mignon (after waltz by Balzac), 10 wind insts (1974)
Solo inst: 12 2-Pt Inventions, pf (1932); Bergsommer, pf (1941); Capriccio, cl (1947); Sonatina in E♭, pf (1948); Gavotte de Concert, tpt, pf (1950); Hommage à Arthur Honegger, pf (1955); Winterferien, pf (1980)

Principal publishers: Hug, Schott

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'Essentials of Opera', *Music*, ii/4 (1953), 9–10
'Selbstporträt', *Schweizer Komponisten*, no.10 (1955), 44–5
'Brief an einen jungen angehenden Komponisten', *SMz*, xcviii (1958), 336–9

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G. Birkner: *Heinrich Sutermeister: der Weg des Bühnenkomponisten* (Zürich, 1985)
A. Briner: 'Klang aus der Sprache, zum 80. Geburtstag des Komponisten Heinrich Sutermeister', *NZM*, Jg.151/7–8 (1990), 27–31
A. Müller: 'Heinrich Sutermeister, der Neutrale im NS-Staat', *Dissonance*, xxv (1990), 11–14
G. Heldt: '"Jedermann Bérenger": Anmerkungen zu Heinrich Sutermeisters Ionesco-Oper "Le roi Bérenger" (Uraufführung München 1985)', *Europäische Mythen der Neuzeit: Faust und Don Juan: Salzburg 1992*, 741–52
N. Schlup: 'Chasser la peur de la mort – travers la composition', *Revue musicale de Suisse Romande*, ii (1995), 25–8

ERIK LEVI

Suthaus, (Heinrich) Ludwig (*b* Cologne, 12 Dec 1906; *d* Berlin, 7 Sept 1971). German tenor. He studied in Cologne and made his début at Aachen in 1928 as Walther. Engagements followed at Essen (1931–3), Stuttgart (1933–41), the Berlin Staatsoper (1941–8) and then the Berlin Städtische (later Deutsche) Oper (to 1965). He first sang at Bayreuth in 1943 as Walther, a performance which was recorded; he returned in 1944 in the same role and in 1956–7 as Loge and Siegmund. He sang Tristan at Covent Garden in 1953, the year of his American début as Aegisthus (*Elektra*) at San Francisco, where he also sang Tristan, Siegmund and Erik. At Vienna, where he first appeared in 1948, his roles included Florestan, Otello and Hermann (*The Queen of Spades*). In 1949 he sang the Emperor in *Die Frau ohne Schatten* at the Teatro Colón and the next year sang Števa Buryja in the first South American production of *Jenůfa*. His large repertory also included Rienzi, Bacchus, Pedro (*Tiefland*), Samson, the title role in *Sadko* and the Drum Major (*Wozzeck*). Suthaus's voice was a true Heldentenor, which he used with intelligence and fervour in his Wagner roles. Among the most notable of his recordings of these are his Siegmund, Siegfried and Tristan under Furtwängler.

HAROLD ROSENTHAL/ALAN BLYTH

Sutherland, Dame **Joan** (*b* Sydney, 7 Nov 1926). Australian soprano. Her mother taught her until she was 19 when she trained formally in Sydney with John and Aida Dickens. She sang in concerts, oratorios and broadcasts throughout Australia and in August 1947 made a significant concert début in Sydney as Purcell's Dido. In 1951 she sang the title role in Eugene Goossens's *Judith* at the NSW Conservatorium. The same year, having won Australia's most prestigious vocal competition, she went to London and studied with Clive Carey at the Opera School of the RCM. She then joined the Covent Garden company, where she immediately made her mark at her début on 28 October 1952, as the First Lady in *Die Zauberflöte*.

At Covent Garden, Sutherland sang a diversity of roles during the 1950s with increasing dramatic and vocal confidence. These included Amelia (*Un ballo in maschera*), Aida, Frasquita and Micaëla (*Carmen*), several parts in the *Ring* cycle, Agathe, the soprano parts in *Les contes d'Hoffmann* and Eva. She created the role of Jenifer in Tippett's *The Midsummer Marriage* (1955) and sang Madame Lidoine in the British première of Poulenc's *Dialogues des Carmélites* (1958). In 1956 she made her Glyndebourne début as Countess Almaviva in *Figaro*, and added a notable Elvira (*I puritani*) in 1960.

Her greatest talent, developed and encouraged by RICHARD BONYNGE, whom she married in 1954, lay in Italian bel canto opera of the 18th and 19th centuries. She was a thrillingly agile and eloquent Alcina for the Handel Opera Society in 1957, the year she sang Gilda and Desdemona, both moving portrayals, at Covent Garden. In 1958 she made her international début as Donna Anna at the Vancouver Festival, recording the role under Giulini the following year. But international recognition of her full vocal stature came with her sensational appearance at Covent Garden, on 17 February 1959, in the title role of *Lucia di Lammermoor*, produced by Zeffirelli. In Venice, after a performance of *Alcina*, she was hailed as 'La Stupenda', and it was in that role that she made her American début, in Dallas, on 16 November 1960. Her débuts as Lucia at the Paris Opéra (25 April 1960), La Scala (14 May 1961) and the Metropolitan (26 November 1961) were all highly acclaimed. Her two recordings of the part capture her special qualities of pathos and coloratura brilliance. In 1965 she took her own company to Australia, with Bonynge as musical director.

With a beautiful, soft-grained voice of great range, power and flexibility, Sutherland could deliver fiendishly difficult coloratura with exceptional agility, clarity and mellifluous warmth. She had a vocal range from *g* to *e‴*, and was blessed with an exquisitely even trill. On the debit side, she was frequently criticized for swallowing



Joan Sutherland in the title role of Handel's 'Alcina'

the vowels and blurring the consonants, a failure evident on many of her recordings.

From the early 1960s onwards Sutherland enjoyed huge success in all the major international opera houses, extending her repertory to include the Bellini roles of Amina (1960), Beatrice di Tenda (1961) and Norma (1963), and reviving Rossini's *Semiramide* (1962) and Donizetti's *La fille du régiment* (1966, in which her spirited performance, which she also recorded, was long admired), *Maria Stuarda* (1971), *Lucrezia Borgia* (1972) and *Anna Bolena* (1984). Her lively championship of the early 19th-century Italian repertory did much to bring it back into favour.

To her Verdi roles she added Violetta (1960), Leonora in *Il trovatore* (1975) and Amalia in *I masnadieri* (1980). She was an accomplished Handelian (Cleopatra in *Giulio Cesare* was one of her outstanding roles) and also distinguished herself in the French repertory with Marguerite de Valois in *Les Huguenots* (1962), Marguerite in *Faust* (1965), *Lakmé* (1967) and Massenet's *Esclarmonde* (1974).

Sutherland's recorded repertory includes an early two-disc set entitled 'The Art of the Prima Donna', which catches her tone and technique in their absolute prime, and most of her major roles. In addition to Lucia these include Alcina, Semiramide, Amina, Mary Stuart, Gilda, Violetta, Marguerite de Valois, the four roles in *Les contes d'Hoffman* and Turandot, a part she never sang on stage. While her recordings reveal an intermittent failure to distinguish, by vocal means alone, one character from another, they eloquently enshrine the range and extent of her achievement. In 1979 she was made a DBE. She retired in 1990 (when her farewell performance in Sydney was as Marguerite de Valois) and in 1991 was awarded the Order of Merit.

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R. Christiansen: 'Sutherland: a Wonderful Innings', *Opera*, xli (1990), 1284–8
T. Voigt: 'Joan Sutherland', *Oper 1996*, 30–41 [interview]
J. Sutherland: *A Prima Donna's Progress: the Autobiography of Joan Sutherland* (London, 1997)

NORMA MAJOR/ALAN BLYTH

Sutherland, Margaret (Ada) (*b* Adelaide, 20 Nov 1897; *d* Melbourne, 12 Aug 1984). Australian composer and pianist. Her father was a writer and amateur pianist, and other relatives included musicians, artists, scientists and academics. Her musical education included studies with Edward Goll (piano) and Fritz Hart (composition) at the Marshall Hall (now Melba) Conservatorium and later at the Melbourne University Conservatorium. At the age of 19 she was invited by Verbrugghen, the director of the New South Wales State Conservatorium of Music, to appear as soloist with the NSW State Orchestra in public concerts under his direction. She gave recitals and taught theory and piano during World War I and up to 1923, and wrote a number of short teaching pieces for the piano. She left Australia in 1923 for further study in composition, orchestration and conducting in London and Vienna. In London she was for a time a pupil of Bax; during this period she produced her first published works, including the Violin Sonata, which received especially warm praise from Bax. She returned to Melbourne in 1925.

The period between 1925 and 1935 was relatively fallow, but during the next 35 years she was active as a composer, performer (principally of chamber music) and teacher, contributing greatly to the musical and cultural development of Australia. She was also a vigorous champion of the music of Australian composers. For many years, her own works gained comparatively little recognition. During the 1960s, however, the rapid growth of performances, recordings, publication and commissioning of Australian compositions made some reparation. Her considerable services to Australian music received official recognition in 1969 when she was awarded an honorary DMus from the University of Melbourne, and again in 1970 when she was made an OBE. In addition, she was awarded the Queen's Jubilee medal in 1977 and made an officer of the Order of Australia (AO) in 1981. Failing eyesight and incapacitation following a stroke precluded further composition in the final decade and a half of her life.

Sutherland has become recognized as one of the first 20th-century Australian composers to write in an idiom comparable with that of her generation in Europe. Her music was influenced by that of her teacher, Bax, and by the English pastoral idiom; the richer, more sensuous elements of this style are most noticeable in some early songs, keyboard and chamber music. Unlike many Australian composers of the first half of the 20th century, however, she soon integrated these influences in a personal idiom, absorbing a wide range of stylistic sources, contemporary continental as well as English. The composers with whose work Sutherland's later music shows greatest affinity may be identified as Bartók, Hindemith, Stravinsky, Shostakovich, Prokofiev, the French 'six' and the later Vaughan Williams.

Her music at times betrays Romantic warmth and often displays considerable strength of utterance and rhythmic vitality, although restraint, conciseness of expression and a strong taste for contrapuntal development must be considered basic qualities. This last element is especially prominent in many of her chamber works and is aptly reflected in the title of one of the best of these, *Discussion* (1954) for string quartet. Her chamber music also shows a typically 20th-century interest in varied, often unusual instrumental combinations. Romantic elements are perhaps most marked in orchestral works such as the Violin Concerto (1960), often considered the greatest of her orchestral works, and the tone poem *Haunted Hills* (1950; a musical evocation of the Dandenong Ranges near Melbourne and one of her few works with programmatic intentions). Another of the finest and most characteristic of her larger works is the Concerto Grosso (1958), in which two fast movements, characterized by an effective use of dissonant counterpoint as well as by rhythmic drive and rhetorical strength, enclose a lyrical slow movement of brooding melancholy. Lyrical qualities are also to be found in her many songs; the settings of poems by Judith Wright contain some fine examples. Her single opera, *The Young Kabbarli*, a one-act chamber opera, was given its première at the Festival of Contemporary Opera and Music in Hobart in 1965.

WORKS
(*selective list*)

STAGE AND ORCHESTRAL

Opera: The Young Kabbarli (1, M. Casey), Hobart, July 1965
Ballets: Dithyramb, pf, 1939, orchd ?1941; The Selfish Giant, 1947
Incid music: A Midsummer Night's Dream (W. Shakespeare), 1940

Orch: Suite on a Theme of Purcell, 1938; Pf Concertino, 1940; Prelude and Jig, str ?1940; Pavan, early 1940s; Conc., str, ?1949; Haunted Hills, 1950; 4 Sym. Concepts (Studies), 1951; Open Air Piece, 1953; Threesome, ?1953–55; Bush Ballad, 1954; Adagio, 2 vn, orch, ?1955; Ballad Ov, ?1956; Rondel, ?1956; Vn Conc. Grosso, 1958; Outdoor Ov., 1958; Movt, 1959; Conc., 1960; Concertante, ob, str, perc, 1961; Fantasy, vn, orch, 1962; 3 Temperaments, 1964

VOCAL

Choral: The Passing, SATB, orch, 1938; A Company of Carols, SATB, pf, 1966; miscellaneous short pieces

Solo vocal: 3 Songs (F. Thompson), lv, vn, om, ?1926; Songs for Children (Martyr), lv, pf, ?1929; 5 Songs (J. Shaw Neilson), lv, pf, 1936; The Orange Tree (J. Shaw Neilson), lv, cl, pf, ?1938; 6 Australian Songs (Wright), lv, pf, 1950/62; The Gentle Water Bird (J. Shaw Neilson), lv, vn/ob, pf, ?1954; 4 Blake Songs, lv, pf, 1957; The World and the Child (J. Wright), Mez, pf/str qt 1959; Sequence of Verse into Music (Casey), speaker, fl, bn, va, perc, 1964; other settings, folksong arrs.

CHAMBER AND INSTRUMENTAL

For 3–4 insts: Trio, cl, vn(?va), pf, 1934; Str Qt no.1, ?1937; House Qt, cl/vn, va, hn/vc, ?1942; Adagio and Allegro giocoso, 2 vn, pf, 1953; Discussion (Str Qt no.2), 1954; Trio, ob, 2 vn, 1955; Qt, eng hn, str, 1956; Divertimento, str trio, 1958; Little Suite, wind trio, ?1960; Str Qt no.3, 1967; Qt, cl, str, 1967

For 2 insts: Sonata, vn, pf, 1925; Rhapsody, vn, pf, 1938; Sonata, vc/sax, pf, 1942; Ballad and Nocturne, vn, pf, 1944; Sonata, cl/va, pf, ?1948; Contrasts, 2 vn, 1953; Sonatina, ob/vn, pf, ?1954; 6 Bagatelles, vn, va, 1955–6

For kbd: Burlesque, 2 pf, ?1927; 2 Chorale Preludes on Bach's Chorales, pf (1935); 2 suites, pf (1937); Minature Ballet Suite, pf (1937); minature Sonata, pf ?1939; 6 Profiles, pf, 1947; Pf Sonatina (1956); Canonical Piece, 2 pf (1957); Pavan, 2 pf (1957); Pf Sonata (1966); Extension, pf, 1967; Chiaroscuro I–II, pf, 1967; Voices I–II, pf, 1968; 3 Pieces, hpd

Educational: str pieces (1967), pf pieces

Principal publisher: Albert (Sydney)

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J. Garretty: *Three Australian Composers* (diss., U. of Melbourne, 1963), 49–102
R. Covell: *Australia's Music: Themes of a New Society* (Melbourne, 1967), 152–4, 261
A.D. McCredie: *Catalogue of 46 Australian Composers and Selected Works* (Canberra, 1969), 18–9
A.D. McCredie: *Musical Composition in Australia* (Canberra, 1969)
L. Harris: 'Margaret Sutherland', *Australian Composition in the Twentieth Century*, ed. F. Callaway and D. Tunley (Melbourne, 1978), 29–36
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J. LePage: *Women Composers, Conductors and Musicians of the Twentieth Century*, iii (Metuchen, NJ, 1981–8)
I. Morgan: *An Analysis of Margaret Sutherland's Sonata for Clarinet and Piano (1947)* (diss., U. of Melbourne, 1986)
D. Symons: *The Music of Margaret Sutherland* (Sydney, 1997)

DAVID SYMONS

Sutton, John (*fl* late 15th century). English composer. A John Sutton, MA, was a Fellow of Magdalen College, Oxford in 1476, resigning his fellowship in 1477 on being elected to one at Eton College; his name disappears from the Eton records after 1479. A 'Sutton' whose first name is unrecorded graduated MusB at Cambridge in 1489.

The Eton Choirbook (*GB-WRec* 178, ed. in MB, x–xii, 1956–61) contains Sutton's only known composition: a fine *Salve regina* in seven parts. This has as its cantus firmus the antiphon *Libera nos*, which members of Eton College were required by statute to recite daily. The setting is unusual in its metrical organization, consisting of four sections in triple, duple, triple and duple metre; the second of the three statements of the cantus-firmus stretches across three of these sections, changing from triple metre to duple and back again. Some features of Sutton's style, such as the slightly aimless melody, the occasional roughness of dissonance treatment, and certain cadential and ornamental figures, occur also in works by other senior composers in the choirbook such as William Horwood, John Nesbett and Richard Hygons.

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NICHOLAS SANDON

Sutton, R. Anderson (*b* Bryn Mawr, PA, 16 Nov 1949). American ethnomusicologist. He earned degrees at Wesleyan University (BA 1971), University of Hawaii (MA 1975), and University of Michigan (PhD 1982) with Barbara Smith (Hawaii) and Judith Becker (Michigan). He was appointed assistant professor (1982) and professor (1993) at the University of Wisconsin and served as the director of the Center for Southeast Asian Studies, 1991–4; he was also vice-president of the Society for Ethnomusicology (1993–5). His writings focus on the musics of Central and East Java and South Sulawesi (Indonesia), with special emphasis not only on musical matters (aesthetics, variation, improvisation) but also cultural aspects (identity, cultural politics, mass media). He has directed the Javanese gamelan programme at the university since 1982.

WRITINGS

'Notes Toward a Grammar of Variation in Javanese *Gendèr* Playing', *EthM*, xxii (1978), 275–96
'Concept and Treatment in Javanese Gamelan Music, with Reference to the Gambang', *AsM*, xi/1 (1979), 59–79
Variation in Javanese Gamelan Music: Dynamics of a Steady State (diss., U. of Michigan, 1982; DeKalb, IL, 1993 as *Variation in Central Javanese Gamelan Music*)
'Okinawan Music Overseas: a Hawaiian Home', *AsM*, xv/1 (1984), 54–80
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'Identity and Individuality in an Ensemble Tradition: the Female Vocalist in Java', *Women and Music in Cross-Cultural Perspective*, ed. E. Koskoff (Westport, CT, 1987), 111–30
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'Performing Arts and Cultural Politics in South Sulawesi', *Bijdragen tot de taal-, land- en volkenkunde*, cli (1995), 672–99
'Interpreting Electronic Sound Technology in the Contemporary Javanese Soundscape', *EthM*, xl (1996), 249–68
Performance and Power on the Periphery: Music, Dance, and the Representation of Culture in Lowland South Sulawesi (forthcoming)

TERRY E. MILLER

Suvenor. *See* CUVENOR.

Suvini Zerboni. Italian firm of music publishers. Originally part of a theatrical company of the same name, it was founded in Milan in 1907, and owes its development to Paolo Giordani, who was company director from 1930 until his death in 1948. He aimed to build up a collection of Italian compositions and make them internationally known, but his efforts were interrupted by World War II. He was joined in 1935 by the Hungarian Ladislao Sugar,

who was head of the firm until his death when his son Piero Sugar took over. Sugar brought Hungarian composers into the firm's catalogue, so that it now includes many compositions by Sándor Veress, Dorati, Seiber and others. He also negotiated an agency agreement with Editio Musica Budapest and important reciprocal agency agreements with Schott and other firms. Suvini Zerboni publishes works by Spanish and contemporary Japanese composers as well as editions of Italian classical music (including the series Orpheus Italicus); it is also known for its guitar publications. By far the greater part of its catalogue (which numbered about 4000 items in 1998) is recent and contemporary Italian music, including works by Berio, Alfredo Casella, Castiglioni, Aldo Clementi, Dallapiccola, Donatoni, Fedele, Ghedini, Maderna, Luca Mosca, Gian Francesco and Riccardo Malipiero, Petrassi and Pizzetti; it was the first Italian publishing firm to deal in electronic music. Other composers published by the firm include Ernest Bloch and Pousseur. Suvini Zerboni also publishes books on music and issues two periodicals, *Il Fronimo*, devoted to the guitar, and *La cartellina*, for teaching and choral singing.

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Miscèllanea del cinquantenario: die Stellung der italienischen Avantgarde in der Entwicklung der neuen Musik (Milan, 1978)

ALAN POPE

Suwardi [Soewardi], **Al(oysius)** (*b* Sukoharjo, Java, 21 June 1951). Indonesian composer and gamelan player. Suwardi, whose forename is pronounced 'A.L.', entered the conservatory of classical Javanese music in Surakarta in 1969 then studied at the Indonesian Academy for the Performing Arts (1973–81); he subsequently taught there. He began in 1974 to realise his aim of developing indigenous classical music so that it would become one of the foundations of contemporary Indonesian music. In 1976 Suwardi was involved in an experimental project led by Franki Raden to produce music for the film *November 1828*, directed by Teguh Karya, which won the music prize at the 1978 Indonesian Film Festival. Adopting Raden's approach of treating gamelan instruments as autonomous sound sources, Suwardi and his colleagues searched for new technical performance possibilities. His experiments with the construction of gamelan instruments have resulted in a *gender* (metallophone) with motor-driven resonators and a *gambang* (xylophone) made out of metal pipe. As a composer of new indigenous classical music he has an extraordinary sensitivity towards matters of intonation and timbre, as apparent in such works as *Gender* (1984) and *Nostalgia* (1991). He studied ethnomusicology at Wesleyan University in Middletown, Connecticut, and in 1986–7 was a Fulbright visiting scholar to the USA. Suwardi is exceptional in having mastered the practice of both traditional and contemporary gamelan music to the same high degree.

FRANKI RADEN

Suyoto, Haryo 'Yose' (*b* Bandung, Java, 1952). Indonesian composer. Known as a skilled guitarist in his youth, in 1974 he enrolled at the Indonesian Music Academy in Yogyakarta. After initially studying the cello, the arrival of the lecturer Jack Body prompted Suyoto to switch to composition, and he became acquainted with the freedom of expression of contemporary music. He studied composition and the cello in Wellington with the help of Body, then entered the Jakarta Arts Institute to study composition with Slamet Sjukur. Suyoto's most productive period as a composer came when he returned to Yogyakarta at the end of the 1980s to complete his studies at the Indonesian Music Academy (renamed the Indonesian Arts Institute), where he subsequently became a teacher; in his works of this period he explored expressive possibilities through the application of contemporary techniques. He acknowledged the influence of Cage, apparent both in his compositional approach and in his musical ideas, in *Homage to John Cage* (1992) for nine radios. In other works Suyoto has used unconventional sound sources and experimented with aleatory techniques.

FRANKI RADEN

Suys, Hans. Organ builder. *See under* SUISSE.

Suzoy, Johannes. *See* SUSAY, JO.

Suzuki, Masaaki (*b* Kobe, 29 April 1954). Japanese organist, harpsichordist and conductor. He studied composition with Akio Yashiro at the Tokyo National University of Fine Arts and Music; graduating in 1977, he continued to study the organ at the graduate school with Tsuguo Hirono, taking the MA in 1979, the year he made his professional début as an organist. He then went to Amsterdam and studied the harpsichord with Ton Koopman, the organ with Piet Kee and improvisation with Klaas Bolt at the Sweelinck Conservatory. Meanwhile he won second prize (the highest given that year) in improvisation (1980) and third prize in organ performance (1983) at the Flanders Early Music Festival in Bruges. Returning to Japan in 1983, he started a career as a soloist, while organizing and conducting ensembles to perform the works of J.S. Bach. In 1990 he founded the Bach Collegium Japan, an ensemble of voices and period instruments specializing in Bach's works; with this group he started a regular series of concerts in 1992, and in 1995 he began to record all of Bach's cantatas, the first volumes of which have been acclaimed for their polish and insight. In 1996 he commenced a complete recorded cycle of Bach's harpsichord music. Suzuki became an assistant professor at Kōbe Shōin Women's College in 1983 and at the Tokyo National University of Fine Arts and Music in 1991. He has also given concerts in Europe, Israel and Australia. For his playing and conducting of Bach's works he received the Mobil Music Prize in 1999.

MASAKATA KANAZAWA

Suzuki, Shin'ichi (*b* Nagoya, 18 Oct 1898; *d* Matsumoto, 26 Jan 1998). Japanese educationist and violin teacher, founder of the Suzuki method. His father Suzuki Masakichi (1859–1944) was first a maker of *shamisen* (Japanese string instruments), but he later began to manufacture violins, successfully mechanizing production in 1900 and founding the Suzuki Violin Seizō Co. in 1930. The company became the largest violin-making firm in Japan, while Masakichi himself went on making instruments by hand. Shin'ichi went to the Nagoya Commercial School (graduating in 1915), and concurrently studied the violin under Andō Kō (1878–1963), a pupil of Joachim; he went to Berlin (1921–8), where he became a pupil of Karl Klingler, another of Joachim's pupils. On his return he established the Suzuki Quartet with three of his brothers. In 1930 he became president of the Teikoku Music School; a few years later he founded the Tokyo String Orchestra and as its conductor introduced Baroque music to Japanese audiences.



Shin'ichi Suzuki teaching a class of children in Japan

Suzuki's educational method is not a mere process of music education, but his philosophy and its application. In 1933 he realized that children of any nationality could freely speak their mother tongue regardless of their intelligence, remembering 4000 words by the age of five. He also noticed that young children accept high-level stimuli with hardly any pain, form voluntary desires and acquire excellent abilities, while learning their mother tongue as naturally as they develop their characters. He believed that good environments and conditions are conducive to the development of ability, as in learning speech, and decided to apply this principle to his violin teaching. Although not ruling out hereditary factors, he believed that any child could develop a high standard of ability by adapting external stimuli. The repetition of stimuli, and the period, the frequency and the time of stimuli given to the child are important conditions; his theory is related to the physiology of cerebra. His first pupil taught by this new method was Etō Toshiya, then a small child.

Towards the end of World War II Suzuki moved to Matsumoto, Nagano prefecture, where he organized the Yōji Kyōiku Dōshikai (Group for Child Education). In 1948 he won the cooperation of the master of Hongo Primary School, Matsumoto, where he organized an experimental class of 40 students. Pupils in any subject were given only a few exercises, easy enough to enable the whole class to answer perfectly; the next day the same exercises were reviewed before proceeding. In this way it was possible for everyone to reach the same high standard. Suzuki went on to found the Sainō Kyōiku Yōji Gakuen, where a class of 60 children aged three to five is taught Japanese pronunciation, Chinese letters, expression, calligraphy, drawing, English conversation and gymnastics, following his method.

In the Sainō Kyōiku Kenkyū-kai, Matsumoto (founded in 1950), Suzuki taught violin playing according to his method. As his main purpose was the development of character through musical education, or more specifically through violin playing, he avoided using the words 'music' or 'violin' in the name of his institute. 196 pupils graduated in 1952; in 1972 the graduates included 2321 violinists. At the annual meeting of the institute at the Budō-kan, Tokyo, there is usually a performance of such pieces as a Bach gavotte or a Boccherini minuet by 3000 children or of a Mozart violin concerto by a small group of older students. The Sainō Kyōiku Kenkyū-kai has 83 local chapters throughout Japan, with 280 classes, 160 teachers and 6000 students. The Suzuki method has also been applied to the cello, flute, piano and other instruments. From 1964 Suzuki frequently toured the USA with his students, giving lectures and demonstrations; violin lessons according to his method are given at several American universities and conservatories, including Oberlin Conservatory of Music. In 1973 he visited England, Switzerland and the USA with nine violin pupils. In 1996 the Suzuki Shin'ichi Memorial Hall was inaugurated in Matsumoto. Among internationally known violinists those who were taught by the Suzuki method are Etō Toshiya, Toyota Kōji, Kobayashi Takeshi, Kobayashi Kenji, Suzuki Shūtarō, Urakawa Takaya, Kuronuma Yuriko, Shida Toshiko and Satō Yōko.

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MINAO SHIBATA/MASAKATA KANAZAWA

Svanholm, Set (Karl Viktor) (*b* Västerås, 2 Sept 1904; *d* Saltsjö-Duvnäs, nr Stockholm, 4 Oct 1964). Swedish tenor. At first a church organist and singer, in 1929 he became a pupil of John Forsell at the Stockholm Conservatory opera school. In 1930 he had made his



Set Svanholm as Tristan in Wagner's 'Tristan und Isolde'

début with the Swedish Royal Opera in the baritone roles of Silvio and Rossini's Figaro, and in 1937 he was engaged by the company. In 1936 he had made his tenor début as Radames (*Aida*), and he subsequently took on such heavy tenor parts as Otello, Siegmund, Parsifal and Tristan. He sang at Salzburg and Vienna (1938), Berlin, Budapest and Milan (1941–2) and Bayreuth (1942). In Sweden his repertory included Manrico (*Il trovatore*), Canio (*Pagliacci*), Florestan, Bacchus (*Ariadne auf Naxos*), Idomeneus, Tristan and the *Ring* tenor roles; in 1946 he sang Peter Grimes in the Swedish première of Britten's opera. In the same year he visited North and South America, singing Siegfried at the Metropolitan. At Covent Garden he sang regularly from 1948 to 1957, notably as Lohengrin and Siegfried. His performances were admired for intelligence, musicianship and stamina, as his recordings as Siegfried, Tristan and Loge (in Solti's *Ring*) confirm. He was director of the Swedish Royal Opera from 1956 to 1963 and introduced several contemporary operas, among them *The Turn of the Screw*, *Mathis der Maler* and *The Rake's Progress*.

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CARL L. BRUUN/ALAN BLYTH

Svanidze, Natela (*b* Akhaltsikhe, southern Georgia, 4 Sept 1926). Georgian composer. She studied composition with Andria Balanchivadze at the Tbilisi State Conservatory (graduating 1951) before continuing her education with Fortunatov and Peyko in Moscow. From 1956 she has devoted part of her time to teaching music history and theory at the Georgian Institute of Theatre and Cinema, and later was made a professor. A board member of the Georgian Composers' Union, she became an Honoured Artist of Georgia in 1981. She was among the most receptive to the radical renewal of Georgian music in the early 1960s, which came about through the contacts, newly enjoyed by Soviet composers, with international festivals of contemporary music. Svanidze's composing career proper began in the 1960s, when having broken away from the Georgian Romantic school, she began an arduous path to creative maturity and individuality set in a broad stylistic base. A sense of freshness and experiment in her works is the result of her inclination towards the new, the artistic avant garde, and speaks of her keen awareness of the spirit of an era. Her employment of dodecaphonic, serial, sonoristic, aleatory and electronic techniques, in the spirit of the Polish avant garde, is combined with collages of episodes of old Georgian chorales, ritual laments and songs from the towns. In her music the chaotically complex atmosphere of contemporary life enters into a dialogue of eternal artistic values; hence the eclecticism and dramatic use of montage that obtain a sense of generalization and lend the effect of a linking-together of past and present times. The genres that she has principally employed are the symphony and oratorio, although chamber music has played a role in the development of her more recent style. Among the most conceptually significant of her works are the First Symphony (1967), the chamber oratorio *Pirosmani* (1969), the oratorio *Kartuli lamentatsiyebi* ('Lamentatia Georgica', 1974) and the Second Symphony (1989). Her music has enjoyed particularly sympathetic and effective championship by Gennady Rozhdestvensky, to whom her First Symphony and the oratorio *Pirosmani* are dedicated.

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(*selective list*)

Orch: Simphoniuri tsekvebi [Sym. Dances], 1949; Samgori, sym. poem, 1951; Qvarqvare, sym. poem, 1963; Burleska, wind, pf, perc, 1965; Sym. no.1, pf, str, perc, 1967; Sym.-Ballet no.2, 1989
Vocal: Zoya (I. Noneshvili), ballad, B, pf, 1952; Kartlis baghi [Garden of Kartli] (cant., G. Leonidze), chorus, orch, 1953; Gantiadi [Daybreak] (G. Orbeliani), female chorus, 1954; Pirosmani (chbr orat, B. Pasternak, P. Antokol'sky, T. Tabidze), C, spkr, male sextet, inst ens, 1969; Kartuli lamentatsiebi (Lamentatia Georgica) (orat, J. Charkviani), spkr, female sextet, 2 choruses, fls, org, vns, 12 vc, tape, 1974; Gaul-Gavkhe (cant., T. Maglaperidze), 2 choruses, orch, 1995
Chbr and solo inst: Improvizatsia, vn, pf, 1956; Zgapari [Tale], theme and 8 variations, pf, 1960; Tsre [Circle], prep pf, 1972
Principal publishers: Muzfond Gruzii; Muzgiz

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Yu. Krasovskaya: 'Pesn' pesney khudozhniku' [An artist's song of songs], *Zarya vostoka* (16 May 1975), 4
N. Zhgenti: 'Dva prochteniya obraza' [Two readings of the image], *Literaturnaya Gruziya* (1984), no.10, pp.217–23

LEAH DOLIDZE

Švara, Danilo (*b* Ricmanje, nr Trieste, 2 April 1902; *d* Ljubljana, 25 April 1981). Slovene composer and conductor. While at the Handelshochschule, Vienna, he studied the piano privately with Trost (1920–22). He completed studies in politics and law at Frankfurt University (1922–5), at the same time studying the piano with Malata and conducting with Scherchen. After a period as répétiteur and conductor at the Ljubljana Opera (1925–7) he attended the Hoch Conservatory, Frankfurt (1927–30), as a pupil of Szekles (composition), von Schmiedel and

Rottenberg (conducting) and Wallenstein (stage direction). Švara was then active as a music critic, conductor (he was director of the Ljubljana Opera from 1957 to 1959) and teacher of conducting at the Ljubljana Academy of Music. A follower of radical compositional trends in the 1930s, he later employed a more moderate style, returning to Expressionist atonality and 12-note technique in the 1960s, as in *Ocean*. His strength lies in his stage and orchestral music.

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(*selective list*)

Stage: Kleopatra (op, 2, Švara) 1936, Ljubljana, 11 May 1940; Veronika Deseniška (op, 4, Švara, after O. Župančič and J.E. Tomič), 1941–5, Ljubljana, 29 Dec 1946; Prešeren: Slovo od mladosti [Farewell to Youth] (op, 3, L. Prennerjeva), 1952, Ljubljana, 23 May 1954; Nina (ballet), 1964; Ocean (op, 5, Švara, after L. Andreyev), Ljubljana, 3 March 1969; Pinocchio (ballet), 1970; Štirje junaki [The 4 Heroes] (children's op, 2, Švara, after J.L. Grimm and W.C. Grimm), 1973, Maribor, 22 Dec 1974

Orch: Valse interrompue, 1933; 3 syms., 1933, 1935, 1947; Sinfonia da camera in modo istriano, str, 1957; Conc. grosso dodecafono, 1961; 2 suites, 1962; 7 arabesk, 1970; Concertato, pf, orch, 1976; Infernalia, vc, orch, 1977; Slovenski plesi [Slovenian Dances], 1978; Juvenalia, suite, 1979

Dodekafoniai: I, Ob Conc., 1966; II, Vn Conc., 1965; III, Duo concertante, fl, hpd, 1967; IV, Cl Conc., 1970; [V], Symposion, ob, va, hp, 1970, unpubd

Vizija (cant.), 1931; Suita, vn, pf, 1960; chbr, pf, choral and film music, songs

Principal publisher: Drustvo slovenskih skladateljev

ANDREJ RIJAVEC (text), IVAN KLEMENČIČ (work-list)

Svéd, Sándor [Sved, Alexander] (*b* Budapest, 28 May 1906; *d* Budapest, 9 June 1979). Hungarian baritone. He studied the violin in Budapest and singing in Milan with Sammarco and Stracciari, whose example undoubtedly helped form his strong voice and forceful style. He made his début at Budapest as Luna in 1928, but his fame derives from his period at the Vienna Staatsoper, 1935–9, where he was soon entrusted with the heroic roles in the Italian repertory, his Amonasro in *Aida* in 1938 under De Sabata being particularly admired. Bruno Walter esteemed him enough to cast him as Onegin, Lysiart (*Euryanthe*), Posa and Escamillo, while he also made his mark as Wolfram in *Tannhäuser* under Furtwängler. Later he added Sachs to his Wagner repertory, recording two of his monologues. From 1936 he made an equally powerful impression at Covent Garden where he undertook Rigoletto, Amonasro and Scarpia. Despite the size of his voice his singing was nimble enough to undertake Rossini's Figaro. He made his Metropolitan début in 1940 as Renato (*Un ballo in maschera*) and remained there until 1950. In Florence he performed Boccanegra and Guillaume Tell (whose aria he recorded). Svéd sang the latter role again near the end of his stage career, at the Vienna Volksoper in 1958. He also sang lieder, recording some suitably dark-hued songs in 1940. The vibrant depth of his tone can be heard on a representative selection of arias from his Verdi roles recorded between 1936 and 1947.

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ALAN BLYTH

Svedbom, (Per Jonas Fredrik) Vilhelm (*b* Stockholm, 8 March 1843; *d* Stockholm, 25 Dec 1904). Swedish composer and teacher. He first devoted himself to studies in the humanities at Uppsala University. He took the doctorate in 1872 and became university lecturer in the history of literature. From 1873 to 1876 he studied further in England and on the Continent, becoming a pupil of Friedrich Kiel in Berlin. He was elected a member of the Swedish Royal Academy of Music, Stockholm, in 1876, and was its secretary until 1901. He then became director of the conservatory of the academy where he had been teacher of the history of music since 1877. Svedbom also held other important musical posts. He was, from 1878, secretary of the Musikaliska Konstföreningen, an association for the publication of unprinted Swedish music; and in 1880 he and Ludvig Norman founded the Musikföreningen i Stockholm for the performance of choral works with the assistance of the royal chapel. He was the president of this society. His compositions are mostly vocal, including a few cantatas (e.g. *I rosengården*). Of his choral songs his arrangement of the folksong *Hej dunkom* for male voices is still performed. His most famous solo song is the ballad *Sten Sture*.

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FOLKE BOHLIN

Sveinbjörnsson, Sveinbjörn (*b* nr Reykjavík, 28 June 1847; *d* Copenhagen, 23 Feb 1927). Icelandic composer and pianist. He took a degree in theology before deciding (probably on the encouragement of the Norwegian composer Johan Svendsen, who visited Iceland in 1867) to embark on a musical career. Sveinbjörnsson went to Copenhagen in 1868, where he studied privately with V.C. Ravn. In 1870 he went to Edinburgh and taught the piano there to finance further studies with Carl Reinecke in Leipzig (for eight months, 1872–3), after which he returned to Edinburgh, where he lived as a piano teacher until 1919. He was a founder of the Edinburgh Society of Musicians (1887) and an active performer, undertaking two extensive concert and lecture tours of the USA and Canada (1911–13 and 1919–22). His remaining years were divided between Iceland and Denmark. He died in Copenhagen, but was buried in Reykjavík.

Sveinbjörnsson was a refined and lyrical composer, sometimes bordering on the sentimental, sometimes attaining an expression of heroic dignity. The influence of Danish songs (chiefly by Berggreen and Gade) during his youth in Iceland was intensified by his studies in Copenhagen; later, he came into direct contact with the Mendelssohn tradition in Leipzig. His English contemporaries detected in him a 'Nordic strain' and he was commissioned to compose the incidental music to the Icelandic scenes in Hall Caine's *The Prodigal Son* (Drury Lane, 1905); Icelanders, however, found him cosmopolitan or English. Sveinbjörnsson himself became increasingly aware of his heritage of Icelandic folksong and always regarded himself as an Icelandic composer.

His works consist chiefly of songs with piano accompaniment, mostly through-composed, the piano often subtly illustrating the text. About three-quarters of them are settings of English texts, as are some of his 30 choral pieces. Some of his songs (e.g. *King Sverre*) appeared in more than one edition during his lifetime. His *Royal Cantata* (1907, composed for the visit of King Frederik VIII of Denmark to Iceland) was for a long time the most ambitious musical composition by an Icelander, and earned him the highest royal honour. The hymn which he composed for the 1000th anniversary (1874) of the Norse settlement in Iceland became the Icelandic national

anthem. His piano pieces include many paraphrases of Icelandic folksongs, such as the *Idyl* and *Vikivaki* (Icelandic dance); some were composed primarily for teaching purposes (*Descriptive Pieces for the Young* and a Duet in A for four hands, based on Scottish dances). His most important chamber works are the Sonata in F for violin and piano and two trios (for violin, cello and piano) in E minor and A minor. Two *Icelandic Rhapsodies*, mostly paraphrases of Icelandic folksongs, are his principal orchestral compositions.

In 1954 his widow Eleanor Sveinbjörnsson (née Christie) presented his manuscripts to the Icelandic people (the collection is now in *IS-Rn*). (J. Thórarinsson: *Sveinbjörn Sveinbjörnsson* (Reykjavík, 1969))

THORKELL SIGURBJÖRNSSON

Sveinsson, Atli Heimir (*b* Reykjavík, 21 Sept 1938). Icelandic composer and teacher. He first studied the piano with Rögnvaldur Sigurjónsson at the Reykjavík College of Music, then from 1959 to 1963 attended the Staatliche Hochschule für Musik in Cologne, where his teachers included Günter Raphael and Rudolf Petzold (composition), Bernd Alois Zimmermann (instrumentation), and Hermann Pillnay and Hans Otto Schmidt (piano). He also participated in courses given by Stockhausen and Pousseur at Darmstadt and Cologne, and studied electronic music with Gottfried Michael Koenig in Bilthoven (1964). He has taught at the Reykjavík College of Music, and was active as a freelance producer of music programmes for the state radio. He served as chairman of the Society of Icelandic Composers (1972–83) and of the Nordic Composers' Council (1974–6). In 1976 he became the first Icelandic composer to win the Nordic Council Prize for his Flute Concerto. He was elected a member of the Swedish Royal Academy in 1993.

A remarkably versatile and prolific composer, Sveinsson is among the most important Icelandic composers of his generation. He employed serial technique frequently in his early works, such as *Hlými* ('Sounds', 1965), while the hypnotic repetitions of single pitches in *Mengi* ('Quantities', 1966) betray the influence of Cage. In the 1970s he wrote several aggressive and provocative works, including *Hjakk* ('Tautology'), in which a brutal, monotonous rhythm is repeated incessantly for 15 minutes. However, some of his works dating from between 1976 and 1980 are in an individual neo-romantic idiom (*Plutôt blanche qu'azurée*, 1976); he also began to develop a more introspective style, in which slow tempos, soft dynamics and the atmospheric use of instruments seem to negate temporality altogether. Among early examples of this personal kind of minimalism are the slow-moving choral *Haustmyndir* ('Autumn Pictures', 1982) and parts of the large ballet score *Tíminn og vatnið* ('Time and the Water', 1983–4). He has also explored this style in solo instrumental works, such as the extended meditation for clarinet, *Thér hlið, lyftið höfðum yðar* ('Lift up your heads, ye gates', 1993).

His output also features a large variety of tonal, often folk-like melodies, notably in the music for the children's play *Dimmalimm* (1970) and his settings of children's verses in *Ljóðakorn* ('Little Verses', 1981). Another feature of many works is his ability to imitate older styles, from Renaissance madrigals in *Madrigaletto* (1974) to Handel in *Tittlings minning* ('In Memory of a Dead Sparrow', 1994). The Schubertian *Jónasarlög* ('Songs to Poems of Jónas Hallgrímsson', 1996) are models of Biedermeier-like simplicity, while the hour-long First Symphony (1999) is a particularly dense, modernist work that places heavy demands on the orchestra. His ability to compose in virtually every style and genre places him in a category of his own among Icelandic composers.

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Ballet: Tíminn og vatnið [Time and the Water] (S. Steinarr), S, A, Bar, SATB, orch, 1983–4

Incid music: Dimmalimm (H. Egilson, after G. Thorsteinsson), 1970; Dansleikur [A Dance] (O. Björnsson), 1973, perf. 1974; Ofvitinn [The Genius] (K. Ragnarsson, after Th. Thórðarson), perf. 1983; Ég er gull og gersemi [I am a treasure] (S. Einarsson, after D. Stefánsson), 1979; Land míns föður [My Father's Country] (Ragnarsson), 1985; Sjálfstaett fólk [Independent People] (Ragnarsson and S. Guðmundsdóttir, after H. Laxness), 1999

INSTRUMENTAL

Orch: Hlými [Sounds], 1965; Flower Shower, 1973; Hreinn Gallerý Súm, 1974; Hjakk [Tautology], 1979; Infinitesimal Fragments of Eternity, 1982; Sym. no.1, 1999

Concs.: Könnun [Exploration], va, orch, 1971; Fl Conc., 1974; Trobar Clus, bn, orch, 1980; Jubilus II, trbn, perc, tape, wind, 1986; Draumnökkvi [Dream Boat], vn, str, hpd, 1987; Eldtecken [Signs of Fire], pf, wind ens, 1995, arr. pf, orch, 1998; Erjur [Discords], vc, str, pf, 1997

Other inst: Mengi [Quantities], pf, 1966; Urwälder, hpd, 1976; 21 músíkmínúta, fl, 1980; Gloria, pf, 1980; Óður steinsins [Ode of the Stone], pf, nar, 1983; Dansar dýrðarinnar [Dances of Glory], gui, fl, cl, vc, pf, 1983; Dal regno del silenzio, vc, 1989; Thér hlið, lyftið höfðum yðar [Lift up your heads, ye gates], cl, 1993; Agnus Dei, pf, 1997

VOCAL

Choral (unacc. unless otherwise stated): Madrigaletto (O. Björnsson), 1974; 2 Songs in memoriam Benjamin Britten, 1978: The Sick Rose (W. Blake), Death be not Proud (J. Donne); Haustmyndir [Autumn Pictures] (S. Hjartarson), SATB, 2 vn, vc, accdn, 1982; Japönsk ljóð [Jap. Poems], SATB, gui, 1984; Haustvísur til Máríu [Autumn Verses to the Virgin Mary] (E.Ó. Sveinsson), 1984; Herbst (R.M. Rilke), 1992; Máríukvaeði [Poem to the Virgin Mary] (Laxness), 1995

Solo vocal: Ljóð fyrir börn [Poems for Children], 1v, pf, 1978; Landet som icke är [The Land that does not Exist] (E. Södergran), S, wind qnt, 1979; Karin Månsdotters vaggvisa för Erik XIV [Lullaby of Karin Månsdotter for Erik XIV] (Z. Topelius), 1v, fl, a sax, gui, perc, 1979; Ljóðakorn [Little Verses], 1v, pf, 1981; Tittlings minning [In Memory of a Dead Sparrow] (J. Thorláksson), 1994; Jónasarlög [Songs to Poems of Jónas Hallgrímsson], 1v, vn, cl, db, pf, 1996

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ÁRNI HEIMIR INGÓLFSSON

Sveinsson, Gunnar Reynir (*b* Reykjavík, 28 July 1933). Icelandic composer. He worked as a professional jazz and dance-band musician (1950–63) and was first percussionist with the Iceland SO (1956–64). From 1955 to 1961 he studied theory and composition with Jón Thórarinsson at

the Reykjavík College of Music. He continued his studies with Ton de Leeuw and Léon Orthel at the Amsterdam Conservatory (1964–6) and with G.M. Koenig and Werner Kaegi at the Studio voor Elektronische Muziek, University of Utrecht (1973–4). He then returned to Reykjavík, where he has since worked as a composer, jazz musician and teacher. As a composer he is not much attracted to the official musical scene in Iceland, preferring to compose for musicians whom he knows personally, be they in the theatre, the church, amateur choirs or jazz clubs. Within these circles his music is highly regarded. A prolific composer of nearly 200 pieces, his works, anchored in the European 20th-century musical tradition, are in an atonal style that recalls Hindemith, while also being inspired by jazz. In addition, his music is often rooted in Icelandic folk music and literature.

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(*selective list*)

Choral: Messa, SATB, 1961; Sjö karlakórslög [7 Songs for Male-Voice Choir], 1963; Althýðuvísur um ástina [Common Songs of Love], SATB, 1972; Lög úr Kiljanskviðu [Songs from the Kiljan Collection], SATB, 1972–80; Gloria, mixed vv, 1984; Íslensk thjóðlög [Icelandic Folksongs], mixed vv

Songs: Úr saungbók Garðars Hólm [From Garðar Hólm's Song Collection], 1972; Fimm númer í íslenskum thjóðbúningum [5 Pieces in Icelandic Style]; Undanhald samkvaemt áaetlun [Retreat according to Plan], 1977

Gui: Undir regnboganum [Under the Rainbow]; Íslensk rapsódía; Dag skal að kvöldi lofa [The Day is as the Evening Prophesies]; Ungur nemur gamall temur [That which youth claims age tames]

Org: Jesú mín morgunstjarna [Jesus, my Morning Star]

Chbr: Sveiflur [Stirrings], fl, vc, perc, 1966; Samstaeður [Parallels], jazz ens, 1970; Burtflognir pappírsfuglar [Paper Birds Flown Away], wind qnt, 1981; Net til að veiða vindinn [A Net to Catch the Wind], str qt, 1984

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MAREK PODHAJSKI

Svendén, Birgitta (*b* Porjus, 26 March 1952). Swedish mezzo-soprano. She studied at the Opera School in Stockholm and made her début at the Royal Opera there in 1981 as Olga (*Yevgeny Onegin*). After singing Flosshilde at Bayreuth in 1983, she added most of the Wagner mezzo roles to her repertory, making her débuts at the Metropolitan Opera in 1989 and Covent Garden in 1990, both as Erda, a role she has also recorded. Her Strauss roles include Octavian, Clairon (*Capriccio*) and Gaea (*Daphne*). In 1995 she was appointed a Singer of the Swedish Court. Svendén's performances are distinguished by her even, well-proportioned voice and natural stage intelligence.

ANDREW CLARK

Svendsen, Johan (Severin) (*b* Christiania [now Oslo], 30 Sept 1840; *d* Copenhagen, 14 June 1911). Norwegian violinist, composer and conductor.

1. LIFE. His father was a military musician who gave him instruction in a variety of instruments. At the age of nine he began to play in local dance orchestras and at 11 to compose dances and marches, two of which were later published. He joined the army and soon transferred to the regimental band, where he became solo clarinettist. The violin was his principal instrument, however; he took lessons from F. Ursin and played in the orchestra of the Norwegian Theatre, of which Ibsen was director from 1857. His first experience of the symphonic repertory was as a first violinist in the series of subscription concerts arranged by Halfdan Kjerulf and J.G. Conradi in 1857–9, when Beethoven's music made a deep impression on him. He then became a pupil of Carl Arnold, whose instruction he always valued highly, though it seems to have consisted mainly of a thorough study of Beethoven's and Mozart's violin sonatas. In 1859 he met Ole Bull and in 1860 conducted a concert in Bergen. He also organized a small orchestra of his own, the Norwegian Music Society. In 1862 he travelled through Sweden and Denmark to north Germany, hoping to make his way by playing the violin, but in Lübeck, in the middle of winter, having reached the end of his resources, he appealed for a loan to the Norwegian-Swedish consul, who, impressed by his playing, obtained a stipend for him from the king to study in Leipzig. In Lübeck Svendsen composed a Caprice for orchestra with solo violin, which he sent with his application to Leipzig. Offered a place in an advanced class, he thought his education so deficient that he asked to start at the beginning.

Svendsen began at the conservatory in December 1863, studying with Moritz Hauptmann, Ferdinand David, E.F. Richter and Reinecke. Intending to prepare for a career as a violin virtuoso, by the end of 1864 he had shifted his interest to composition. In 1865 a nervous complaint in the fingers of his left hand compelled him to stop playing for a time. As compensation he was allowed to deputize for David as conductor of the conservatory orchestra. His performance was greeted with approval, as was his String Quartet op.1. At the end of 1865 he was at work on his String Octet op.3 and the Symphony no.1 in D op.4. When the Octet was performed at the conservatory in 1866, it was received with such enthusiasm that Breitkopf & Härtel asked to publish it and Svendsen was awarded the conservatory's first prize. When he left the conservatory in May 1867 he had completed the symphony and the String Quintet op.5.

Svendsen spent summer 1867 accompanying the German publisher Brockhaus on a North Atlantic tour that took them to Copenhagen (where he met Gade), Scotland, the Faeroe Islands and Iceland. In August he returned to Norway after an absence of five years and in October conducted a concert of his orchestral music, including his First Symphony, the Caprice, the Andante of his Quintet and his orchestrations of Liszt's Second Hungarian Rhapsody and of a minuet by the peasant fiddler Johan Steenberg. An enthusiastic (anonymous) review by Grieg recognized Svendsen's freshness and originality as a composer and his complete command of the orchestra, as both a brilliant orchestrator and an authoritative conductor. However, the lack of public response to his concert confirmed Svendsen's misgivings about musical conditions in Christiania, and he left Norway to spend the winter on a state stipend in Leipzig. In spring 1868 he went to Paris, where he heard a great deal of music and had the String Quartet and Quintet performed at musical soirées, at one of which, in the summer of 1869, he was accompanied by Saint-Saëns in an early performance of Grieg's Second Violin Sonata, dedicated to Svendsen. In March 1870 he accepted a position as leader and assistant conductor of the Euterpe orchestra in Leipzig and left Paris with regret. In May a group of Germany's best virtuosos played his Octet at the music festival in Weimar; there he met Liszt, who impressed him as being unbearably vain. The Franco-Prussian war, which broke out in July, caused his expected

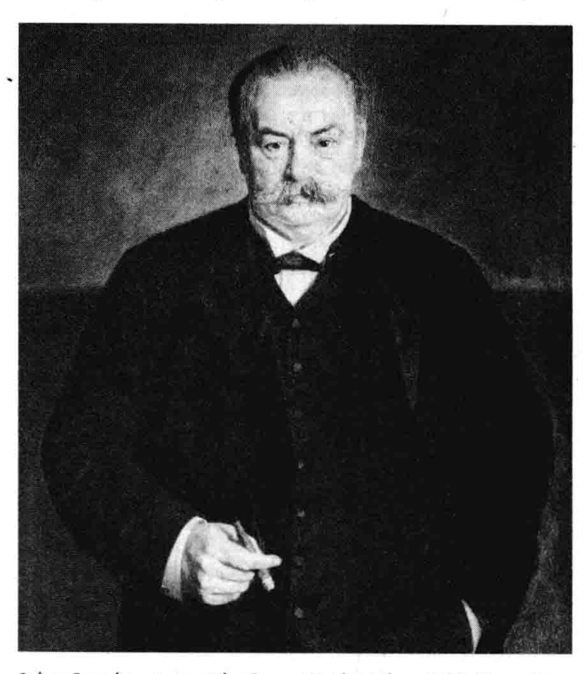
engagement in Leipzig to be postponed. Once he reached Leipzig, however, he completed the Violin Concerto op.6, begun in Paris, and a one-movement Cello Concerto op.7; during the Gewandhaus season (1870–71) he scored a great success conducting his First Symphony. At about the same time he announced his engagement to Sara Levett, an American whom he had met in Paris, and in summer 1871 they were married in New York. Back in Leipzig at the end of September, Svendsen could at last take up his appointment with the Euterpe concerts, where his Symphonic Introduction to *Sigurd Slembe* (a drama by Bjørnstjerne Bjørnson) was performed that year. In May 1872 Svendsen was one of the musicians invited to play in the large orchestra assembled to perform Beethoven's Ninth Symphony under Wagner's direction for the laying of the foundation stone of the Festival Theatre in Bayreuth. Svendsen was a great admirer of Wagner's music, and in Bayreuth the two soon became close friends. When Svendsen's Jewish wife decided to receive Christian baptism, Wagner and Cosima stood as godparents to her. In Bayreuth Svendsen completed his 'episode for large orchestra', *Karneval i Paris* op.9, which Wagner thought 'a lot of fun'.

In autumn 1872 Svendsen returned to Christiania as joint conductor with Grieg – from 1874 sole conductor – of the Music Society concerts. For Grieg this was 'the richest season I have experienced in Norway, thanks to my brilliant colleague Johan Svendsen', as it was also for Svendsen, as both composer and conductor. His compositions during this period include some of his most interesting works, such as the orchestral legend *Zorahayda* op.11 and the orchestral fantasy *Romeo og Julie* op.18, the Festival Polonaise op.12, the *Norsk kunstnerkarneval* op.14, the Symphony no.2 in B♭ op.15 and the first three Norwegian Rhapsodies opp.17, 19 and 21, as well as a number of arrangements of folk melodies for string orchestra. This, the most productive period of his creative life, was no doubt encouraged by the congeniality of his native environment and by the government's award to him of an annual composer's salary in 1874.

In 1877 Svendsen obtained a leave of absence from the Music Society, and in November he conducted his Second Symphony in Leipzig. He spent the winter in Rome, where he completed his Fourth Norwegian Rhapsody op.22. Although he enjoyed the company of Sgambati, to whom he dedicated the published score of *Romeo og Julie*, he found musical life in Rome uninteresting and in spring 1878 went to London. There he met Sarasate, who assisted in the performance of all his chamber music and generously put at his disposal his Paris residence when Svendsen moved there in the autumn. In Paris Svendsen found the musical environment he had been missing. He heard a great deal of new music, renewed old acquaintances and made new ones, including Mme Viardot. Pasdeloup included two of his Norwegian Rhapsodies in his concerts and allowed Svendsen to conduct his own Second Symphony. He conducted two concerts in Angers which were so successful that he was offered a post there. But two sets of songs, nine in all, was the apparent total of his creative achievement during these two years. In 1880 he returned to Christiania, where in the succeeding three years he also produced very little. However, one work from this period, the Romance for violin and orchestra op.26, deservedly became internationally popular, although the high quality of the piece was often obscured by the innumerable arrangements to which it was subjected. This was virtually the end of Svendsen's career as a composer, with the exception of a few relatively unimportant works commissioned for specific occasions.

Svendsen's importance as a conductor, the greatest in Scandinavia, continued to grow. During the 1881–2 season he gave two performances, the first in Norway, of Beethoven's Ninth Symphony, which raised musical standards in Christiania to a level that impressed Bülow on his visit there in May 1882. In October he conducted two concerts of his own works in Copenhagen, as a result of which the administration of the Royal Opera invited him to Copenhagen to succeed the aging Paulli as conductor there. He was appointed in 1883. That the highest musical post in Denmark should go to an outsider aroused resentment, and Svendsen's efforts to introduce changes and improvements were criticized. However, his genius and personal charm won him the confidence of the theatre administration, the respect of his colleagues and the affection of the public, and his years in Copenhagen are remembered as a peak in the city's musical life. Svendsen also gave an annual series of orchestral concerts and raised the Royal Chapel Orchestra to the level of the best in Europe. He also visited Vienna, Moscow, London, Brussels, Helsinki and other cities as a guest conductor.

Obliged to retire in 1908 because of ill-health, Svendsen continued to live in Copenhagen, where, after the dissolution of his first marriage in 1901, he had married the ballerina Juliette Vilhelmine Haase. As he had, for patriotic reasons, retained his Norwegian citizenship, he was not entitled to a Danish pension, but the state awarded him an honorary one. The Norwegian government also reinstated the composer's salary that had been suspended when he left Norway in 1883, though his work as a composer after that time is of relatively minor importance (in 1892 he had been given leave of absence from conducting to compose three works for the golden wedding anniversary of King Christian IX and Queen



Johan Svendsen: portrait by Georg Nicolai Achen, 1908 (Kongelige Teater, Copenhagen)

Louise; of these, the ballet *Foraaret kommer* ('The Arrival of Spring') op.33 is the last work to which he gave an opus number).

On the podium Svendsen was a majestic figure of commanding, almost military, authority, completely in control and with the confidence born of careful intelligent preparation and a perfect musical memory. Those who played under him said that he had an ideal beat, discrete, precise and easy to follow, and a hypnotic glance. Off the podium he was modest and congenial, generous and helpful. Of the young musicians who benefited from his teaching, advice and encouragement, the most outstanding was Carl Nielsen, who played under him from 1889 to 1905 and was always warm in his expressions of gratitude and admiration.

2. WORKS. It is inevitable that Svendsen's name should be coupled with Grieg's, as these two constitute the culmination of national Romanticism in Norway. Yet, though they present an attractive picture of mutual admiration, respect and affection, lasting throughout their lives, they were complementary rather than similar. As Grieg himself observed in a letter in 1882, '[Svendsen] has precisely all that which I don't have' – that is, a natural mastery of the orchestra and of the large Classical forms. In his review of Svendsen's Christiania concert in 1867 Grieg found Svendsen's Caprice rather formless, but Svendsen pointed out that it had been composed before he had studied form in Leipzig, though he also argued that 'one cannot always maintain the old forms when one wants to present new ideas'. Svendsen's student works show the ease with which he used the old forms. He found little need to experiment with these, although the Quintet is in only three movements, of which the second is a theme and variations (as is his arrangement for string orchestra of the Norwegian folktune *I fjol gjaett'e gjeitinn*: 'Last year I was tending the goats'); and the Cello Concerto is in one movement, with a slow section inserted between the development and the recapitulation.

At the same time Grieg expressed (in a letter) his admiration for Svendsen's orchestration, tentatively daring to see the influence of Berlioz. This suggestion would seem to gain support from the Berliozian subjects of some of the works composed after his first stay in Paris: *Karneval i Paris*, *Zorahayda*, *Norsk kunstnerkarneval* and *Romeo og Julie*, in which, as perhaps also in the Symphonic Introduction to *Sigurd Slembe*, he seemed to forsake Classical ideals in favour of descriptive music using freer forms designated 'An Episode', 'A Legend' or 'A Fantasy'. Only *Zorahayda* has a literary programme, drawn from Washington Irving's *Legend of the Rose of the Alhambra*, which is inserted in the score as a guide to the piece's six sections. Here Svendsen also used motivic transformation, and the Spanish-Moorish subject allowed him to create an exotic orchestral atmosphere. In *Norsk kunstnerkarneval*, which depicts a Norwegian artists' carnival in Rome, the city is represented by an Italian folksong and the artists by a Norwegian one. This was the first occasion on which Svendsen used folk material. In 1867 Grieg had written of 'the boldest national tone' of the First Symphony and thought the Scherzo to be 'national through and through', but in 1881 he 'searched for the Scandinavian' in the Introduction to *Sigurd Slembe*. Svendsen was unquestionably a patriot with strong feelings for his homeland; after his move to Copenhagen he wrote to his father of his longing for Norway and confessed 'sometimes it is as if I will not be able to endure it down here for any length of time'. He loved the folk melodies of his people and made sensitive and attractive arrangements of a number of them, as well as treating them superbly in his four Rhapsodies, which are much more than folksong arrangements. Characteristic traces of these national melodies are also found in his own melodies and motifs, for example in the scherzo movements of both symphonies. But despite his Romanticism Svendsen was too 'classical', too objective a personality to submerge himself and his art in patriotic fervour as had Ole Bull or Grieg.

The Violin Concerto was the first by a Norwegian, apart from the two virtuoso works by Ole Bull, and the Cello Concerto was presumably the first of its kind in Norway. Both are very attractive and well written, but it is perhaps their weakness that the beauty and elegance of the solo parts do not sufficiently compensate the soloist for the lack of virtuoso display. While they cannot be expected to rival the lovely Romance in popularity, they deserve a more frequent hearing than they have had. The two symphonies are not the first by a Norwegian, but they are the earliest to have won an audience in Norway and to have remained in the repertory. They are among Svendsen's finest and most representative works; the return to Classical principles evident in the Second effectively contradicts the impression that Svendsen had been converted to the more radical Romanticism of Berlioz and Wagner in the years following the composition of the First. He was a born symphonist: Grieg observed 'the perfect balance between the ideas and the technical means' in his First Symphony; and in the Second the wealth of ideas and the greater expressivity of the mature artist perhaps make this his masterpiece. It was certainly to be expected that his future development as a composer would be as a symphonist, but his move to Copenhagen virtually put an end to his creative work. The blame for this sterility has been attributed to the demands made on him as a conductor, but even five years earlier, in Paris, he had found composition virtually impossible; as he wrote to Grieg, 'nothing that I try works out'. There is reason to suppose that personal problems raised great obstacles to his inspiration and concentration. It is known that in 1882 he was at work on a third symphony, which it has been supposed was never finished. However, from an unfinished volume of memoirs by John Paulsen, *Aftnerne i Arbinsgade*, it appears that this work suffered a fate worse than incompletion. Svendsen had completed the symphony, he told Paulsen, but one day his wife Sara took the manuscript in a jealous rage and cast it into the fire. This tragic incident came to Ibsen's knowledge and provided the basis for the famous scene in *Hedda Gabler* (1890) in which Hedda casts Eilert Løvborg's manuscript into the fireplace.

Svendsen's style was very much his own, although attempts have been made to relate it to that of Beethoven, Schumann, Mendelssohn and Gade on the one hand, and Berlioz, Liszt and Wagner on the other. He stands somewhere between the two camps, a cosmopolitan rather than an eclectic. His melodic style is normally firmly tonal and diatonic; sometimes a descending root position triad, often at the end of a phrase and perhaps with repetitions which waver between major and minor modes, suggests the influence of Norwegian folk music. Chromatic passages usually occur in slow tempos and

express a mood of Romantic longing, as in *Zorahayda* and in the openings of the Romance for violin and of the last movements of both symphonies. His harmony is normally quite traditional and functional, not nearly so daring in the use of dissonance as Grieg's (though Svendsen shared with his progressive countryman a trick of harmonizing melodies with descending chromatic chords). His rhythm is straightforward and uncomplicated, rarely indulging in cross-rhythms and with a fondness for dotted rhythms in quick passages. Yet the rhythmic element, clean, well marked and elastic, was an essential feature of Svendsen's work both as composer and conductor. Carl Nielsen called his treatment of rhythm his greatest gift to Danish music.

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ORCHESTRAL

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OTHER WORKS

Chbr: Str Qt, a, op.1, 1865 (Leipzig, 1868); Str Octet, A, op.3, 1865–6 (Leipzig, 1867); Str Qnt, C, op.5, 1867 (Leipzig, 1868); Paraphrase sur des chansons populaires du nord, arr. G. Tronchi, humorous march, vn, vc, pf, op.16 (Copenhagen, 1916)

Vocal: 2 partsongs, male vv, op.2, 1865 (Leipzig, 1866): Till Sverige [To Sweden], Aftonröster [Evening Voices]; 5 Songs (Fr. and Ger.), 1v, pf, op.23, 1879 (Paris, 1880); 4 Songs (Nor. and Fr.), 1v, pf, op.24, 1879 (Paris, 1880); 2 Songs (Ger., Fr. and Eng.), 1v, pf, op.25, 1878, 1880 (Christiania, 1878, 1880): Violen [The Violet], Frühlingsjubel; Cantata for unveiling of the Wergeland monument (J. Lie), 1881; Cantata, op.29, for U. of Christiania, celebration of wedding of Crown Prince Gustav, 1881; Cantata for the Holberg Jubilaeum, 1884; Hymn, op.32, for golden wedding of Christian IX, 1892; Festival Cantata, male vv, brass insts, for golden wedding of Christian IX, 1892

Pf: Anna Polka, 1854 (Christiania, 1883); Til saeters [To the Mountain Pasture], waltz, 1856 (Christiania, 1883)

Arrs., str orch: 2 Icelandic Melodies, op.30, 1874 (Leipzig, 1878); O. Bull: Saeterjentens Søndag [The Girl's Sunday on the Mountain Pasture], 1872 (Christiania, 1878); 2 Swedish Folk-Melodies, op.27, 1876 (Christiania, 1878); R. Schumann: Abendlied (Christiania, 1887)

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JOHN BERGSAGEL

Svenska Samfundet för Musikforskning [Swedish Society for Musicology]. A society founded in 1919 by members of the Swedish section of the Internationale Musikgesellschaft, to promote musicology, especially research into Swedish music. At the time of its foundation musicology was not an established discipline in Sweden so that from its first volume the *Svensk tidskrift för musikforskning* was of seminal importance. The society has published early Swedish music, in the series Äldre Svensk Musik (1930s), and on a more ambitious scale in the Monumenta Musicae Svecicae (1958–), and the complete works of Berwald. Studies, bibliographies and documents are published in the series Musik i Sverige (1969–). Outstanding presidents of the society have been Tobias Norlind (1919–26 and 1943–4), Einar Sundström (1939–42), C.-A. Moberg (1945–61), Ingmar Bengtsson (1961–86), Anna Johnson (1986–90) and Greger Andersson (from 1990). In 1995 it had about 350 members.

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□

Sverdlovsk. *See* YEKATERINBURG.

Sverige (Swed.). *See* SWEDEN.

Svete, Tomaž (*b* Ljubljana, 29 Jan 1956). Slovene composer. He studied with Škerl (composition) and Anton Nanut (conducting) at the Ljubljana Academy of Music (1976–81) and with Cerha and Suitner at the Hochschule für Musik in Vienna (1983–8, MA 1989). In 1995 he was appointed lecturer in composition at the faculty of education of the University of Maribor. His Requiem, Ugrabitev z Laudaškega jezera (The Rape from the Laudach Sea) and *Sacrum delirium* have been awarded first prizes at competitions in Ljubljana, Vienna and Gorizia respectively.

His musical vocabulary is determined by a rigorous compositional system. He employs traditional forms, such as the sonata form found in his opera *Kralj Malhus* ('King Malhus'), and constructivist techniques associated with music of the Second Viennese School, a particular influence on his work. In some elements of his musical structures Svete interpolates the Golden Section (e.g. *Minnelieder*) and, later, principles of fractal geometry (e.g. *Formes fractales*). A large part of his output is made

up of vocal works, and several works contain elements of music theatre. Despite some of his compositions being based on literary subjects, programme music in the strictest sense of the word is alien to Svete's music.

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Ops: Kralj Malhus [King Malhus] (TV op, Svete, after I. Cankar), 1980, Ljubljana, 1983; Ugrabitev z Laudaškega jezera [The Rape from the Laudach Sea] (Svete), 1993, Ljubljana, 1993

Orch: Prekmurska suita, str, 1978; L'amor sul mar, 1987; Divertimento, 1990; Concert de la nuit, vn, db, hp, orch, 1996

Vocal: Srednjeveške balade [Medieval Ballads] (J. Menart), Bar, pf, 1983; Tri pesmi na tekste Gustava Januša [3 Poems of Gustav Januš], Bar, pf, 1984; Minnelieder (King Konradin, 13th century), Bar, pf, 1989; Hommage à Hugo Wolf (M. Merlak), nar, female chorus, chbr orch, 1990; Ein komplizierter Engel, S, str qt, hp, 1991; Requiem (Merlak, Persian texts), nar, S, A, T, B, 2 choruses, 2 ens, orch, 1991; Sacrum delirium (cant., F. Balantič), S, T, chorus, orch, 1994; Evocazione (C. Baudelaire), S, fl, cl, tpt, hp, db, perc, 1995

Chbr: Sonata in modo antico, bn, pf, 1979; Sonatina, tpt, pf, 1979; Pet skladb [5 Pieces], str qt, 1986; Formes fractales, vn, rec, pf, 1988; Hefaistos, vn, pf, 1988; Wie ein Hauch, rec, 1989; Zupftrio, mand, hp, gui, 1990; Str Qt, 1992; Isomerisms, fl, ob, cl, trbn, tuba, perc, pf, vn, va, vc, db, 1993; Hommage à Slavko Osterc, pf, 1994; Rappresentazione sacra, db, fl qt, 1994; Sonata solaris, vc, pf, 1994; Dyphtonque, sax qt, 1996

Principal publishers: Društv slovenskih skladateljev (Ljubljana), Eirich (Vienna)

MATJAŽ BARBO

Svetlanov, Yevgeny (Fyodorovich) (*b* Moscow, 6 Sept 1928). Russian conductor, composer and pianist. He graduated from the Gnesin Institute (1951), where he studied composition with Mikhail Gnesin and the piano with Mariya Gurvich (a pupil of Medtner). In 1955 he also graduated from Shaporin's composition class and Gauk's conducting class at the Moscow Conservatory. He began his conducting career with All-Union Radio in 1953 (while still a student at the conservatory), and from 1955 was an assistant and then a conductor at the Bol'shoy Theatre; later he was principal conductor (1962–4). The theatre and opera were in his blood from childhood: his father had been a soloist at the Bol'shoy and his mother an artist in a mime ensemble. He conducted many of Rimsky-Korsakov's operas, Dargomïzhsky's *Rusalka*, Borodin's *Prince Igor* and Tchaikovsky's *The Queen of Spades*; his interpretations of these works, especially the monumental choral scenes, sounded fresh and colourful. He also conducted modern Russian works, including Shchedrin's *Not for Love Alone* (1961), Karayev's ballet *In a Path of Thunder* (1959) and Balanchivadze's ballet *Pages of Life* (1961), as well as many new foreign works including Bartók's *Bluebeard's Castle*. In 1964 he conducted the Bol'shoy company's productions at La Scala, and in 1984 he conducted *Boris Godunov* at Covent Garden.

While conducting at the Bol'shoy, Svetlanov did not abandon his concert work. In 1965 he became principal conductor of the USSR State SO (later Russian State SO), and it was from this time that he became noted as a symphonic conductor (his recordings of all Tchaikovsky's symphonies have won international acclaim). In 1992 he was appointed principal conductor of the Residentie-Orkest, The Hague. Svetlanov is one of the most versatile Russian musicians: a gifted composer of large-scale symphonic works (including a symphony (1956) and a piano concerto (1951, revised 1976)), instrumental chamber music and vocal pieces (including nearly 50 songs), and a fine pianist. His conducting style is characterized



Yevgeny Svetlanov

by sensitive attention to detail, allied to an ability to grasp and mould the overall structure; his interpretations reveal power of emotional feeling, free of any superficiality or showmanship. His typical programmes include works by Myaskovsky (he has devoted much attention to popularizing Myaskovsky's symphonic music), Shostakovich, Prokofiev, Khachaturian, Shebalin, Knipper, Shchedrin and Eshpay. He performs these in Moscow and during his numerous foreign tours. He is also a noted exponent of Mahler's symphonies. His life and work have been the subject of a film *Dirizhyor* ('The Conductor'). Svetlanov is a prolific recording artist, having recorded virtually all the standard Russian orchestral repertory. He was made People's Artist of the USSR in 1968, and was awarded the Lenin Prize in 1972 and the Glinka Prize in 1975.

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I.M. YAMPOL'SKY/R

Sviridov, Georgy Vasil'yevich (*b* Fatezh, Kursk Province, 3/16 Dec 1915; *d* Moscow, 6 Jan 1998). Russian composer, pianist, musical and public figure. After his initial education at the music school in Kursk (1929–32), he studied composition under M.A. Yudin, and piano under Isay Braudo at the Central Music Tekhnikum in Leningrad (1932–6), later transferring to the Leningrad Conservatory (1936–41) where his teachers were Ryazanov and Shostakovich. Sviridov is one of the most significant figures in Russian music of the second half of the 20th century and one of the most popular composers of concert works in post-World War II Russia. His

consistent striving towards a distinctively Russian style has made him the leader of a new nationalist movement in his country.

Sviridov first achieved acclaim with his Pushkin song cycle (1935); their sincerity, simplicity of harmony and texture, the freshness of the modality and the novelty of approach to the text all contributed to their popularity. The 19-year-old student was accepted into the ranks of the Composers Union – a rare instance in the working practices of this organization. In the late 1930s and 40s he wrote much instrumental music, while his tempered enthusiasm for the modernism of Hindemith, Stravinsky and Shostakovich is noticeable in these works, Sviridov found more straightforward resolutions to thematic problems, and felt no need to temper his penchant for melodic expansiveness. The *Al′bom dlya deteï* ('Children's Album') (1948) and *Strana ottsov* ('The Land of Our Fathers') (1950) mark a new stage in Sviridov's development: a Neo-Romantic tendency is signalled by the arrival of the programmatic instrumental miniature, a lyrical diatonicism shattered at moments of tension by dissonant chords, orchestral piano writing, and vocal characterizations by means of recitative and exclamation. *Strana ottsov*, with its lyricism tinted with tragedy, was not consonant with the spirit of banal official patriotism of the late Stalinist era, and the work was first heard only in the autumn of 1953 after Stalin's death.

The Burns cycle (1955), which contains a rare description of life in Soviet Russia (*Vsyu zemlyu t′moy zavoloklo* ['The entire earth is clouded in gloom']), signalled the beginning of the predominance of vocal music in Sviridov's output. Setting Russian poetry from Pushkin to Pasternak, he forged a characteristically singable style. Despite the basic strophic form of the verses, he sometimes overcame the inertia created by the ostinato principle and motivic development so exhaustively employed by Neo-Classic composers; nonetheless, tonality, traditional harmony and *cantabile* melody shunned by the avant garde became the mainstay of Sviridov's inventive melodic art.

With the Yesenin setting of 1955 onwards, national subject matter finally entered his music, establishing a specifically Russian character. The second half of the 1950s, the high point of Khrushchov's liberalism, brought Sviridov wide public recognition. His most ambitious works date from this period, including the oratorios *Dekabristï* ('The Decembrists'), *Dvenadtsat′* ('The Twelve') – to words by his contemporaries, Pushkin and Blok respectively, and the *Pateticheskaya oratoriya* after Mayakovsky.

Sviridov created a new song-style oratorio and introduced symphonic development and scale into strophic verse forms. Inspired by the great Russian poets, he congenially interpreted the Russian Revolution in the spirit of Messianism and Eschatologism.

At this point, a scale – to become characteristic in Sviridov's music – makes its first appearance: a succession of thirds (*E♭–G–B♭–d–f–a–C′♯–E′*), it forms the basis of a limited modal system replacing the extended tonality which was used in the 1940s.

In the early 1960s Sviridov wrote a series of small-scale chamber cantatas taking the inner man as the main theme, including *Derevyannaya Rus′* ('Wooden Russia') after Yesenin; *Grustnïye pesni* ('Sad Songs') after Blok; *Sneg idyot* ('It is Snowing') after Pasternak. The *Kurskiye pesni* ('Kursk Songs') of 1964 are the most successful of these and are based on lyrical folk songs from the Kursk Province all of which deal with the theme traditional in folklore – that of a woman's position in peasant society. The expressive qualities of the old anhemitonic mode (D♭–E♭–F–G) and the resultant harmony, the economic texture, the dazzling orchestration, and the variety of the choral writing have attracted praise: Shostakovich commented that 'there are few notes and much music'. The cantata served as the model for many such works during the 1960s and 70s. Sviridov's association with the cinema during these years gave rise to two popular orchestral suites: *Metel′* ('The Snowstorm') and *Vremya, vperyod!* ('Time, Forward!').

The choral works of the 1970s and 80s are highly valued in Russia and mostly set to the words of folk texts or those of 20th-century Russian poets. Among these can be found a new type of virtuoso choral concerto as exemplified by the *Kontsert pamyati A.A. Yurlova* ('Concerto in Memory of A.A. Yurlov') of 1973. Logically and chronologically, as the final result of Sviridov's late-period choral work, arose the monumental *Pesnopeniya i molitvï* ('Canticles and Prayers') of 1987 to 1997, based on liturgical texts, and considered by some to be one of the more important Orthodox sacred works after Rachmaninoff's *Vsenoshchnoye bdeniye* ('All-Night Vigil').

Sviridov's latter-day attraction towards the philosophical, religious and visionary is reflected in *Otchalivshaya Rus′* ('Russia Cast Adrift') for voice and piano to words by Yesenin (1977). With its symbolic images of the family house in ruins flying away into the sky of Russia (an image paralleling that of the city of Kitezh as used by Rimsky-Korsakov), its vision of the iron guest – a paradoxical symbol of progress bringing destruction to the Earth – and with its evangelical theme of Judas's betrayal, the apocalyptic and especially the chiliastic expectation of a second coming gain increasing importance in Sviridov's late work. Non-linear composition of texts, devoid of plot, form complex multi-layered space-time continua, with freely associative links between poetic images reinforced by a subtly unified language, which requires neither leitmotifs nor thematic development. The mature style is characterized by slow tempi, the use of quasi-liturgical modal systems – usually diatonic – and a very meagre, ascetic texture in which polyphonic vertical chords in the outer registers predominate, creating a sense of depth and perspective which nonetheless conveys a sensation of upward striving.

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Other choral: 5 khorov na slova russkikh poėtov [5 Choruses on Words by Russian Poets] (N. Gogol, A. Prokof′yev, S. Orlov, Yesenin, 1958; 3 khora [3 Choruses], 1973, from the incidental music to A.K. Tolstoy: Tsar Fyodor Ioannovich; Kontsert pamyati A.A. Yulova [Concerto in Memory of A.A. Yurlov], 1973; Pesnopeniya i molitvï [Canticles and Prayers], 1987–97; Strana ottsov [Land of Our Fathers] (A. Isaakian), T, B, pf, 1950; Burns Songs (trans. S. Marshak), B, pf, 1955; Peterburgskiye pesni

[Petersburg Songs] (Blok), S, Mez, Bar, B, pf, vn, vc, 1961–3; Otchalivshaya Rus' [Russia Cast Adrift] (Yesenin), 1v, pf, 1977; Peterburg [St Petersburg] (Blok), Bar, pf, 1996

Chbr and solo inst: Pf Sonata, 1944; Pf Trio, 1945; 2 Partitas, pf, 1946; Al'bom dlya detey [Children's Album], pf, 1948; Muzïka dlya kamernogo orkestra [Music for Chamber Orchestra], 1964; Malenkiy triptikh [Small Triptych], orch, 1964; Metel' [The Snowstorm], suite, orch, 1965; Vremya, vperyod! [Time, forward!], orch, 1967

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ALEKSANDR SERGEYEVICH BELONENKO

Svoboda, Josef (*b* Časlav, 10 May 1920). Czech stage designer. He was apprenticed in his father's profession of cabinet maker before studying (1941–3) to be an interior architect. It was through his hobby, painting, that he became interested in stage design. His first work was for an amateur group in Časlav (1942), after which he did designs for the Novy Soubor ('New Group'), of which he was a founder member, in Prague (1943–4). After World War II he studied architecture in Prague (1945–50), also taking over in 1945 the direction of design at the Grand Opera of the Fifth of May, which became the Smetana Theatre in 1948. He was appointed chief designer and technical director of the National Theatre in 1951 and exercised a decisive influence on the development of Czech music theatre. His work outside Czechoslovakia from the late 1950s also considerably affected international opera.

Influenced by the architecturally plastic quality of Czech stage design in the 1930s and 40s and by the ideas of Appia and Craig, Svoboda developed the concept of a 'psycho-plastic stage' whose basic elements of space, time, rhythm and light combine to form a dynamic continuum, allowing for the development of the music drama as a homogeneous kinetic process. The emancipatory experiences of cubo-futurism, constructivism and the Bauhaus are assimilated but largely reinterpreted in a symbolist way, concentrating on the 'inner' (or 'immanent') meaning of the work and the psychology of action (e.g. the dualism of the towers in *Il trovatore*; 1966, Berlin). Svoboda's revival of the constructivist concept of the unity of art and technique campaigning 'for a theatre that truly reflects its age and its scientific spirit' opened new formal horizons to contemporary stage art: the dynamics of the visual processes are not left to stage machinery but are based on a mechanics of transformation, specially designed, and in particular the use of modern lighting techniques. Svoboda made inspired use of such effects as low-voltage light walls dividing up the stage area (*Les vêpres siciliennes*; 1969, Hamburg) or laser beams and holograms (*Die Zauberflöte*; 1970, Munich). In particular, he developed a superb projection technique, involving a complex system of colour projections which sometimes combine to animate a mobile plastic framework (*Oberon*; 1968, Munich, directed by Rudolf Hartmann) or with a transparent cyclorama, hangings, mirrors and lenses (the *Ring*; 1974–6, Covent Garden), which themselves form the variable stage area. From the combinations of slide and film projections based on collage, new forms were devised which have been used in such operas as Nono's *Intolleranza 1960* (1961, Venice; with a third medium, television, 1965, Boston) and Zimmermann's *Die Soldaten* (1969, Munich). There are formal similarities, especially in the montage technique, to the epic, distancing theatre of Piscator and Brecht. But in opposition to this, Svoboda's 'psycho-plastic' stage art is a suggestive and subjective one that seeks to lead on the spectator's imagination, vivifying 'the theatre's traditionally evocative, inherently metaphoric power' (Burian, 1971).

Svoboda's career has been particularly associated with that of Václav Kašlík, the première of whose *Zbojnická balada* ('The Brigand's Ballad') he designed in 1948 for Prague, restaging it in 1986. As well as collaborating with Kašlík on numerous productions (*Die Frau ohne Schatten*, 1967; *Pelléas et Mélisande*, 1969; and *Nabucco*, 1972, all at Covent Garden; and *Idomeneo*, 1981, Ottawa), he designed the first production of Kašlík's opera *La strada* (1982, Prague). Svoboda was responsible for the opening production, *Libuše*, of the refurbished National Theatre in Prague in 1983. Although his 'trademark' staircase began to seem a formula, few other stage designers have had such a consistently influential appeal. The productions he has designed include several that have transferred from one house to another, for instance *Les vêpres siciliennes*, originally mounted in Hamburg in 1969, directed by John Dexter, which went on to the Paris Opéra and the Metropolitan in the mid-1970s and the ENO in 1984. Other notable productions include *From the House of the Dead* (1978, Zürich), *Wozzeck* (1981, Hamburg), Fibich's *Nevěsta messinská* ('The Bride of Messina'; 1985, Prague), Verdi's *Macbeth* (1985, Zürich), *Elektra* (1986, Bonn), Martinů's *Ariadne* (1987, Prague) and *Salome* (1990, Berlin).

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J.M. Burian: *Svoboda, Wagner: Josef Svoboda's Scenography for Richard Wagner's Operas* (Middletown, CT, 1983)
G. Friedrich: *Wagner Regie* (Zürich, 1983)

MANFRED BOETZKES

Svoboda, Tomas (*b* Paris, 6 Dec 1939). American composer of Czech descent. His First Symphony (1956), completed before any formal composition study, was given its première by the FOK Prague SO in 1957. He studied percussion, composition and conducting at the Prague Conservatory (1954–62) and composition at the Prague Academy (1962–4). Owing to political unrest, he left Czechoslovakia in 1964 and settled in the USA, where he studied at the University of Southern California, Los Angeles (1966–9), with Ingolf Dahl and Halsey Stevens. He was appointed professor of music at Portland State University, Oregon, in 1970. In 1985 he won the ASCAP Foundation/Meet the Composer Award.

Recognized by Britten, Milhaud and Martinů for his compositional ability, Svoboda's style is characterized by rhythmic vitality and a rich, tonal harmonic language. His more than 150 works, of which *Overture of the Season* (1978) is the most widely known, have been performed by major orchestras in North America, Europe and Japan. He has twice served as guest conductor of the Oregon SO in performances of his Fifth 'In Unison' and Sixth Symphonies. A number of his works, including the Symphony no.4 (1975), *Ex libris* (1983), Concerto for Chamber Orchestra (1986) and Second Piano Concerto (1989), have been recorded.

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(*selective list*)

Orch: Sym. no.1 'Of Nature', op.20, 1956, rev. 1984; In a Linden's Shadow, sym. poem, op.25, org, orch, 1958; 6 Variations, op.32, vn, str orch, 1961; Sym. no.2, op.41, 1964; Sym. no.3, op.43, org, orch 1965; Concertino, op.46, ob, brass choir, timp, 1966; Pf Conc. no.1, op.71, 1974; Sym. no.4 'Apocalyptic', op.69, 1975; Vn Conc., op.77, 1975; Ov. of the Season, op.89, 1978; Sym. no.5 'In Unison', op.92, 1978; Nocturne (Cosmic Sunset), op.100, 1981; Ex libris, op.113, 1983; Conc., op.125, chbr orch, 1986; Dance Suite, op.128, 1987; Pf Conc. no.2, op.134, 1989; 3 Cadenzas, op.135, pf, orch, 1990; Sym. no.6, op.137, cl, orch, 1991; Mar Conc., op.148, 1994

Vocal: Suite, op.30, Mez, orch, 1961; Journey (cant., M. Barnard), op.127, Mez, Bar, chorus, orch, 1987; Sum. Frags., op.139, S, pf, 1992

Chbr: Str Qt no.1, op.29, 1960; Ballade, op.35, bn, pf, 1961; Sonata, op.55, 2 pf, 1972; Passacaglia and Fugue, op.87, vn, vc, pf, 1981; Pf Trio, op.116, 1984; Chorale, E♭, op.118, cl, vn, vc, db, pf, 1985; Phantasy, op.120, vn, vc, pf, 1985; Suite, op.124, pf 4 hands, 1985; Elegy, op.144, gui, tape, 1991; Theme and Variations, op.142, fl, cl, pf, 1992; Meditation, op.143, ob, str, 1993; Sonatine, op.154, fl, cl, pf, 1996; Str Qt no.2, op.151, 1996; Duo Conc., op.152, tpt, org, 1997

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ROBERT A. KING, JR

Swabridge, Thomas. *See* SCHWARBROOK, THOMAS.

Swados, Elizabeth [Liz] (*b* Buffalo, NY, 5 Feb 1951). American composer and writer. She attended Bennington College in Vermont (BA 1972), where she studied composition with Henry Brant. Swados became associated with the La Mama Experimental Theater Company, based in New York, in 1970. For the Romanian director Andrei Serban she composed scores to accompany several of his adaptations of Greek tragedies; she also acted as music director of the International Theater Group, led by Peter Brooks. In 1978 her innovative musical *Runaways* was given its première in New York. Later she collaborated with Garry Trudeau, creator of the *Doonesbury* comic strip, on a musical based on the strip and on a revue about Ronald Reagan (*Rap Master Ronnie*).

In her music for theatre of the 1970s Swados drew on a number of non-Western influences. With *Runaways* she was established as a force in American musical theatre; like her other so-called collage musicals, it treats a common theme in songs and sketches without relying on a plot. She uses a wide range of popular music from pop and punk to salsa in her revues and other shows. She has also written music and prose based on Jewish themes, such as her song cycle, *Giving Thanks* (1996). An award-winning playwright and the recipient of three Obie awards, she is also the author of both fiction and non-fiction.

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Stage: Nightclub Cantata (revue, Swados), New York, 1977; Alice in Concert (after L. Carroll), New York, 1978; Runaways (musical, Swados), New York, 1978; Dispatches (musical, after M. Herr), New York, 1979; The Incredible Feeling Show (musical), New York, 1979; Haggadah (cant., after E. Wiesel), New York, 1980; Under Fire (musical, Swados), New York, 1980; Lullabye and Goodnight (musical, Swados), New York, 1982; A Summer Fable (musical), Boston, 1983; Doonesbury (musical, G. Trudeau), New York, 1983; Jerusalem (orat, after Y. Amichai), New York, 1984; Rap Master Ronnie (revue, Trudeau), New York, 1984; The Beautiful Lady (musical theatre op), 1985; Jerusalem (op), 1986; Esther (dramatic song cycle), 1988; Swing (musical), 1989; The Red Sneaks (musical), 1990; The Story of Job (musical), 1991; Bible Women (musical), 1996; The Hating Pot (musical), 1996; Missionaries (musical), 1996; The Secret Window (children's musical), 1996

Incid music (all plays dir. A. Serban): Medea (Euripides), 1972; Electra (Sophocles), 1973; The Trojan Women (Euripides), 1974; The Good Woman of Setzuan (B. Brecht), 1975; Agamemnon (Aeschylus), 1977; The Cherry Orchard (A. Chekhov), 1977; The Caucasian Chalk Circle (Brecht), 1998; Cymbeline (W. Shakespeare), 1998; The Merchant of Venice (Shakespeare), 1998

Film scores: Four Friends; Too Far to Go; Seize the Day, 1984; A Year in the Life (TV score), 1986–7; Under Heat, 1994; Cost of Living, 1995

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CHARLES PASSY/LESLIE N. ANDERSEN

Swain, Freda (Mary) (*b* Portsmouth, 31 Oct 1902; *d* Chinnor, 29 Jan 1985). English composer and pianist. One of the last composition pupils of Stanford at the RCM, she also studied the piano with Dora Matthay (1913–17) and with Arthur Alexander, whom she married

in 1921. She was appointed professor at the RCM in 1924, the year from which her first mature compositions may be said to date. She first came to prominence with *The Harp of Aengus* for violin and orchestra (based on a poem by W.B. Yeats), played by Achille Rivarde at Queen's Hall in January 1925. In 1936 she founded the British Music Movement for the promotion of new music and after World War II she set up the NEMO Concerts, which again promoted her contemporaries' music as well as her own.

On the outbreak of war, Arthur Alexander was marooned in South Africa. Swain wrote a piano concerto for him; scored on very thin paper it was sent by airmail in a number of instalments. Alexander performed it in Cape Town and elsewhere and it became known as the 'Airmail' Concerto. Despite its success, however, and protests by the composer and her supporters, the concerto was never accepted for broadcast by the BBC. In 1940 Swain joined her husband and they toured widely, and later in Australia.

Swain's affinities are with the English school immediately preceding her generation, John Ireland especially. Although the range of her music is limited, the music is vital, individual and presented with technical assurance. While her later music introduces a more dissonant harmony, her earlier instrumental works and especially one or two songs, such as the folklike *The Lark on Portsdown Hill* and sympathetic settings of Housman, show her at her best.

WORKS
(selective list)

Ops: Second Chance (1, Swain and M. Rodd), concert perf., London, Royal Festival Hall, Recital Room, 1959; The Spell (3), inc.
Orch: The Harp of Aengus, after W.B. Yeats, vn, orch, 1924; Pastoral Fantasy, chbr orch, 1936–7; 'Airmail' Conc., pf, orch, 1939; Perihelion, vn, str; Lumina naturi, cl, hn, str, 1948; Concertino, pf, str; The Lion of England, coronation march, 1953
Chbr and solo inst: Mauresque, vn, pf, 1920; Str Qt no.1 'Norfolk', 1924; Sonata 'The River', vn, pf, 1925; Sonata, vc, pf, (1925); Sonata, vn, 1933; Satyr's Dance, sax, pf, 1935; Summer Rhapsody, va/cl, pf, 1936; Suite, sax, 1937; Pf Qt 'The Sea', 1938; The Willow Tree, cl, pf, 1946; Sonata, g, vn, pf, 1947; Str Qt no.2, g, 1949; English Reel, va, pf (1958); Song at Evening, va, pf (1958); Rhapsody, cl, pf (1968); Walking and Dream Tide, vc, pf (1971); pf pieces
Choral works, songs, educational music

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D. Francke: Obituary, *The Times* (4 Feb 1985)

ERIC BLOM/LEWIS FOREMAN

Swan, Alfred J(ulius) (*b* St Petersburg, 9 Oct 1890; *d* Haverford, PA, 2 Oct 1970). American musicologist and composer of English descent. He studied law at Oxford University (BA 1911, MA 1934), devoting much time to musical activities, and then studied music at the St Petersburg Conservatory under V.P. Kalafaty and A.A. Winkler (1911–13). After doing relief work with refugee children's colonies in Siberia (1918–19) he went to the USA, where he taught at the University of Virginia and Sweetbriar College (1921–3) and at the Seymour School, New York (1923–6), before being appointed head of the music departments at Swarthmore and Haverford colleges, Pennsylvania (1926). After retiring (1958) he continued to teach and lecture, at Haverford College, Temple University, the University of Aix-Marseille, and in the USSR, Germany and England. Swan specialized in Russian music and his particular interest in music for the Eastern Orthodox liturgy is reflected in many of his own compositions. He was critical of 18th-century chants with chromatic Western harmonizations, preferring music based on earlier Russian sources, harmonized in modal style, with a judicious use of dissonance and Western imitative procedures.

He was the uncle of the British entertainer and composer Donald Swann.

WORKS
(selective list)

Sacred: Glorification of St Nicholas, chorus, 2 pf, 1942; 10 Liturgical Canticles (1956–9); 3 Christmas Carols (1957); Liturgy of St John Chrysostom, large chorus, 1960; Pieces from the Liturgy (1960–71); Vespers and Matins, 1961; Song of Glorification and Thanksgiving (1964); Canticles of the Eastern Church (1976)
Orch: Introduction and Allegro, str, 1965
6 str qts (1965–8) [no.2 for fl, str]
Other chbr: Trio, fl, cl, pf (1936); Sonata, vn, pf, 1948; Epiphany, fl, ob, pf, 1965; Trio Sonata, 2 vn, pf, 1966; Sonata no.3, vn, pf (1970)
Pf: Kinder-rondeau (1937); Sonata no.1 (1937); 2 sonatas, 1945, 1947; Into a Child's Album, 1949; Sonata K566 [after Scarlatti] (1958); Album of Pieces (1964)
Folksong arrs.: Songs from Many Lands (1923); 8 Negro Songs from Bedford County, VA (1924); 6 Russ. Folksongs from Gorodishtshe, Pechorsky district, Estonia, 1936; Recueil de chansons russes (1939)

Principal publishers: Albert House (London), Belyayev, Enoch, Orthodox (Berkeley), Paxton

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'The Three Styles of Moussorgsky', *The Chesterian*, no.27 (1922), 77–97 [incl. 10 Musorgsky letters translated by Swan]
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'Moussorgsky and Modern Music', *MQ*, xi (1925), 271–80
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'The Znamenny Chant of the Russian Church', *MQ*, xxvi (1940), 232–43, 365–80, 529–45
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'The Nature of the Russian Folk-Song', *MQ*, xxix (1943), 498–516
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'Harmonizations of the Old Russian Chants', *JAMS*, ii (1949), 83–6
The Muse and the Fashion (Haverford, PA, 1951) [trans. of N.K. Medtner: *Muza i moda*, Paris, 1935]
Russian Music from the Beginning of the Nineteenth Century (Ann Arbor, 1953) [trans. of B.V. Asaf'yev: *Russkaya muzïka ot nachala XIX stoletiya* (Moscow and Leningrad, 1930)]
'Russian Chant', *Early Medieval Music up to 1300*, NOHM, ii (1954), 52–7
'Russian Liturgical Music and its Relation to Twentieth-Century Ideals', *ML*, xxxix (1958), 265–74
'Die russische Musik im 17. Jahrhundert', *Jb für Geschichte Osteuropas*, new ser., xii (1964), 161
'Das Leben Nikolai Medtners (1880–1951)', *Musik des Ostens*, iv (1967), 65–116
with J. Swan: 'The Survival of Russian Music in the Eighteenth Century', *The Eighteenth Century in Russia*, ed. J.G. Garrard (Oxford, 1973), 300–10
Russian Music and its Sources in Chant and Folk-Song (London and New York, 1973)

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J.B. Swan and W. Kirchner: 'An Episode in the Great Russian Revolution: the Children's Colonies in Siberia', *Delaware Notes*, xxii (1949), 1–11

RAMONA H. MATTHEWS

Swan, Marcus Lafayette (*b* 1827; *d* Bellefonte, AL, ?1869). American composer and tune book compiler. With W.H. Swan (probably his father, William H. Swan, *b* 1798), he compiled a tune book in seven-shape notation, *The Harp of Columbia* (published in Philadelphia, printed in Knoxville, 1848); he is referred to as the publisher and W.H. Swan as the primary composer and compiler. Seven issues

had been published by 1855, the last consisting of 5000 copies. Swan compiled a second shape-note tunebook, *The New Harp of Columbia* (published in Bellefonte, AL, printed in Nashville, 1867, repr. 1919/*R*), which was issued under his name alone; it included his own compositions and a sizable number by Lowell Mason. *The New Harp* is still used in 'old harp' singings in eastern Tennessee. (*See also* SHAPE-NOTE HYMNODY, §3.)

HARRY ESKEW

Swan, Timothy (*b* Worcester, MA, 23 July 1758; *d* Northfield, MA, 23 July 1842). American composer and tune book compiler. His musical education consisted of several weeks' study in a singing school and some fife practice in the Continental Army. He lived mainly in the Connecticut River valley, first in Northfield, moving to Suffield, Connecticut, around 1780 and returning to Northfield in 1807. While in Suffield he worked as a hatter and merchant, and issued a collection of secular duets (14 original) entitled *The Songster's Assistant* (Suffield, CT, *c*1786), and the tune book *New England Harmony* (Northampton, MA, 1801), containing 63 original sacred pieces. Swan's music had become well-known through manuscript circulation by the mid-1780s when it began to be published, though his own tune book sold poorly. Nevertheless, his fuging-tunes 'Bristol', 'Montague' and 'Rainbow' were among the 100 most frequently printed compositions in American tune books before 1811, while the hymn tune 'China' was a standard at New England funerals in the 19th century. He was a gifted melodist (for example, the psalm tunes 'Leghorn' and 'Ronda') and his music is highly characteristic of the early New England idiom, its total diatonicism, strong linearity and unconventional spacings and doublings suggesting unfamiliarity with keyboard instruments and only a limited acquaintance with music theory. The Timothy Swan Papers at the American Antiquarian Society in Worcester contain music manuscripts, a portrait, correspondence, biographical notes and other documents. Other music manuscripts are held at the Kent Memorial Library in Suffield, the Connecticut Historical Society in Hartford and the Boston Public Library.

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NYM COOKE

Swan, W.H. (*fl* Knoxville, TN, 1848). American tune book compiler and composer, probably identifiable with William H. Swan jr, the father of MARCUS LAFAYETTE SWAN.

Swanee whistle [swannee whistle, slide whistle, song whistle, piston flute, jazz flute, lotus flute, piston pipe, bird warble] (Fr. *flûte à coulisse*, *sifflet à coulisse*, *jazzo-flûte*; Ger. *Lotosflöte*, *Stempelflöte*; It. *flauto a culisse*). A stopped duct flute, which has no finger-holes, the pitch being altered by means of a piston or stopper, moved up and down inside the cylindrical tube from the lower end by one hand. Folk versions are normally made of cane or bamboo with a cloth-covered, padded piston-head; modern Western examples are usually of plastic or metal, with a tightly fitting leather washer for the piston-head (the principle resembles that of a bicycle pump).

Piston flutes are played in parts of Asia, Africa and the Pacific. In Europe they are known principally as toys and, since the second half of the 18th century, have been incorporated in some BIRD INSTRUMENTS. The swanee whistle is of 19th-century origin, and was popular in light music in the 1920s (hence its jazz names). Slide saxophones, including a soprano 'Swanee sax', were also occasionally used (experimental slide saxophones and clarinets were also built in the latter part of the 20th century). Composers began to score for the swanee whistle at around the same time: Ravel was probably the first, using it to evoke the sounds of a garden at night in *L'enfant et les sortilèges* (1920–25). It also appears in William Russell's *March Suite* (1936) and Leonard Bernstein's two best-known musicals *On the Town* (1944) and *West Side Story* (1957). Five swanee whistles are included in Berio's *Passaggio* (first performed 1963), and other composers who have written for it include David Bedford, Derek Bourgeois, Henry Brant (at least three works), Cornelius Cardew, Hugh Davies, Peter Maxwell Davies (at least four works), Jean Françaix, Alberto Ginastera, H.K. Gruber, Krzysztof Penderecki, Hans Werner Henze (at least three works), Robin Holloway, Wilhelm Killmayer, György Ligeti, Francis Miroglio, Dubravko Detoni (three works), Peter Schickele (as 'P.D.Q. Bach'), Dieter Schönbach, Dimitri Terzakis and the jazz guitarist Sonny Sharrock. Percy Grainger devised a 'free music' machine in 1950 in which a swanee whistle and two recorders were played from a hand-cut punched paper tape.

The origin of the name is, like its spelling, uncertain; there does not appear to be any direct link with the 'Swannee' (i.e. Suwannee) River mentioned in Stephen Foster's song *Old Folks at Home*.

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B. Hopkin: 'Slide Whistles', *Experimental Musical Instruments*, iii/1 (1987), 10–13
B. Hopkin: *Musical Instrument Design: Practical Information for Instrument Making* (Tucson, AZ, 1996), 78–9

HUGH DAVIES

Swann, Donald (Ibrahím) (*b* Llanelli, 30 Sept 1923; *d* London, 23 March 1994). English composer, writer and performer. Born into a Russian refugee family of amateur musicians, he remained largely self-taught in spite of being an external student at the RCM while still at Westminster School. He studied languages at Oxford where he resumed a schoolboy friendship with Michael Flanders (1922–75). From 1948 to 1956 they contributed topical point numbers, such as *Design for Living* and *Guide to Britten*, to intimate revue in London. Flanders and Swann opened their first two-man show, *At the Drop of a Hat*, in 1956. For 11 years they delighted West End and Broadway audiences with their genial, literate and witty satire, peppered with musical jokes. Their songs celebrated the vagaries of the British way of life, and portrayed a whole bestiary, including *The Gnu* and *The Hippopotamus*. Their second show, *At the Drop of Another Hat*, closed on Broadway in 1967, after which they collaborated occasionally until Flanders's death.

Swann was a prolific composer with a gift for instantly memorable melody and a remarkable facility for assimilating diverse musical styles. The presence of Rachmaninoff and the Russian folksongs of his childhood pervade

his work. During the war he served in Greece, where the native music with its elastic rhythms and throbbing bouzouki accompaniment had a profound and liberating effect on his output. He has written a body of religious music, especially for schools, and composed several musicals, operas, cantatas and substantial song cycles. He was the nephew of the American musicologist Alfred J(ulius) Swan (1890–1970), and his writings include an autobiography, *Swann's Way: a Life in Song* (London, 1991, 3/1997).

WORKS
(*selective list*)

EDITIONS

The Songs of Donald Swann, 2 bks (London, 1997)
The Songs of Michael Flanders and Donald Swann (London, 1977, rev. 2/1996 by L. Berger)

STAGE

dates those of first performance unless otherwise stated

Ops: Perelandra (3, D. Marsh, after C.S. Lewis), London, Cambridge Theatre, 1964, rev. (2), Pennsylvania, 1969; The Man with 1000 Faces (C. Wilson), 1964, Hassocks, Malthouse, 1990; Candle Tree (A. Scholey), London, St Botolph, 1989; The Visitors (Scholey, after L.N. Tolstoy), Hassocks, Malthouse, 1989
Musicals: The Bright Arcade (M. Browning), 1951 [1st perf. as The Great Glass Hive, television, 1974]; Lucy and the Hunter (S. Carter), London, YWCA, 1951; Wild Thyme (P. Guard), London, Duke of York's, 1955; Mamahuhu (E. Kirkhart and M. Morgan), USA, 1987, rev. London, Turtle Key, 1992; Envy (R. Crane), Edinburgh, 1987
Revues, collab. M. Flanders: Oranges and Lemons, 1948; Penny Plain, 1951; Airs on a Shoestring, 1953; At the Lyric, 1953; Pay the Piper, 1954; Fresh Airs, 1956 [contribs.]
At the Drop of a Hat, London, New Lindsay, 1956; At the Drop of Another Hat, London, Haymarket, 1963
For children: Bontzye Schweig (L. Paul), 1968; The Song of Caedmon (Scholey), 1971; Wacky and his Fuddlejig (Scholey), 1978; Baboushka (Scholey), 1980; Brendan Ahoy! (Scholey), 1986

VOCAL

Cants.: Requiem for the Living (C. Day Lewis), 1969; The Five Scrolls (Rabbi A. Friedlander), 1975
Song collections: A Collection of Songs (J. Betjeman) (1963); Sing Round the Year (1965); The Road Goes Ever On (J.R.R. Tolkein), song cycle (1968); The Rope of Love (1973); Singalive!: 12 Songs and a Cakewalk (Scholey) (1978); Round the Piano with Donald Swann (1979); The Poetic Image: a Victorian Song Cycle (1991); 5 Colourisations by Emily Dickinson (1993); Songs to Poems by William Blake (1993)

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J. Amis: *Amiscellany* (London, 1985)
A. Smith: 'With the Swann in the Evening', *Royal College of Music Magazine*, lxxxix/3 (1992), 27–30
C. Gerbrandt, ed.: 'Donald Swann', *Sacred Music Drama: the Producer's Guide* (Princeton, NJ, 1993), 229–34
W. Phemister: 'Fantasy Set to Music: Donald Swann, C.S. Lewis and J.R.R. Tolkein', *SEVEN: an Anglo-American Literary Review*, no.13 (1996), 65–82

LEON BERGER

Swann, Frederick (Lewis) (*b* Lewisburg, WV, 30 July 1931). American organist. He learnt the piano and the organ from an early age and was appointed to his first church position at the age of ten. He attended the School of Music at Northwestern University in Illinois, studied the organ with Thomas Matthews and took the MM degree in 1952. He later studied with Hugh Porter at the School of Sacred Music at Union Theological Seminary in New York, graduating with the MSM degree in 1954. During this formative period he was influenced by such artists as Charles Courboin, Carl Weinrich and André Marchal. His remarkable career as a church musician has included the following positions: assistant organist, First Methodist Church, Evanston, Illinois (1948–52); organist director, First Baptist Church, Evanston (1950–52); associate organist, St Bartholomew's, New York (1952–6); acting organist/director, Brick Presbyterian Church, New York (1952–4); organist, Riverside Church, New York (1957–67); director of music, Riverside Church (1966–82); director of music, Crystal Cathedral, Garden Grove, California (1982–98), after which he became organist in residence at the First Congregational Church, Los Angeles. At the Crystal Cathedral he directed 16 performing groups, and the cathedral's Sunday services were seen on television by millions of viewers throughout the world. An outstanding artist, eclectic in the best sense of the word, Swann has given numerous recitals throughout the USA and Europe, has dedicated many new instruments throughout the USA and has performed with the New York PO, the Chicago SO, the San Francisco SO, and many other leading orchestras. He has judged competitions, led workshops (both organ and choral), and acted as a consultant on pipe organs. Swann's choral and organ compositions are published by Fred Bock Music Company and Hinshaw Music, Inc. His recordings include organ and choral music by Tournemire, Langlais, Duruflé, Franck, Reger, Sowerby, Karg-Elert, Mendelssohn, Bach and many American composers.

CHARLES KRIGBAUM

Swansea. City in Wales. A tradition of organized music-making in Swansea can be traced back to the late 18th century at least (see Thomas), but Swansea owes its present importance as a centre for music mainly to developments which have taken place since World War II.

The Swansea Festival of Music and the Arts was inaugurated in 1948 and is held annually in October. While including occasional participation from local choirs, its main aim has been to attract orchestras, singers and instrumentalists from elsewhere in Britain and abroad, following the pattern established at Edinburgh, although on a more modest scale. Several works have been commissioned from Welsh composers, notably Daniel Jones, who lived in the city for most of his life. The Gower Festival, held annually in July since 1976 in various venues in the surrounding district, has concentrated more on music for small ensembles; its commissions from Welsh composers have included several of Jones's string quartets.

The long traditions of choral singing in Swansea are well represented by the Swansea Philharmonic Choir, founded in 1960 by Haydn James, and the Swansea Bach Choir, founded five years later by John Hugh Thomas. Between 1965 and 1983 Thomas also organized an annual Bach Week at Swansea University, with specialist lectures and recitals concentrating on the music of Bach and his contemporaries. The city is regularly visited by the WNO.

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C. Jones: 'Swansea Bach Choir: the First Twenty-One Years', *Welsh Music*, viii/4 (1987), 40–47

MALCOLM BOYD

Swanson, Howard (*b* Atlanta, GA, 18 Aug 1907; *d* New York, 12 Nov 1978). American composer. His family moved from Atlanta to Cleveland where he studied the

piano from the age of nine. In 1937 he graduated from the Cleveland Institute of Music and in 1938 studied in France with Nadia Boulanger; he remained in Europe during the years 1938–41 and returned later to travel and study from 1952 to 1966. He settled permanently in New York in 1966. Although his compositions were performed as early as 1946, he first attracted national attention when fellow African American Marian Anderson sang his *The Negro Speaks of Rivers* at a New York recital in 1949. She later sang other works by him on concert tours. His Short Symphony, given its première by Mitropoulos and the New York PO in 1950, received the New York Music Critics' Circle Award in 1952. Other honours included Rosenwald and Guggenheim fellowships, a National Academy of Arts and Letters grant and the William and Nona Copley Award. His compositions were frequently played in special series such as the Composers' Forum at Columbia University, the American Music Festival, the American International Cultural Relations concerts in Europe, the Edinburgh Festival and other international music festivals.

Swanson wrote graceful, appealing melodies and used individual harmonic colouring in a basically neo-classical style that allows for free use of dissonance. Critics have labelled his music elegant, intense and spare, while noting at the same time the ever-present, although subtle, influence of black American folk music idioms.

WORKS
(selective list)

Orch: Sym. no.1, 1945; Short Sym., 1948; Night Music, ww, hn, str, 1950; Music for Str, 1952; Conc. for orch, 1954; Pf Conc., 1956; Fantasy Piece, s sax, str, 1969; Sym. no.3, 1970

Chbr and solo inst: The Cuckoo, pf, 1946; Pf Sonata, 1948; Suite, vc, pf, 1949; Soundpiece, brass qnt, 1952; 2 Nocturnes, pf, 1967; Vista no.2, str octet, 1969; Pf Sonata, 1970; Trio, fl, ob, pf, 1975; Pf Sonata, 1978; other pf pieces

Choral: Nightingales (R. Bridges), male vv, 1952; We Delighted, My Friend (L. Senghor), chorus, 1977

Solo vocal: The Negro Speaks of Rivers (L. Hughes), 1v, pf, 1942; Joy (Hughes), 1v, pf, 1946; The Junk Man (C. Sandburg), 1v, pf, 1946; Montage (Hughes), 1v, pf, 1947; Cahoots (Sandburg), 1v, pf, 1950; Ghosts in Love (V. Lindsay), 1v, pf, 1950; Songs for Patricia (N. Rosten), S, str/pf, 1951; The Valley (C. Markham), 1v, pf, 1951

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EILEEN SOUTHERN

Swarbrick, Dave [Cyril, Eric] (*b* London, April 1941). English folk musician. He spent his early years in Birmingham, where he did his first professional gig with Beryl Marriot's Ceilidh Band and went on to play for four years with the Ian Campbell Folk Group. In was his collaboration with the guitarist MARTIN CARTHY that brought him to the fore on the folk circuit. In 1967 they first recorded 'Byker Hill' on the album of the same name. In 1970 he joined the folk-rock band FAIRPORT CONVENTION, having guested on their album *Unhalfbricking* (1969), after a crash in which Martin Lamble, Fairport's drummer, died. He became Fairport's longest serving member.

Throughout the 1970s Swarbrick became ubiquitous on the folk scene. Fairport Convention disbanded in 1979 when Swarbrick left because of increasing deafness. He returned to acoustic music, and his career picked up momentum with several solo albums (1976, 1977, 1981) illustrating the breadth of Swarbrick's influence and featuring various members of Fairport, including RICHARD THOMPSON.

By the early 1990s Swarbrick had teamed up again with Martin Carthy, with whom he produced two albums. Both served to underline a rekindling interest in traditional folk music.

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AND OTHER RESOURCES

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Swarbrick, Transatlantic (1976)
Swarbrick 2, Transatlantic (1977)
P. Humphries: *Meet on the Ledge: Fairport Convention, The Classic Years* (1982/*R*)
H. Gregory: 'Sleeve Notes', *Classic Folk Fiddle*, various pfmrs, Wooded Hill Recordings (1997)
Life and Limb, perf. D. Swarbrick, M. Carthy, Topic SPDCD 1030 (1999)
Skin and Bone, perf. D. Swarbrick, M. Carthy, Topic SPDCD 1046 (1999)

CAROLE PEGG

Swarbrick [Swarbutt], **Thomas.** *See* SCHWARBROOK, THOMAS.

Swarenote. *See* SQUARE.

Swarowsky, Hans (*b* Budapest, 16 Sept 1899; *d* Salzburg, 10 Sept 1975). Austrian conductor and pedagogue. He studied theory with Schoenberg (from 1920) and Webern (until 1927), and conducting with Weingartner and Richard Strauss. He held appointments at the opera houses of Stuttgart, Hamburg and Berlin, but was not allowed to conduct in Germany between 1936 and 1945, and so turned to opera management (Munich, Salzburg Festival), and sometimes worked abroad (Zürich Opera, 1937–40). For a short time in 1944 he was conductor of the Polish PO in Kraków and from 1946 to 1948 was conductor of Vienna SO. After the war, invitations to conduct in international opera houses and concert halls became frequent. He was director of the opera house in Graz from 1948 to 1950; in 1957 Karajan, who had recently become director of the Vienna Staatsoper, appointed him permanent conductor and he also succeeded Karl Rankl as musical director and principal conductor of the Scottish National Orchestra, 1957–9. Swarowsky's interpretations, particularly in Classical works, always followed the score faithfully, an approach that he advocated in his teaching (he became director of the conducting class at the Vienna Music Academy in 1946) and in his articles. Abbado, Mehta, Timothy Vernon and Ralf Weikert were among his students. His interpretations of the symphonies of Mahler and Bruckner were particularly commended, and he was a strong advocate of the works of Schoenberg, Berg and Webern. He had close links with Richard Strauss, who called him

his 'secret associate' on the libretto of *Capriccio*, and he made German translations of operas by Monteverdi, Gluck, Haydn, Verdi and Puccini.

WRITINGS

'Persönliches von Richard Strauss', *ÖMz*, xii (1957), 137–40, 186–90
'Operndeutsch', *ÖMz*, xiv (1959), 417–20
'Giuseppe Verdi: eine geistige Macht', *ÖMz*, xviii (1963), 453–75
'Randbemerkungen um den Dirigenten', *ÖMz*, xxii (1967), 706–10
'Marginalien zu Fragen des Stils und der Interpretation', *ÖMz*, xxiv (1969), 681–90; xxv (1970), 745–55
'Bemerkungen zur Interpretation der Schubert-Symphonien', *ÖMz*, xxvii (1972), 186–93
'Johann Strauss, Inkarnation der Wiener Musik', *ÖMz*, xxx (1975), 242–56
ed. M. Huss: *Wahrung der Gestalt* (Vienna, 1979) [collected writings]

RUDOLF KLEIN/R

Swarsbrick, Thomas. *See* SCHWARBROOK, THOMAS.

Swart, Peter Janszoon de (*b* ?Montfoort, 1536; *d* Utrecht, March 1597). Dutch organ builder. He used the family name de Swart only towards the end of his life; his son and successor, Dirk Peterszoon de Swart (*d* Utrecht, 20 Nov 1626), used the family name regularly. Peter signed all documents 'Peter Jans'.

Although de Swart was probably born in Montfoort, he was living in Utrecht by 1560. He began his career as a partner of the Utrecht organ builder Cornelis Gerritszoon (*d* 1559), whose father (Gerrit Peterszoon, *d* Haarlem, 1527) and grandfather (Peter Gerritszoon, *d* Utrecht, 1480) both built important organs in and around the city of Utrecht. After the death of Cornelis Gerritszoon, de Swart finished the organ in the Hofkapel of The Hague (1560). Some years later, de Swart associated himself with Jan Jacobszoon du Lin (van Lyn) (i). Dirk Peterszoon de Swart worked with Jacob Janszoon du Lin (*d* before 29 Jan 1623), who in turn was succeeded by Jan Jacobszoon du Lin (ii) (*d* *c*1632). Dirk Peterszoon de Swart stopped building organs in *c*1620, when he became a city bailiff.

Before 1560, the organs in Utrecht were built not only by these local organ builders, but also by such masters as Jan van Covelens from Amsterdam (*d* 1532) and Hendrik Niehoff from 's-Hertogenbosch (*d* 1560). Peter Janszoon de Swart must be seen as the perpetuator of the old Utrecht traditions, but also as an artist who assimilated the radical improvements of the Brabant organ school. He was more conservative than Niehoff, for in his large new organs (like that for Utrecht Cathedral, 1569–71) he still built a 'blokwerk', a principal chorus not divided into separate stops.

De Swart's output is impressive. He was responsible not only for the repair of all organs in the city and province of Utrecht, but also worked in almost all the cities in western Holland and in a number of cities in Gelderland. Although the Reformation affected the liturgical function of the organ, the importance of the instrument in public musical life increased considerably. This explains why de Swart had so much work even after the Reformation (1573 in western Holland, 1579–80 in Utrecht).

Although none of de Swart's organs survives in its original form, fragments of his work do exist. The present organs in Utrecht Cathedral and in the Hooglandse Kerk (St Pancras) of Leiden still contain numerous stops which clearly demonstrate his mastery.

Through this work, de Swart had regular contact with the greatest musicians of the country, including Sweelinck (restoration and repairs to the organs in the Oude Kerk, Amsterdam), Cornelis Boskoop in Delft, Floris and Cornelis Schuyt in Leiden, Philips Janszoon van Velsen in Haarlem and Peter Wyborgh in Utrecht.

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MAARTEN ALBERT VENTE

Swayne, Giles (Oliver Cairnes) (*b* Hitchin, 30 June 1946). English composer. He was educated at Ampleforth College and at Cambridge University, where he worked with Leppard and Maw before spending three years at the RAM as a student of Birtwistle, Bush and, once again, Maw. During the years 1976 to 1977 he attended several of Messiaen's classes at the Paris Conservatoire and from 1981 to 1982 made a study visit to the Gambia and southern Senegal – a formative experience he put to creative use as composer-in-residence to the London borough of Hounslow, 1980–83. Together with his second wife, the Ghanaian, Naaotwa Codjoe, he lived in a village near Accra, Ghana, from 1990 to 1996; he has now settled in London.

Following the success of *CRY* (1979), his visionary tone poem for unaccompanied voices, Swayne felt himself at a turning-point, and the opportunity to work with the untrained talents of London school-children was particularly productive in forcing him to submit to a radical self-questioning vis-à-vis his wider musical purpose. Focussing on melody and on a feelable, danceable rhythm, he wrote a succession of relatively small-scale pieces, mostly intended for children or amateurs, that explored ways of communicating sophisticated musical thought in terms of a technique that would neither exclude nor deter the lay majority.

Swayne's stylistic switch to the kind of virtuoso simplicity heard to such memorable effect in *Symphony for Small Orchestra* and *Naaotwa Lala*, or even his brilliantly Mozartian chamber opera *Le nozze di Cherubino*, all dating from 1984, may initially have alienated those who had already cast him as the forward-looking composer of *Pentecost Music* (1977); but time has confirmed the apparently diverse works of the mid-1980s as the product of the same inventiveness. For Swayne is, above all, a composer whose fascination with structural design means that no matter what style he may choose to adopt for a particular piece, the amount of detailed planning from which it springs varies only in kind. Even *CRY*, apparently free-flowing in inspiration, is based on a musical structure of the most intellectual kind. Yet his refusal to be stylistically pigeon-holed has tended to obscure the fact that his output reveals a striking consistency with regard to gesture; as heard in *The Silent Land* (1996) or *Chinese Whispers* (1997), the notion of gestural refrain remains a positive influence on the increasingly contrapuntal works of the 1990s.

In 1999 *Havoc* was commissioned by the BBC to mark the 75th anniversary of the BBC singers, and given its première at the BBC Proms that year.

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VOCAL AND CHORAL

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CHAMBER AND SOLO INSTRUMENTAL

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SUSAN BRADSHAW

Swaziland. Country in southern Africa located between Mozambique and South Africa. It has an area of 17,400 km² and a population of 985,000. British colonial rule established Swaziland as a protectorate in 1903 and independence was achieved in 1968. The population is 84% Swazi and 10% Zulu, and the kingdom's official languages are English and siSwati. Both the siSwati- and Zulu-speaking peoples of Swaziland belong to the Nguni group of Bantu language speakers and speak a tonal language with clicks adopted from neighbouring San and Khoikhoi peoples. Traditional culture is maintained in the country and annual ceremonies are performed and preserved at a national level. Music in Swaziland is largely homogeneous; Swazi vocal music is distinctive but bears a resemblance to Zulu choral singing (Rycroft, 1982, p.315).

1. Terms and concepts. 2. Instruments. 3. Structures: (i) Tonality (ii) Rhythm (iii) Vocal polyphony.

1. Terms and concepts. Music is an integral part of everyday Swazi and Zulu life. Songs are often specific to age-groups or to varying functions, occasions or activities. Swazi songs are frequently instructional, functional or directional (when incorporated into dancing); they may also communicate Swazi mores or collective or individual opinions. Songs are often a permissible forum for the criticism of authority. Women tend to sing in chest voice in their lower ranges, adopting a slow 'diaphragm vibrato' (ibid., 322). A male choral style known as *umbholoho* employs *fortissimo* yelling and falsetto singing.

The term for singing in siSwati, *hlabelela*, refers largely to *kwekhuzela* (choral recitation), a singing style with rising and falling pitches that do not rely on exact musical notes. The category of *hlabelela* does not include *tibongo* praise poetry, although *tibongo* resembles song more than speech. Regular metrical organization is present in *hlabelela*, while the use of fixed melodic pitch values is not essential (ibid., 316). *Ingoma* (pl. *tingoma*) is the general siSwati term for song, of which there are several categories such as *ingoma yebutimba* (hunting song) and *tingoma tekuhlakula* (weeding songs). *Tingoma tekuhlakula* are sung in fields and function as the means for regulating and coordinating the movements of hoes. Categories of songs are also assigned to traditional *emabutfo* age-grade regimental systems, which still operate in Swaziland. *Tingoma temajaha* (regimental songs) are associated with drilling, parading and marches through the country. Many other forms of songs are used in various contexts, including hunting and walking songs, songs performed in the telling of folktales, children's singing-games and lullabies.

2. Instruments. The Swazi and Zulu peoples have historically used instruments primarily for individual music-making; communal music-making has been vocal rather than instrumental. Drums are not known to have existed in either Swazi or Zulu musical performance, although there is evidence of rhythmic patterns being struck on warriors' shields with weapons in war songs. Hand clapping is typically performed by women with the palms flat as an accompaniment to dance-songs; women

also wear *emafahlawane* (ankle rattles) in some wedding dances (ibid., 320). Metal police whistles are the only other instruments used in dancing.

Flutes associated with cattle-herding are known as *umntshingozi* or *livenge*. These are typically long flutes without finger-holes; the air-channel is manipulated by the shaping of the tongue. These instruments are played by boys and men. The Swazi *utiyane* mouth-resonated musical bow was sounded by friction produced by the bowing of the string with a stalk. The *ligubhu*, a large musical bow used for accompanying solo song, included a calabash resonator attached near the lower end of the bow; now there are no known players of the instrument in Swaziland.

The *makhweyane*, another form of resonated bow, is in limited use by young unmarried women and men. Its copper or brass wire string produces two open notes since it is deliberately stopped near the string's centre with a wire noose. Additional fundamentals can be obtained by using a knuckle of the left hand to stop the string just below the noose used to divide it.

3. Structures.

(i) Tonalilty. There is great variance among the scales used by various Nguni peoples. Fourths and fifths are important structural intervals; larger intervals tend to occur at the lower end of scales and smaller intervals at the top (ibid., 322). Dance-songs performed in Zulu and Swazi communities typically draw on variations or combinations of three-note tonal groupings. A common grouping or mode used in solo songs accompanied by the Zulu *ugubhu* bow (Swazi *ligubhu*) is *g–b–c′* (plus octave extensions); the Swazi employ a variant containing *a* rather than *g* (*e–f–a–b–c′*) (ibid., 323).

(ii) Rhythm. Tempos of Swazi and Zulu choral music and older ceremonial dance-songs are slow. These genres use both duple and triple metres. Nguni music is not rhythmically complex, perhaps due to the lack of Nguni percussion instruments. In recreational dance-songs of youths, tempos are much faster; intricate additive patterns such as those used in neighbouring San dance-songs are not used, but additive groupings such as 3+2+3 are employed in some bow-songs. The relationship between vocal rhythms and the rhythms played by the bow is often loose; natural speech rhythms tend to be retained (ibid., 324).

(iii) Vocal polyphony. In his outline of Swazi and Zulu multi-part vocal music, Rycroft (ibid., 324–5) suggests that a fundamental feature of this singing style is that there are always at least two voice parts singing words that do not necessarily correlate; these parts never begin together. Leader–chorus forms are performed in antiphonal alternation or, more often, in a complicated series of overlapping phrases; at its most extreme the overlapping of leader and chorus is almost total when the re-entry of the leader occurs soon after the chorus responds.

In both Zulu and Swazi songs there are more than two offset parts. Since the voices do not begin or end phrases together, there is no sense of what might be considered resolution or cadence. There also seems to be a direct relationship between the performance of bow-songs, in which sung parts are extemporized to the accompaniment of ostinato patterns played on the bow, and that of choral songs.

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GREGORY F. BARZ

Sweden (Swed. Sverige). Country in northern Europe. It occupies the central part of Scandinavia, sharing frontiers with Norway to the west and Finland to the east; it is separated from Denmark by the Øresund strait to the south-west. Southern Sweden was united under one king in the 12th century, and by the Union of Kalmar (1379) Sweden, Norway and Denmark were united under Danish rule. With the accession of Gustav Vasa (1523) the country became independent and subsequently rose to a peak of imperial power in the 17th century, when its provinces included Finland (which had long been under Swedish rule), Livonia, Pomerania and Bremen; most of these were lost under the Peace of Nystad (1721).

I. Art music. II. Traditional music.

I. Art music

1. To 1600. 2. The 17th century. 3. 1718–1809. 4. 1809–90. 5. From 1890.

1. To 1600. Archaeological finds in Sweden include pre-Christian musical instruments, the most famous of which are the bronze trumpets of about 1300–500 BCE. Among other discoveries are flutes, animal horns, rattles and a few bridges from string instruments, some of which were probably imported. Stone carvings showing instruments have been interpreted as depicting religious ceremonies; little is known about other functions that music may have had. In the 11th century Christian missionaries introduced a new musical culture. Liturgical chant, at first following English models, soon became dominated by continental influences. As the ecclesiastical organization developed, the needs of church music were also taken into account, and detailed regulations for cathedral music are known from several dioceses. Monasteries were also important musical centres, parts of the monastic liturgical traditions being taken over by the lay churches; the Dominicans were especially influential, above all in Finland, the eastern part of the kingdom. Similarly, an originally Swedish tradition was taken to other countries, including England, by the Order of the Holy Saviour, founded in the 14th century by St Bridget. All convents of the Brigittine order used a special Office in honour of the Virgin, the *cantus sororum*, consisting of seven *hystoriae*, one for each day of the week. Compiled by Petrus Olavi, the Office was set mainly to well-known Gregorian chants, as was Swedish liturgical poetry in general. Gregorian chant of medieval Sweden survives in several complete manuscripts and in thousands of fragments. A

gradual printed in Germany, probably in 1493, for the diocese of Västerås, has been reprinted in facsimile as *Graduale arosiense impressum* (1959–65).

The Reformation did not destroy the Gregorian tradition, even though much of it was abandoned because of the introduction of non-biblical texts. Although parts of the liturgy, such as the Ordinary of the Mass, were translated into Swedish, singing in Latin continued, at least in cities with schools; while the State deprived the Church of its economic means and cathedral music could not be maintained, sacred music remained an important subject in schools. In order to revive the Latin school song repertory in Sweden the young Finnish-born student Theodoricus Petri Nylandensis edited his famous collection, *Piae cantiones* (Greifswald, 1582).

Parisian Ars Antiqua polyphony seems to have been performed in Uppsala Cathedral in the 13th century, for the choir statutes of 1298 record occasions on which organum was sung. There are remains of several organs from about 1400, but they seem not to have been used for polyphonic music; a more modern type is represented by an organ in Malmö Museum, built about 1500 for the church of St Petri in Malmö. A report of a church festivity in 1489 at the Brigittine Vadstena Abbey mentions polyphonic music (*discantus in nova mensura*), although Bridget herself had forbidden polyphony; it was performed by schoolboys and by the *cantores* of Sten Sture the Elder, who then governed the country.

Court music did not become firmly established until Gustav Vasa freed Sweden from the union with Denmark in the early 16th century. Gustav and other members of his dynasty were very interested in music; his son Erik XIV was a composer, and a fragment of a Latin motet by him survives. As Duke of Finland Erik's brother Johan kept his own court musicians in Åbo (Turku), and as King of Sweden he later tried in various ways to enrich the new Swedish liturgy and its music, although without lasting results.

2. THE 17TH CENTURY. In the many cities founded after 1600 musical life was regulated by the guild system, the church organist being the leading musician. Singing, especially at funerals, was still an important source of income for the schools, although school music became predominantly instrumental. At Uppsala University some of the printed dissertations were on musical subjects. In the last quarter of the 17th century collegia musica were organized by the professors Olof Rudbeck and Harald Vallerius, who were also responsible for the musical editing of the new official hymnbook (1697), which had a figured bass for most of the melodies. It was the first Swedish hymnbook with all the melodies printed, although, since 1530, there had been many hymnbooks containing only texts; a 1586 edition contains the earliest Swedish music printing. Congregational hymn singing became more widespread during the 17th century. The Thirty Years War (1618–48) had a great effect on musical life of the country, partly through instruments and music taken as war booty. Many German organists, organ builders, composers and other musicians went to Sweden. Most important of the German court musicians who went to Stockholm about 1620 was the composer Andreas Düben, a pupil of Sweelinck and the first of a dynasty of *Hovkapellmästare*.

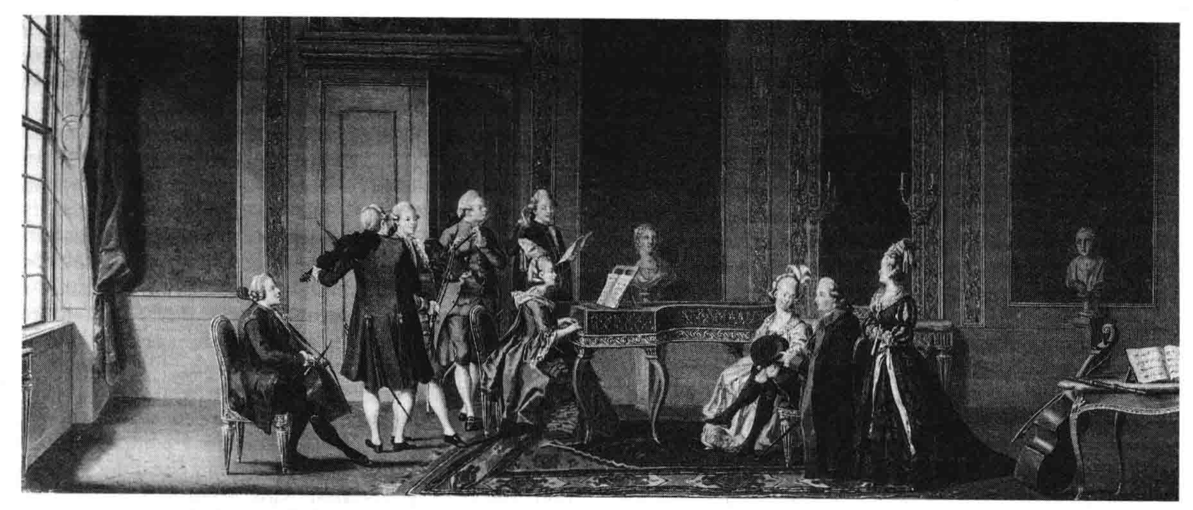
In 1646 Queen Christina engaged six French musicians for her court ballets, and it was they who introduced the violin to Sweden. They were replaced in 1652 by an Italian opera company under the direction of Vincenzo Albrici, whose 'Fadher wår' (the Lord's Prayer) was the first choral work with a Swedish text. The queen also heard English consort music played by Ambassador Whitelocke's musicians; after her abdication in 1654 she lived in Rome, where Alessandro Scarlatti was among those in her service. During Charles XI's reign the cultural life of Sweden lay fallow. Attempts were made to produce pastoral dramas with musical elements, such as Johans Celsius's *Orpheus och Eurydice* in the 1680s. But it was not until Nicodemus Tessin contracted Claude de Rossidor's French troupe in 1699 that the first steps towards Swedish opera were taken.

Gustaf Düben (i) succeeded his father as *hovkapellmästare* and as organist of the German Church in Stockholm in 1663. Among his works the *Odae sveticae* (1674) was the first song collection with Swedish texts. In five volumes of *Motteti e concerti* Düben transcribed over 250 pieces of sacred music, mostly Italian, into organ tabulature; he also collected hundreds of works by contemporary German composers such as Buxtehude, Pfleger, Capricornus and Geist. His collection (in *S-Uu* since 1732) is now regarded as one of the main sources of 17th-century music.

3. 1718–1809. The political changes in Sweden after 1718 had important consequences for the country's musical life. Although the court and the nobility kept their leading positions, the middle class became increasingly influential. In Stockholm, Sweden's leading musical city throughout the 18th century, the first public concerts were given in 1731 by the Hovkapell; later the 'Musical Areopague' of the Utile Dulci society (active 1766–86) arranged some 'Cavalier Concerts' (1769–70). Music education was largely restricted to the cathedral schools in various cities. Church music consisted mainly of performances of Passions and oratorios by Pergolesi, Graun and others; the hymnal of 1697 remained the official one for services until 1820–21. During the 18th century writings on musical subjects appeared, culminating in the first book in Swedish on music history, A.A. Hülphers's *Historisk afhandling om musik* (1773), containing an extensive inventory of Swedish organs.

Opera at first occupied a somewhat secondary position and was in general restricted to court festivities, although many plays with music were performed at smaller theatres. For a long time most of the works were of foreign origin and most of the artists were engaged from abroad. An Italian opera company arrived in 1755 but soon dispersed; however, its leader, the composer F.A.B. Uttini, settled in Stockholm and in 1767 became leader of the Hovkapell. During the reign of Gustav III (1771–92) many projects initiated during the previous decades were realized: the Swedish Royal Academy of Music was founded in 1771, the Royal Opera at Stockholm was inaugurated in 1773, and an operatic style based on the ideas of Gluck was developed under the king's patronage.

Many of the composers living in Sweden were of foreign origin, including H.P. Johnsen, who wrote stage works, instrumental pieces and vocal odes; during the 1770s and 80s the German-born composers J.M. Kraus, J.G. Naumann, J.C.F. Haeffner and G.J. Vogler wrote operas and instrumental works, making that period outstanding in Swedish music history, especially for opera. The most important native composer was J.H. Roman, who in his



1. 'A Musical Gathering': painting by Pehr Hilleström, c1779 (Nationalmuseum, Stockholm)

extensive instrumental production absorbed influences from Handel and from contemporary Italian music; in his Mass he 'showed the fitness of the Swedish language for church music'. Composers of instrumental music were J.J. Agrell, who lived in Germany from the 1720s; Ferdinand Zellbell (i), A.N. von Höpken and Johan Wikmanson, who wrote fine string quartets and other chamber music (Zellbell and von Höpken also wrote operas). Parody songs became popular, culminating in the works of C.M. Bellman, whose collections were published by Olof Åhlström, the first Swedish music printer and editor of the periodical *Musikaliskt tidsfördrif* (1789–1834) as well as a composer.

4. 1809–90. Sweden's political and cultural history reached a low ebb during the decades after the assassination of Gustav III (1792). After 1809 (the year of the new constitution) musical life gradually revived in a new form. The initiative was largely taken over by the middle classes, which, despite many idealistically inspired efforts to promote musical activity, led to the domination of narrow-minded dilettantism. Many new music societies were founded, not only in Stockholm (1800), but also in towns like Göteborg (1809), Visby (1815) and Jönköping (1817). After the mid-century, as communications improved, cities and audiences grew and the demand for higher musical standards became more widespread, professional orchestras and music institutions came into being. With the reorganization of the Stockholm Conservatory in 1866 music education became more firmly established. The cancellation of Åhlström's royal privilege in 1823 opened the way for a number of music printing firms, but many of them were short-lived. Later the music publishing trade was dominated by a few firms, all in Stockholm: A. Hirsch (from 1842), A. Lundquist (1856) and Elkan & Schildknecht (1859).

During the first half of the 19th century the stylistic trends of Swedish composers were determined by a deep veneration for the Viennese Classicists, as well as certain Romantic orientations and a growing interest in folk music that was furthered by the collection *Svenska folkvisor* (1814–17, edited by E.G. Geijer, A.A. Afzelius and J.C.F. Haeffner) and by many later musicians, among them J.N. Ahlström and Richard Dybeck. At first the amount of instrumental music composed was small; among the most important composers were B.H. Crusell (sinfonie concertanti, chamber music), Geijer (chamber music with piano) and A.F. Lindblad (two symphonies and seven string quartets). The only significant Swedish operas to be staged were Eduard Brendler's *Ryno* (1834) and Lindblad's *Frondörerna* (1835); stage music consisted mainly of Singspiele in folk style such as Andreas Randel's ever popular *Värmlänningarne* (1846). Most of the music composed in Sweden consisted of smaller vocal works, for example lieder by Crusell, Geijer, Lindblad, J.E. Nordblom, Isidor Dannström, J.A. Josephson and Gunnar Wennerberg, and choral music and vocal quartets by Geijer, A.F. Lindblad, O.J. Lindblad and Prince Gustaf. The author C.J.L. Almqvist wrote *Songes* ('Dreams'), strange and expressive melodies without accompaniment. The works of Franz Berwald, one of the greatest Swedish composers, found no real sympathy among contemporary musicians and listeners because of their individual and personal style; a deeper understanding was apparent only at the end of the century.

In the 1840s and 50s a number of young Swedish musicians studied abroad, especially at the Leipzig Conservatory, thus introducing influences from new German music, which along with the vital interchanges with Danish and Norwegian music determined stylistic developments during the following decades. Symphonic works were produced in greater number (by Ludvig Norman, J.A. Hägg, O. Byström and Andreas Hallén), as were chamber works (string quartets by Norman, violin sonatas by Emil Sjögren). A tenacious classicism and the influence of the German Romantics form the background to the expansive, sometimes symphonically conceived, works of Fritz Arlberg and Sjögren. On the stage operettas and vaudevilles came into favour, while at the Royal Opera, Stockholm, Wagner's works were performed, beginning with *Rienzi* in 1865, stimulating great interest and lively debate; Wagnerian influence is especially prominent in the works of Hallén. The operatic works of I.C. Hallström are more in the style of French opera, and his *Den bergtagna* (1874) was one of many attempts to create a national opera. The outstanding late 19th-century Swedish composer, Johan August Söderman, was notable for his stage music, his intensely expressive ballads, and above all his choral works and lieder.

5. FROM 1890. Towards the end of the 19th century the gradual creation of modern concert life provided a platform for the development of a wider range of musical creativity. Hallén, although belonging to the earlier generation, started this movement in the three main cities with the reconstruction of the Music Society in his native Göteborg (1872), the Philharmonic Society in Stockholm (1885) and the South Swedish Philharmonic Society in Malmö (1902). His isolated activities were followed by the creation of the first symphony orchestras, eventually to replace the operatic Hovkapell, which gave only infrequent orchestral concerts: the Stockholm Concert Society (1902), the Göteborg Orchestral Society (1905) and the much smaller orchestras in Gävle, Helsingborg and Norrköping (1911–12); there were many 'popular' concerts. In Stockholm platforms for this expanding concert life were, first, the concert hall of the Swedish Royal Academy of Music (1878), followed in 1926 by the present Konserthus; Göteborg's Konserthus (1935) replaced the wooden hall of 1905.

Against this background, three important composers of contrasting individuality appeared around 1890, revitalizing the somewhat dormant creative life and re-establishing links with European traditions: Wilhelm Peterson-Berger, a fervent Wagnerian but also a symphonist and miniaturist; Hugo Alfvén, who introduced a Straussian brilliance with his symphonies and nationalistic symphonic poems; and the great pianist and conductor Wilhelm Stenhammar, who gradually moved away from nationalism and found inspiration in Beethoven, Brahms, Berwald, Sibelius and Nielsen.

The years before World War I saw a new group of composers moving towards a more cosmopolitan language: Natanael Berg, who wrote several operas (notably *Engelbrekt*, 1929) and colourful symphonies; Oskar Lindberg, well known as a teacher and church musician; and Kurt Atterberg, who wrote an impressive series of nine symphonies as well as operatic works. Ture Rangström's songs are among the finest Swedish vocal music, while Edvin Kallstenius is noted for his 12-note works. These composers, especially Berg, Atterberg and Lindberg, were responsible for the organization of the Society of Swedish Composers (1918) and of the complementary STIM (Swedish Performing Rights Society, 1923), both of which have played an important part in supporting Swedish composers.

Stronger influence from European movements was introduced by three members of a new generation: Hilding Rosenberg, a symphonist and oratorio composer who linked Expressionism to a Nordic idiom largely independent of nationalism and who became the teacher of a considerable number of younger composers (Karl-Birger Blomdahl, Sven-Erik Bäck, Ingvar Lidholm etc.); Gösta Nystroem, who brought impressionism to Sweden, thereby strengthening the influence of French music; and Moses Pergament, a cosmopolitan of Finnish birth, Russian training and with a Jewish musical background. In the 1930s neo-classicism and French influence became prominent in the works of Dag Wirén and Gunnar de Frumerie, whereas Lars-Erik Larsson turned more to Sibelius and Nielsen. The 1940s saw the breakthrough of modernism with the varied activities of the Monday Group (Blomdahl, Bäck, Lidholm etc.), whose members revitalized Fylkingen (the Society for Contemporary Music, from 1950 part of the ISCM, with a well-equipped special hall for 'intermedia' performances, including a small electronic music studio) and created the important radio series 'Nutida Musik' and the Electronic Music Studio (EMS, one of the leading computerized studios).

During the 1950s there was a reaction to modernism among a group of Larsson's pupils who promoted a nationalist Romantic revival, influenced by Prokofiev and Shostakovich. Jan Carlstedt founded the concert society Samtida Musik (1960), which reacted against the avant-garde tendencies of Fylkingen and 'Nutida Musik'; the music of Hans Eklund, Maurice Karkoff and Bo Linde is also retrospective, whereas Gunnar Bucht is a more independent symphonist. Bengt Hambraeus was the first Swedish composer to visit Darmstadt and continental electronic music studios and introduced new styles and ideas to Sweden; Bo Nilsson followed similar paths. Within these groups many individual composers and styles form the complex reality. Among the older generation are Hilding Hallnäs, with Nystroem one of the leading composers in Göteborg; Sven-Eric Johanson, formerly a member of the Monday Group; Erland von Koch, who has pursued Dalecarlia folk traditions; Allan Pettersson, who has written long, Mahlerian symphonies; Åke Hermanson, known for moderately progressive orchestral works; Torsten Nilsson, who has written church music using modern techniques; and Hans Holewa, who brought Schoenbergian dodecaphony to Sweden. Younger composers include Arne Mellnäs; the organ and 'happening' virtuoso K.-E. Welin; J.W. Morthenson, noted for his 'metamusic'; Siegfried Naumann, who renounced his earlier works and started afresh in a radical idiom; and the prolific opera composer L.-J. Werle. There is also an active group of electro-acoustic music composers, including Knut Wiggen, pioneering as leader of the computer studio EMS (created in 1969), L.-G. Bodin, Sten Hanson and B.E. Johnson; after investigating text-sound elaborations these last three composers have gone their own different ways. A younger generation of electro-acoustic composers includes Tamás Ungvary, Akos Rózmann, Ragnar Grippe, Tommy Zwedberg, Rolf Enström, Åke Parmerud, Anders Blomqvist and Bo Rydberg. Ralph Lundsten evolved his more eclectic idiom in his private 'Andromeda' studio.

The 1960s produced another group of composers taught by Rosenberg, Blomdahl or Lidholm, among them Sven-David Sandström (later professor of composition at the Swedish Royal Academy of Music), Miklós Maros, Daniel Börtz and Anders Eliasson; subsequently composers such as Hans Gefors (especially with his operas), Pär Lindgren, Mikael Edlund, Anders Hillborg, Thomas Jennefelt, Anders Nilsson, Jan Sandström, Ole Lützow-Holm and Karin Rehnqvist have come to prominence.

Swedish Radio administers a music department, including a symphony orchestra and choirs (initially under Eric Ericson) that have become internationally known. The Institute for National Concerts, founded in 1963, and the Arts Council, 1974 enjoy increasing governmental support. There were 22 regional (formerly military) music corps in Sweden. In 1988 they and the regional offices of the Institute for National Concerts came under the control of local government. Opera companies were established in Göteborg in 1920 (with a new opera house inaugurated in 1994), in Malmö in 1944, and in Umeå and Karlstad in the 1970s. These, along with Levande Musik in Göteborg and Ars Nova in Malmö, exemplify the

decentralization of Swedish musical life. In 1971 the private conservatories in Göteborg and Malmö became national music academies.

Even opera, until recently confined to the Royal Opera in Stockholm and less numerous performances in Göteborg, Malmö and elsewhere, has gradually found new platforms. Rosenberg's five operas (notably *Marionetter* ('Marionettes', 1939), Blomdahl's *Aniara*, the world's first space opera (1959) and Bäck's nō-inspired *Tranfjädrarna* ('The Crane Feathers', 1957) established a modern tradition, successfully continued by Werle (his 'arena opera' *Drömmen om Thérèse* ('Dream about Thérèse', 1964), *Resan* ('The Journey', 1969), *Tintomara*, 1973, *Lionardo*, 1987, and *Animalen* ('The Animal Congress', 1979)) and Hans Gefors (*Christina*, 1987, *Parken* ('The Park'), 1992, *Clara*, Paris, 1998). After his TV opera *Holländarn* ('Dutchmen', 1967), Lidholm crowned his career with a setting of Strindberg's *Ett drömspel* ('A Dream Play', 1991) for television. Among younger composers, Jonas Forssell has written successful operas: *Hästen och gossen* ('The Horse and the Boy') at the Norlandsopera (1988), and *Riket är ditt* ('Thine is the Kingdom') for the Vadstena Academy (1991). The internationally famous Drottningholm theatre near Stockholm, built by C.F. Adelcrantz in 1766 and rediscovered by Anje Beijer in the 1920s, performs 18th-century operas using the original wooden machinery and many of the original flats and backcloths. Arnold Ostman, musical director from 1980 to 1991, has made several Mozart recordings based on Drottningholm productions.

See also DROTTNINGHOLM; GÖTEBORG; MALMÖ; STOCKHOLM; UPPSALA.

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II. Traditional music

The history of traditional music is in many ways the history of an ongoing dialogue between intellectuals from the middle classes and singers and fiddlers from the rural society. The Swedish middle class society has played an important role in 'discovering', saving and reviving the music of the rural society.

Since the beginning of the 19th century there has been a conscious collecting of traditional music in different parts of the country. Several revival movements have taken place, the last one in the 1970s. In addition, folk music expressions mix today, reflecting a sort of world music influenced by emigrant musicians, rock, jazz and music from non-European countries. Traditional musics in Sweden have in fact always been strongly influenced by music traditions from other countries, especially from Central and Western Europe. But repertory, instruments and dances have indeed emerged as a Swedish tradition with characteristic local variations and musical expressions. Certain parts of the country were quick to adopt innovations, particularly the coastal districts and the larger cities. Other areas, such as the province of Dalarna, were much more conservative.

Vocal and instrumental traditions in Sweden must be viewed in a Scandinavian context. *Spelmansböcker* (fiddlers' tune books) from the 18th century and the first half of the 19th have much in common in the Nordic area concerning repertory. This is also true with regard to texts and melodies in many of the vocal traditions. *Fäbodmusik*, a peculiarly functional vocal and instrumental music

associated with herding in the summer mountain pastures, is of particular interest.

1. Sources, collections and research. 2. Herding music. 3. Vocal traditions. 4. Instrumental music.

1. Sources, collections and research. Historical research is hampered by the lack of early sources. Though some song texts survive in manuscripts dating from the end of the 16th century, the major work of collection did not begin until prompted by antiquarian interest in the 17th century. The early 19th-century spirit of romantic nationalism inspired the work of collecting and notating melodies. Some of this work was published in E.G. Geijer and A.A. Afzelius's *Svenska folkvisor* ('Swedish folk-songs') in 1814–18. But this interest was almost entirely confined to the medieval ballad; other kinds of traditional singing were largely ignored until the mid-19th century.

The 1870s saw the formation of societies interested in the preservation and study of folk traditions, and large collections of material were received by such institutions. A considerable amount of recording of instrumental traditional music began somewhat later, in particular with the work of A. Fredin in Gotland. Foremost among other collections were Nils Andersson and Olof Andersson, who collected some 15,000 tunes from all but the northernmost parts of Sweden. About half of these were printed in *Svenska låtar* ('Swedish tunes') (N. Andersson, 1922–40). In the 1950s the Swedish Radio and the Svenskt visarkiv (Swedish Centre for Folk Song and Folk Music Research) began recording all types of folk music. Original materials are now kept in a number of state institutions including the Royal Library, the Nordiska Museet, Musikmuseet, Språk -och folkminnesinstictulet and the Svenskt visarkiv, as well as in regional museums and archives. Svenskt visarkiv also receives copies of material from other institutions.

Beside the collections with recorded materials, other materials are possible sources for traditional music. Many thousands of song texts were printed in more than 30,000 surviving broadsides that were printed between the end of the 16th century and the 1920s, including songs from oral tradition and new texts specially written for broadsides. An early source for instrumental music are 18th- and 19th-century *spelmansböcker* with written repertories of both traditional tunes and modern fashion dances.

Early research was concerned with the problems of origins and early history. Around the middle of the 20th century onwards, research moved away from the question of origins and was more concerned with social function, the development of melodic variants and performance. In assessing materials more consideration is now given to the bearers of tradition themselves or to the collectors.

Historical and socio-musical approaches to the study of Swedish traditional music today is often combined with ideological analysis. The new generation of ethnomusicologists often base their research on fieldwork. This has brought forward new questions and methods, but also new subjects of research, e.g. immigrant musics. Many of the qualified ethnomusicologists today are also active as folk musicians.

2. Herding music. In Sweden, as in Norway, much music is associated with herding. Traditional methods of intensive cattle breeding once practised in large areas of northern and central Sweden have survived in some isolated areas. Every farm had a *fäbod* (mountain dairy) around which the animals grazed freely during the summer months, watched over by dairy maids. A particular type of functional music developed. In order to call the cattle or to communicate with other people at a distance, the dairy maid can use a *lockrop* (herding call; ex.1), sung in a kind of falsetto at a very high pitch, by stretching the throat muscles taut. This herding call can be heard over a distance of 4 or 5 km. It may consist of either short phrases or long ornamented melodies, varying according to function and occasion as well as from one district to another. The technique itself is thought to be ancient, and it is also found in other such European mountain regions as the Alps, Pyrenees and the Balkan mountains of Bulgaria.

Signals used to warn of wild animals or to keep them away, were blown on a Lur (ii) (long wooden trumpet) or on a *bockhorn*, a trumpet made from a horn of a cow or a goat. The horn was boiled, cleaned out and given a number of finger-holes.

Knowledge of Swedish *fäbod* music is based partly on literary sources and collections made since the 1840s (particularly those of R. Dybeck), and partly on surviving examples of the tradition. Research on herding tunes and *lockrop* only began in the 1930s when Tobias Norlind examined the developmental aspects of the materials and concluded that a simple call was the original form, and the longer, melismatic calls were more recent. Carl-Allan Moberg presented his studies of herding music in two articles in 1955 and 1959. In the first he dealt with the organization of the *fäbod* and with the *lockrop* technique, and in the second he analysed tune structures. Moberg believed *fäbod* music parallels the alpine *kuhreigen*. He also showed that the often long and ornamented *lockrop* is built on a melodic framework, often coloured by contemporary materials, and is thus a product of its time.

Important new research on this music has been carried out in the last decades at Uppsala University where Anna Ivarsdotter Johnson has studied herding calls with the aid

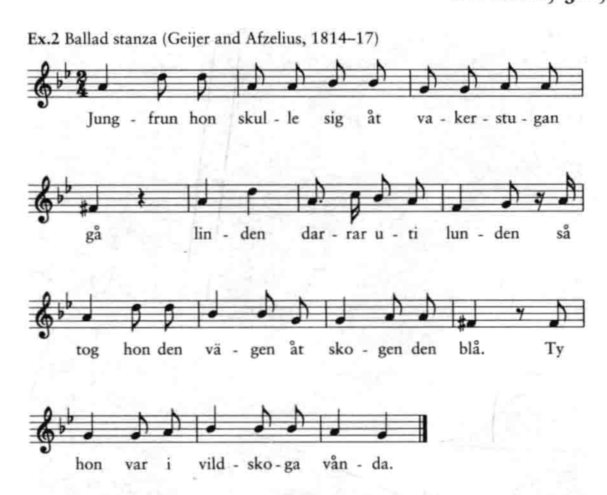
Ex.1 *Lockrop* (herding call), Transtrand, Dalarna

♩ = 144

etc

Recorded in 1954 by Swedish Radio

1) 2)



Ex.2 Ballad stanza (Geijer and Afzelius, 1814–17)

of melograms (*see* MELOGRAPH). She has concluded that calls are not formulated to a fixed pattern, but their length and form are determined by their function and by the singer's instinct and ability to vary the phrases in her repertory.

Inspired by field recordings made in the 1940s and later, several young folk musicians have adopted the special *lockrop* technique and use *lockrop* in many different musical contexts. Also, contemporary Swedish composers have been inspired by the *lockrop*, such as Ingvar Lindholm in the Intermezzo from his ballet *Riter* (1960) and Karin Rehnqvist in her *Puksånger-lockrop* (1989) for two female singers and kettledrums.

3. VOCAL TRADITIONS. Some vocal genres have lived in oral tradition for a long time, and a few types still survive. Much of the material is common in the Scandinavian-speaking area, e.g. the medieval ballad. The ballad genre was originally connected with dancing. With its prototype, the French *chanson d'histoire*, it made its earliest appearance as part of the medieval courtly romance literature, but spread to the peasantry and became an orally transmitted folksong genre. The ballad, which always has a refrain, has a typically formal and objective narrative style and treats the lives of medieval nobility, medieval Christianity and popular beliefs. Many themes have parallels outside Scandinavia, particularly in the 'Child ballads' of the British Isles and North America. The recorded ballad melodies represent many different stages of style, but they have as a whole more of the older features than other types of folksong have, as for example in their more formulaic melodies (ex.2).

Melodies related to those of the ballads are found in various older recordings of singing-games, many of which have refrains. Some singing-games, which survive in contemporary oral tradition owe their survival to their association with modern Christmas festivities and are generally sung as children's games for dancing around the tree. Popular nursery rhymes and lullabies, known as *småvisor* ('small songs'), are still well represented in oral tradition but only a few melody types are used for them. The commonest of these is known with the words 'Ro, ro till fiskeskär' ('Row, row to the fishing rocks'). Ex.3 gives one of the many variants of this tune, which also has parallels outside Scandinavia. It is almost identical with the anonymous trouvère song *A pris ai qu'en chantant plour*.

A few of the lyrical songs that are found in the 16th- and 17th-century songbooks survived in later tradition, though love songs appear not to have reached the public in large numbers until the 18th and 19th centuries. These were almost always sung in a minor key, and their texts were often disseminated in broadsheets (ex.4). Some seasonal songs are found, though not as many as in other countries. These are chiefly associated with the festivities of Boxing Day, Twelfth Night, Walpurgis Night and May Day, and they were performed by young people who went around singing for money.

Along with orally transmitted songs there are a number by known authors, which were chiefly introduced by means of broadsides, but have since passed into oral tradition and have become subject to variation. Some songs by the very popular poet C.M. Bellman from the end of the 18th century gained a wide circulation; his *Gustafs skål* originated as a Swedish royal anthem but survives today as a singing-game.

In some regions during the 18th century a special tradition of performing Protestant hymns developed, deviating from official versions in the chorale hymnbooks which were influenced by surrounding traditional musics. They are characterized by their melismatic style, in contrast to the syllabic style given in the hymnbooks. The main condition for the development of the musical variants was most likely the absence of accompaniment; older rural parishes seldom had organs in their churches.



Ex.3 *Småvisa*, children's song, Dalarna (Andersson, 1922–40)

Ex.4 Lyrical song, Östergötland; rec. L. Wiede

Outside the church the singing of these folk hymns has been kept alive.

Swedish folk songs were performed as solos or in unison and mostly unaccompanied. There were no professional folksingers. In the older rural society, with some 90% of the population living in the countryside and no sharp borderlines between various social classes, we can take for granted that many traditional songs, e.g. the 'small songs', were known and sung by the majority of the people. The very long ballads were on the other hand performed by a smaller number of singers, preferably women representing the rural people in general. Many ballad singers had a deep knowledge of the formulaic style of text and melody and built up their own variants from a store of formulae. The audio recordings of ballads show a very individual performance including a basic pulse of the performance. Many female singers employed a deep alto register. The occurrence of indefinite intervals in ballads, also common in the folk hymns, can be considered reminiscent of older scales.

In traditional song genres the melody types are seldom linked to one specific song or genre, rather they change from text to text. A single set of words was often sung to several different melodies, and a single melody used for several quite unrelated texts. An example of a melody which has held a unique position is *Folie d'Espagne*; it was sung to a great many texts from the end of the 17th century onwards and is still alive in oral tradition and also as an instrumental tune. Different chronological layers can be recognized in the melodies, the oldest found chiefly among folksongs, while currently popular tunes usually of more recent origin were chosen for broadside songs. For older songs a minor scale with no 6th degree was common in which the melody centred around the tonic. During the 19th century a more harmonic conceptualization of music prevailed probably due to the trend towards self-accompaniment on the guitar, zither or PSALMODIKON, a type of bowed box zither usually with one string.

The interest in vocal traditions that started in the 1970s among young people increased during the 1990s. Many folksingers now try to reproduce the repertories and personal performances of older tradition bearers. Folk music groups revive and renew genres such as ballads through the accompaniment of older, reconstructed instruments or through the use of musical style elements from other music cultures.

4. INSTRUMENTAL MUSIC. The oldest instrument still in use is the NYCKELHARPA (keyed fiddle). Though it is bowed like a violin, the strings are shortened by keys instead of by the fingers (fig.2). The *nyckelharpa* has a flat bridge and several drone strings which give the instrument its characteristic sound. It was depicted in medieval church paintings and may date from the 14th or 15th century. In the 20th century the *nyckelharpa* tradition has been strongest in the province of Uppland in central Sweden. A revival of the instrument started in the 1960s and continues to be a popular and common folk music instrument throughout Sweden with many skilful players.

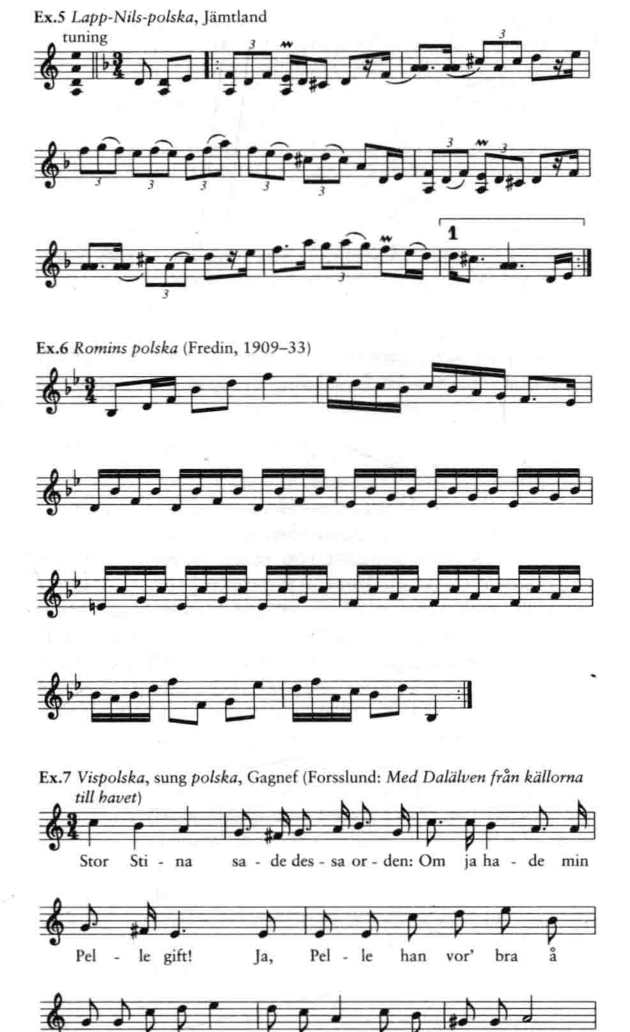
The violin is the instrument most associated with Swedish traditional music. It was probably in general use among rural populations throughout Sweden by the middle of the 18th century. It remained the most widely used instrument for dancing and ceremonial music until the end of the 19th century, when for various reasons it declined in popularity and its repertory began to die out. Those fiddlers still active at the turn of the century had to compete with the accordion, which gradually succeeded the violin as the most popular instrument for dance music.



2. Nyckelharpa (keyed fiddle) player from Uppland

The 18th- and 19th-century fiddler was first and foremost a dance musician, and his repertory consisted of the tunes of fashionable dances (e.g. minuet, cadrille and polonaise in the 18th centry, polska, waltz, schottischeand *polkett* in the 19th century). Fiddlers' notebooks from the 18th century contain a repertory that is rather uniform in Scandinavia, but in the 19th century the development of melodies and playing styles came to vary greatly from place to place. The players were amateurs, and their playing was secondary to their ordinary peasant or artisan occupations. Few were taught to read musical notation or had any classical training. Most of the recorded music was in the keys of A, D and G which could be played using only 1st position. In many areas double stopping and chordings were used, and sometimes scordatura was used to make this easier. Great individual players, such as Lapp Nils (1804–70) of Jämtland in north-west Sweden, could set their stamp on tunes in a wide area over a long period of time; his particular style was marked by its virtuosity, use of harmonics and fast triplets (ex.5).

In some parts of Sweden, particularly the eastern provinces, popular music was influenced by professional musicians and ensembles who performed at manor houses and mills. Similarly, trained church organists helped to introduce the techniques of 'classical' music to folk styles. The polska from Gotland (ex.6) is a conscious imitation of Baroque style with its triadic semiquaver figuration. Popular wedding marches borrowed melodies from military music, and in the process the clarinet became a



Ex.5 *Lapp-Nils-polska*, Jämtland

Ex.6 *Romins polska* (Fredin, 1909–33)

Ex.7 *Vispolska*, sung *polska*, Gagnef (Forsslund: *Med Dalälven från källorna till havet*)

popular instrument, performing the same function with the same repertory of dance and ceremonial music as the violin.

The POLSKA, a dance in 3/4 time, is derived from the European polonaise. In Sweden its musical development was rich in both rhythm and melody. It superseded and fused with older Swedish melodic material, as can be seen from the types of scales used in many polska melodies. Due to its musical qualities the polska repertory has outlived the dance itself and has always been, and still is, highly esteemed by musicians. The polska also exists as a song type, often with a single verse of nonsense words (ex.7).

During the 20th century instrumental music developed in various directions. During the period of 1910–40 the accordion became the most popular instrument, played either as a solo instrument or in a band with fiddle or guitar. The repertory was no longer restricted regionally; music publishers, the gramophone and radio increased standardization throughout the country. The 'fiddlers' movement' which grew up in the early decades of the 20th century maintained the fiddle tradition by establishing competitions and meetings. Fiddlers have organized fiddlers' associations and as a result a growth of fiddle bands which perform in public has occurred.

Since the folk revival in the 1970s many folk music groups have developed, playing different ethnic instruments along with vocal numbers. The repertory is mostly traditional Swedish, but the musical expressions are mixed with elements from jazz, rock or general ethnic music. There is also an obvious historical trend in the choice of repertory (e.g. medieval ballads) and instruments (preferably drone instruments such as the SÄCKPIPA (bagpipe), VEVLIRA (hurdy-gurdy) and others).

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Swedish Society for Musicology. *See* SVENSKA SAMFUNDET FÖR MUSIKFORSKNING.

Sweelinck, Dirck Janszoon (*b* Amsterdam, bap. 26 May 1591; *d* Amsterdam, 16 Sept 1652). Dutch organist, composer and music editor, son of JAN PIETERSZOON SWEELINCK. He was a pupil of his father, never married, and was organist of the Oude Kerk, Amsterdam, from his father's death in 1621 until his own (though not before the post had been offered to, and rejected by, the blind Pieter Alewijnszoon de Vois, another Sweelinck pupil). His successor was Jacob van Noordt. He was known for his improvisation. In January 1645 he was severely reprimanded by the church authorities for holding an old-fashioned Christmas celebration at the Oude Kerk to which many 'papists' had been invited – thus the question again arises whether any of the Sweelincks became Protestants (*see* SWEELINCK, JAN PIETERSZOON, §4). He belonged to the Muiderkring, a cultural circle of intellectuals under the leadership of the poet P.C. Hooft; other musicians in this company included J.A. Ban and the organist Cornelis Helmbreecker. In 1645 Sweelinck inspected the new organ in the Laurenskerk at Alkmaar. He edited in 1644 a collection of songs of a popular nature (RISM 1644[3]), of which there is a later, undated edition (Amsterdam, *c*1657, incomplete copy in *B-Bc*). It contains the only pieces certainly by him: four songs to Dutch texts for two to five voices, of which the most important are the *Cecilia Liedt* and the three-voice canon *Oculus non vidit* (these and one other piece, ed. B. van den Sigtenhorst Meyer, Amsterdam, n.d.). A set of keyboard variations on *Hoe schoon lichtet de morghen ster* (*D-Bsb*, ed. in EMN, xvi, 1991) has been attributed to him by Frits Noske (in *J.P. Sweelinck: Opera omnia*, i/3); though this piece is undoubtedly by a pupil of J.P. Sweelinck, the question of authorship remains unresolved.

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RANDALL H. TOLLEFSEN/PIETER DIRKSEN

Sweelinck [Swelinck, Zwelinck, Sweeling, Sweelingh, Swelling, Swelingh], **Jan Pieterszoon** (*b* Deventer, ?May 1562; *d* Amsterdam, 16 Oct 1621). Dutch composer, organist and teacher. He was not only a famous organist and one of the most influential and sought-after teachers of his time but also one of the leading composers, of vocal as well as of keyboard music.

1. Life. 2. Sweelinck as teacher. 3. Works: introduction. 4. Vocal works. 5. Keyboard works.

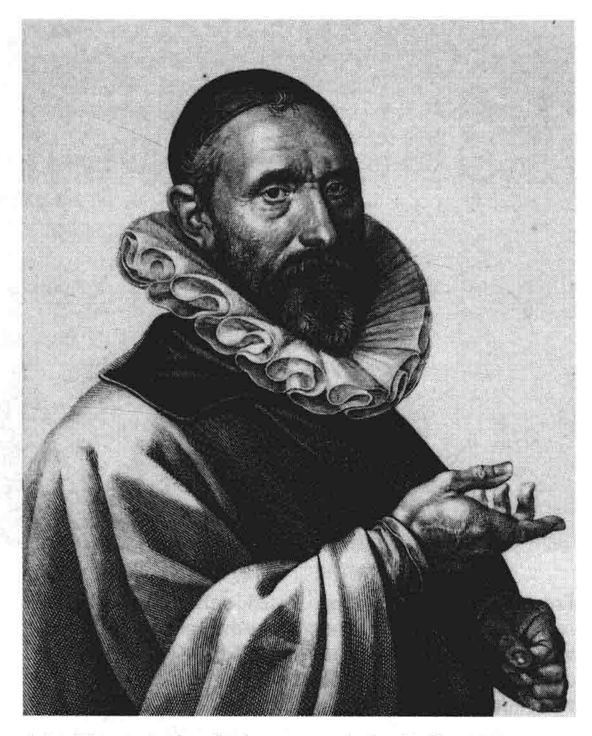
1. LIFE. Sweelinck was the elder son of Peter Swybbertszoon and his wife Elske Sweeling. Swybbertszoon, Sweelinck and Sweelinck's son Dirck were successively organists of the Oude Kerk, Amsterdam, almost uninterruptedly from about 1564 to 1652, and Sweelinck's paternal grandfather and uncle were also organists. For as yet unknown reasons Sweelinck adopted the family name of his mother, first using it on the title-page of his *Chansons* of 1594. From his early youth until his death he lived in Amsterdam. He never left the Low Countries and was never away from Amsterdam for longer than a few days at a time (except perhaps for a stay in Haarlem for study); the oft-repeated tale of his study in Venice with Zarlino, first related by Mattheson in 1740, is without foundation. His early general education was in the hands of Jacob Buyck, pastor at the Oude Kerk, and came to an end with the Reformation of Amsterdam in 1578. Besides his father, who probably gave him his first music lessons but who died when he was 11, his only known music teacher was Jan Willemszoon Lossy, a countertenor and shawm player at Haarlem, of whom little is known. Lossy was not an organist but may have taught Sweelinck composition. Cornelis Boskoop, briefly his father's successor at the Oude Kerk in 1573, may have been among his organ teachers, and if Sweelinck indeed studied at Haarlem he would certainly have heard, and may have studied with, the organists Claas Albrechtszoon van Wieringen (active 1529–75) or the well-known Floris van Adrichem (organist 1575–8), both of whom improvised daily in the Bavokerk there.

Cornelis Plemp, a pupil and friend of Sweelinck, stated that his master was an organist for a period of 44 years. If this is true he would have started in 1577 at the age of 15. His tenure of the position at the Oude Kerk, Amsterdam, can, however, be traced only from 1580, although it may have begun earlier, as the church records from 1577 to 1580 are lacking. His initial salary of 100 florins was doubled in 1586 (the year after his widowed mother died, when he took upon himself the care of his younger brother and sister). In 1590 his salary was raised to 300 florins, with the provision that, should he marry, it would be raised by another 100 or he could live rent-free; later that year he married and chose the latter. His last rise, to 360 florins, came in 1607; he still lived rent-free. Contrary to tradition, he was not engaged as both organist and carillonneur (the latter post was entrusted to the organ builder Artus Gheerdinck). Nor did his duties

include the supplying of music for the regular ceremonial and social occasions of the city magistrate, as was the case in many other cities at that time, although he did provide this music on a few special occasions. This seemingly conscious restriction of his duties has been seen as an attempt by him to keep enough free time for his extensive work as a teacher, for which he became celebrated (see §2 below). But one must not underestimate the demands of his post. Since the Calvinists saw the organ as a worldly instrument and forbade its use during services, Sweelinck was actually a civil servant employed by the city of Amsterdam (which in any case owned the organs). His contract does not survive, but, on the evidence of various second-hand reports and contracts of organists in other important Dutch cities of the period, it is generally assumed that his duties were to provide music twice daily in the church – an hour in the morning and in the evening. When there was a service this musical hour came before and/or after it. Sweelinck was known for his organ and harpsichord improvisations: more than once the proud city authorities brought important visitors to the church to hear the 'Orpheus of Amsterdam'. The instruments at his disposal in the Oude Kerk were a large organ with three manuals and pedal built originally by Hendrik Niehoff in 1539–45, and a small one with two manuals and pedal built in 1544–5 by Niehoff and Jasper Johanszoon (they are described by C.H. Edskes in Curtis, 1969; see also J. van Biezen, 1995).

Sweelinck led an uneventful, well-regulated life. His few documented absences from Amsterdam (except for his marriage) were entirely in conjunction with his professional activities. He inspected new organs at Haarlem (1594, with Philip Janszoon van Velsen and Willem Aertszoon), Middelburg (1603), Nijmegen (1605, with Van Velsen) and Dordrecht (1614, with H.J. Speuy) and the restored or repaired organs at Harderwijk (1608) – where he also wrote a canon for the mayor – Delft (1610), Dordrecht (1614), Deventer (1616) – his birthplace, which he had also visited in 1595, perhaps to give advice about the forthcoming restoration of the organ – Haarlem (1620) and Enkhuizen (1621). In 1610 he was at Rotterdam to act as adviser for planned improvements to the organ in the Laurenskerk, and he played the organ at Rhenen in 1616 during an informal visit with the organ builder Kiespenninck, who had restored the instrument five years earlier. His longest journey was in 1604 to Antwerp, where he purchased a harpsichord (possibly by Ruckers) for the city of Amsterdam.

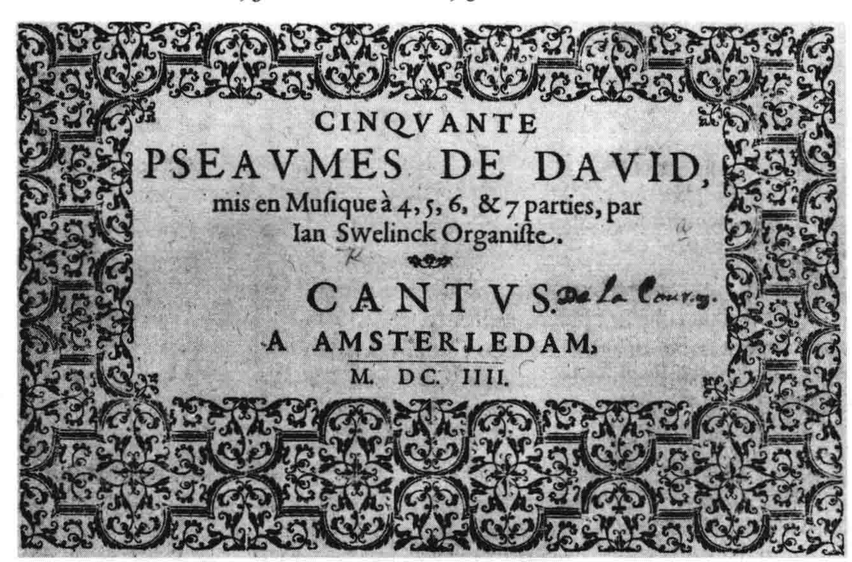
Sweelinck was buried in the Oude Kerk. He was survived by his wife and five of his six children, of whom only the eldest, DIRCK JANSZOON SWEELINCK, was a musician. John Bull, who was probably a personal friend, wrote a fantasia on one of his themes shortly after his death (see MB, xiv, 1960, rev. 2/1971, p.12). There are two portraits of him. One, a painting of 1606 (in *NL-DHgm*), is attributed to his brother Gerrit Pietersz, a talented painter and the teacher of Pieter Lastman, who in turn taught Rembrandt. The other is an engraving made in 1624 (fig.1); its model is lost.



1. Jan Pieterszoon Sweelinck: engraving by Jan Muller, 1624

2. SWEELINCK AS TEACHER. Sweelinck's gifts as a teacher, for which he was famous throughout northern Europe, are an essential part of his importance for music history, for the founders of the so-called north German organ school of the 17th century (culminating in Bach) were among his pupils. His local pupils included talented dilettantes as well as a number of young professional musicians. The most important of the latter were Cornelis Janszoon Helmbreecker and his own son Dirck; others were Pieter Alewijnszoon de Vois, Jan Pieterszoon van Reynsburch, Willem Janszoon Lossy (son of his Haarlem teacher) and Claude Bernardt. After the turn of the century his reputation attracted pupils from Germany. These included Andreas Düben, Samuel and Gottfried Scheidt, Melchior Schildt and Paul Siefert, as well as Ulrich Cernitz, Jacob Praetorius (ii), Johannes Praetorius and Heinrich Scheidemann, who later held the four principal organists' posts at Hamburg – hence the description of Sweelinck as 'hamburgischen Organistenmacher' (see Mattheson). The pupils of 'Master Jan Pieterszoon of Amsterdam' were seen as musicians against whom other organists were measured, and it was for this reason that talented young men were sent to study with him at the expense of their city councils. The costs included room and board at his house, as well as instruction, and may have totalled 200 florins a year per student. A notable by-product of Sweelinck's pedagogical activities is his translation and adaptation of large sections from the third part of Zarlina's *Le istitutioni harmoniche* (3/1573), which was preserved in a German version through the work of his Hamburg pupils.

3. WORKS: INTRODUCTION. As well as being one of the most famous organists and teachers of his time, Sweelinck was the last and most important composer of the musically rich golden era of the Netherlanders. Research into this period as a whole has brought his music and influence into better focus. He is no longer seen as the lone north European giant of his time but rather as a gifted craftsman and musician who was the equal of his European contemporaries. His influence, however, cannot be said to have extended beyond about 1650, whereas that of


CINQVANTE
PSEAVMES DE DAVID,
mis en Musique à 4, 5, 6, & 7 parties, par
Ian Swelinck Organiste.
CANTVS.
A AMSTERLEDAM,
M. DC. IIII.

2. *Title-page of Sweelinck's 'Cinquante pseaumes de David' (Amsterdam, 1604)*

Frescobaldi, for instance, lasted until the end of the century. His keyboard music is now seen to be less the work of an innovator than of one who perfected forms derived from, among others, the English virginalists and transmitted them through his pupils to north Germany. His immediate influence can be seen in the music of Samuel Scheidt and Anthoni van Noordt. His surviving output amounts to 254 vocal works, including 33 chansons, 19 madrigals, 39 motets and 153 psalms (three existing in two versions), as well as about 70 keyboard works, principally in the form of fantasias, echo fantasias, toccatas and variations. Only four pieces, all canons, are known in autograph sources. All his vocal works were printed, and one can assume that he himself corrected most of the proofs. On the other hand, none of his keyboard works was published during his lifetime; however, manuscript sources are surprisingly numerous and transmit mostly reliable texts.

4. VOCAL WORKS. In none of Sweelinck's vocal works, which predominate in his output, is there a setting of a text in his native language – they are for the most part in French – and none of those on sacred texts was written for performance during public worship services. Most are for five voices. Although the performance of one or more vocal parts by instruments is suggested only on the title-page of the *Chansons*, this is not to say that the rest of his vocal music is to be sung *a cappella*: one or more voices of the *Rimes*, for instance, lend themselves well to instrumental performance.

Sweelinck's first publications were of chansons: the collection of 1594 (the year 1584 after the dedication is a typographical error) contains 18 five-part chansons, to which were added four by Cornelis Verdonck. There may have been two further collections (1592–3). Sweelinck published 12 chansons and 15 madrigals in *Rimes françoises et italiennes* (1612). They have an elegance and transparency – inherent in two- and three-part writing – not found in the earlier chansons, and they often include long canonic sections. At least five of the madrigals are modelled on works by Domenico Maria Ferrabosco, Andrea Gabrieli, Macque and Marenzio.

Sweelinck's polyphonic setting of the Psalter has been justifiably called a monument of Netherlandish music unequalled in the sphere of sacred polyphony. From the outset he intended to set the entire Psalter, and the publication of his music for it spanned the whole of his creative life: his first two psalm settings appeared anonymously in a collection of 1597, his first book of psalms was published in 1604 (fig.2), and the fourth and final book appeared shortly after his death. The texts are from the French metrical Psalter of Marot and Bèze, not the Dutch version of Datheen (1566) used in most Dutch churches until 1773. This was probably because the psalms were not intended for use in public Calvinist services but rather within a circle of well-to-do musical amateurs among whom French was the preferred language. This supposition is strengthened by the dedications of the first and second books respectively to the burgomasters and aldermen of Amsterdam and to a number of Calvinist merchants of the city, the latter probably being members of the 'compagnie des nourissons, disciples, fauteurs et amateurs de la douce et saincte musique' of which Sweelinck was the leader. In style and technique the psalms follow in the tradition of Clemens non Papa, Goudimel and their Venetian contemporaries. Homophony appears alongside strict counterpoint, with imitation in all voices; both the strict motet and madrigal style and the lighter chanson and villanella style can be found. Although Sweelinck explored all harmonic possibilities, chromaticism appears only sporadically. The cantus firmi – the melodies of the Genevan Psalter – provide the unifying element in each psalm. Most of the settings fall into one of three general categories: the 'cantus firmus psalm', where each line of the melody (in superius and/or tenor), separated by related interludes, is accompanied by a rhythmically altered form of the melody in the other voices; the 'lied psalm', where the uninterrupted melody appears in the superius; and the 'echo psalm', where the full cantus firmus is found in two separate voices, often in canon.

Sweelinck's other important vocal collection, the *Cantiones sacrae* (1619), is the musical and religious antithesis of the psalms. It comprises 37 motets on texts from the Catholic liturgy and is dedicated to his young Catholic friend and pupil Cornelis Plemp; it thus raises the question as to whether Sweelinck remained a Catholic in the service

of the ruling Calvinist minority. These motets show that in his compositional technique he kept abreast of the music of his time. The lack of a cantus firmus tends to make them more compact, but at the same time they have lost the transparency and vitality of the psalms. Several modern techniques are used: for example, there is more chromaticism, and the counterpoint is more harmonic and ornamental; but the basso continuo is more accurately termed a *basso seguente* (this is the only time that Sweelinck called for a separate instrumental part in a vocal collection). 14 of the motets have codas on the word 'Alleluia', some of them quite extended.

5. KEYBOARD WORKS. Apart from a few undistinguished pieces for lute, Sweelinck's instrumental music is entirely for keyboard instruments and reveals a thorough knowledge of all the major keyboard traditions of his time, especially the English and the Venetian. Although it was never printed it enjoyed wide circulation through the numerous copies made by his pupils. Many works have probably been lost, but those that survive clearly demonstrate his genius.

Sweelinck's works in the free forms – fantasias and toccatas – were developed from similar works by Italians (Andrea Gabrieli, Merulo), Spaniards (Cabezón, Milán), Portuguese (Coelho) and Englishmen (Bull, Philips), as well as from indigenous improvisatory practices. The passage-work is perhaps less brilliant than the Italians' but has a more structural purpose, and there are no traces of colourist ornamentation. The various technical difficulties – above all the manner in which they are incorporated into the toccatas – point to a pedagogical purpose. Most of the toccatas have a homophonic or imitative introduction followed by a section of extended passage-work, and a few include a short *fugato* section. Sweelinck brought a balanced construction, sharper and more concise in its musical conception, to this form, which in lesser hands could become wayward and diffuse. His fantasias are built on a single theme and are usually fugal in character, presenting the theme in augmentation and diminution and introducing a number of secondary themes developed either independently in fugato or used as counterpoints to the main theme. They are in several sections, interspersed with free interludes and imitative sections on important secondary themes, and they have a toccata-like close. They are notable for their monumental construction and strict composition. From a historical point of view they have a special place among Sweelinck's works, for they led the way to the later development of the monothematic fugue. The echo fantasias form a separate genre. They are actually free fantasias without a basic theme; they contain homophonic sections in which there is extensive use of echo effects achieved by alteration of register (octave transposition) or colour (use of different manuals), and there are also sections which employ various canonic techniques.

Sweelinck was also attracted to variation form, in which the style of his music points clearly to the English virginalists, some of whom, notably Bull and Philips, were among his acquaintances. His variation cycles tend to form ordered units and are not a random selection of individual variations. The settings of secular melodies are characterized by the development in each variation of a new musical idea derived from the theme, which thereby often undergoes major alterations or is subjected to ornamentation. The chorale variations are built on another principle, which clearly shows the influence, through Bull, of William Blitheman. This involves using a different number of voices in each variation, placing the unchanged or slightly embellished cantus firmus each time in a different voice and providing variation through the change in contrapuntal treatment.

At least two further prints are lost: a *Chyterboeck* (1602 or 1608) with which Sweelinck was in some way connected – whether as composer (perhaps of only the first piece), arranger or collector, or as the composer whose works were arranged by another – and a collection of fantasias (*c*1630) edited by his pupil Samuel Scheidt; both are known only through auction or book fair catalogues.

WORKS

Editions: *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague and Leipzig, 1894–1901/*R*) [S]
Jan Pieterszoon Sweelinck: Werken voor orgel en clavecimbel, ed. M. Seiffert (Amsterdam, 1943, enlarged edn. of S i) [K]
Jan Pieterszoon Sweelinck: Werken, ed. A. Annegarn (Amsterdam, 1958, suppl. to K) [A]
Jan Pieterszoon Sweelinck: Opera omnia, editio altera, ed. R. Lagas and others, UVNM (Amsterdam, 1957–90) [O]

PSALMS, CANTICLES

50 pseaumes de David, mis en musique (C. Marot, T. de Bèze), 4–7vv (Amsterdam, 1604, 2/1624 as Premier livre des pseaumes de David, mis en musique ... seconde edition) [1604]
Rimes françoises et italiennes ... 2, 3vv, avec une chanson, 4vv (Leiden, 1612) [1612]
Livre second des pseaumes de David, nouvellement mis en musique (Marot, Bèze), 4–8vv (Amsterdam, 1613) [1613]
Livre troisieme des pseaumes de David, nouvellement mis en musique (Marot, Bèze), 4–8vv (Amsterdam, 1614) [1614]
Sechs-stimmige Psalmen, auss dem ersten und andern Theil seiner aussgangenen frantzösischen Psalmen (A. Lobwasser), 6vv, ed. M. Martinius (Berlin, 1616)
Vierstimmige Psalmen, auss dem ersten, andern und dritten Theil seiner aussgangenen frantzösischen Psalmen (Lobwasser), 4vv, ed. M. Martinius (Berlin, 1618)
Livre quatriesme et conclusionnal des pseaumes de David, nouvellement mis en musique (Marot, Bèze), 4–8vv (Haarlem, 1621) [1621]
2 works in 1597[6]

A Dieu ma voix j'ay haussee (Ps lxxvii), 5vv, 1613; S iii, 11; O iii, 11
Ainsi qu'on oit le cerf bruire (Ps xlii), 8vv, 1614; S iv, 27; O iv, 27
Alors qu'affliction me presse (Ps cxx), 4vv, 1614; S iv, 4; O iv, 4
Alors que de captivité (Ps cxxvi), 5vv, 1614; S iv, 6; O iv, 6
Après avoir constamment attendu (Ps xl), 6vv, 1604; S ii, 38; O ii, 38
A toy, mon Dieu, mon coeur monte (Ps xxv), 5vv, 1613; S iii, 12; O iii, 12
A Toy, ô Dieu qui es là haut aux cieux (Ps cxxiii), 5vv, 1604; S ii, 25; O ii, 25
Aux parolles que je veux dire (Ps v), 5vv, 1621; S v, 12; O v, 12
Avec les tiens, Seigneur, tu as fait paix (Ps lxxxv), 5vv, 1621; S v, 19; O v, 19
Ayes pitié de moy (Ps lvii), 5vv, 1621; S v, 16; O v, 16
Bienheureuse est la personne qui vit (Ps cxix), 6vv, 1614; S iv, 19; O iv, 19
Bienheureux est quiconques (Ps cxxviii), 3–4vv, 1613; S iii, 5; O iii, 5
Cantique de Siméon (see Or laisses, Createur)
C'est en Judee proprement (Ps lxxvi), 8vv, 1621; S v, 43; O v, 43
C'est en sa tres-saincte Cité (Ps xlviii), 8vv, 1621; S v, 42; O v, 42
Chantez à Dieu chanson nouvelle, chantez, ô terre (Ps xcvi), 4vv, 1621; S v, 1; O v, 1
Chantez à Dieu chanson nouvelle, et sa louange (Ps cxlix), 4vv, 1621; S v, 2; O v, 2
Chantez à Dieu nouveau cantique (Ps xcviii), 5vv, 1613; S iii, 8; O iii, 8
Chantez de Dieu le renom (Ps cxxxv), 6vv, 1613; S iii, 21; O iii, 21
Chantez gayement (Ps lxxxi), 6vv, 1621; S v, 38; O v, 38
Deba contre mes debatteurs (Ps xxxv), 6vv, 1614; S iv, 18; O iv, 18
Dès ma jeunesse ils m'ont fait mille assauts (Ps cxxix), 5vv, 1604; S ii, 18; O ii, 18
Des qu'adversité nous offense (Ps xlvi), 6vv, 1621; S v, 36; O v, 36

De tout mon coeur t'exalteray (Ps ix), 4vv, 1604; S ii, 3; O ii, 3
Dieu est assis en l'assemblee (Ps lxxxii), 8vv, 1614; S iv, 28; O iv, 28
Dieu est regnant de grandeur tout vestu (Ps xciii), 4vv, 1621; S v, 8; O v, 8
Dieu nous soit doux et favorable (Ps lxvii), 6vv, 1613; S iii, 17; O iii, 17
Dieu pour fonder son tresseur habitacle (Ps lxxxvii), 5vv, 1621; S v, 26; O v, 26
Di moy malheureux qui te fies (Ps lii), 5vv, 1604; S ii, 22; O ii, 22
Donne secours, Seigneur, il en est heure (Ps xii), 5vv, 1613; S iii, 15; O iii, 15
Donnez au Seigneur gloire (Ps cvii), 5vv, 1621; S v, 15; O v, 15
D'ou vient cela, Seigneur je te suppli' (Ps x) (i), 5vv, 1597[6] (anon.); S ix, 3; O v, pp.306–9
D'ou vient cela, Seigneur, je te suppli' (Ps x) (ii), 5vv, 1621 (reworking of 1597[6] work); S v, 14; O v, 14
D'ou vient, Seigneur, que tu nous as espars (Ps lxxiv), 4vv, 1614; S iv, 2; O iv, 2
Du fonds de ma pensée (Ps cxxx), 5vv, 1604; S ii, 17; O ii, 17
Du malin le meschant vouloir (Ps xxxvi), 5vv, 1613; S iii, 9; O iii, 9
Du Seigneur Dieu en tous endroits (Ps cxi), 8vv, 1621; S v, 41; O v, 41
Du Seigneur les bontés sans fin je chanteray (Ps lxxxix), 6vv, 1614; S iv, 17; O iv, 17
Enfans, qui le Seigneur servez (Ps cxiii), 8vv (2 choirs), 1614; S iv, 24; O iv, 24
Enten à ce que je veux dire (Ps lxiv), 6vv, 1613; S iii, 22; O iii, 22
Enten pourquoy je m'escrie (Ps lxi), 8vv, 1613; S iii, 29; O iii, 29
Entre vous conseilliers qui estes (Ps lviii), 5vv, 1621; S v, 29; O v, 29
Estans assis aux rives aquatiques (Ps cxxxvii), 5vv, 1604; S ii, 13; O ii, 13
Exauce, ô mon Dieu, ma prière (Ps lv), 4vv, 1621; S v, 7; O v, 7
Helas, Seigneur, je te pri' sauve moy (Ps lxix), 5vv, 1604; S ii, 21; O ii, 21
Il faut que de tous mes esprits (Ps cxxxviii), 4vv, 1604; S ii, 6; O ii, 6
Incontinent que j'eu ouï (Ps cxxii), 4vv, 1604; S ii, 7; O ii, 7
Jamais ne cesseray (Ps xxxiv), 6vv, 1614; S iv, 16; O iv, 16
J'ay de ma voix à Dieu crié (Ps cxlii), 6vv, 1604; S ii, 42; O ii, 42
J'ay dit en moy, de pres je viseray (Ps xxxix), 5vv, 1621; S v, 25; O v, 25
J'ayme mon Dieu, car lors que j'ay crié (Ps cxvi), 5vv, 1621; S v, 18; O v, 18
J'ay mis en toy mon esperance (Ps lxxi), 6vv, 1621; S v, 34; O v, 34
J'ay mis en toy mon esperance (Ps xxxi), 7vv, 1621; S v, 39; O v, 39
Je t'aymeray en toute obeissance (Ps xviii), 6vv, 1621; S v, 33; O v, 33
Jusques à quand as establi (Ps xiii), 6vv, 1604; S ii, 36; O ii, 36
Las! en ta fureur aigue (Ps xxxviii), 5vv, 1621; S v, 21; O v, 21
La terre au Seigneur appartient (Ps xxiv), 3–4vv, 1604; S ii, 2; O ii, 2
Le Dieu, le fort, l'Eternel parlera (Ps l), 6vv, 1604; S ii, 34; O ii, 34
Le fol malin en son coeur dit et croit (Ps xiv), 6vv, 1604; S ii, 37; O ii, 37
Le fol malin en son coeur dit et croit (Ps liii), 4–7vv, 1621; S v, 40; O v, 40
Les cieux en chacun lieu (Ps xix), 5vv, 1614; S iv, 9; O iv, 9
Le Seigneur est la clarté qui m'addresse (Ps xxvii) (i), 5vv, 1604; S ii, 32; O ii, 32
Le Seigneur est la clarté qui m'addresse (Ps xxvii) (ii), 3–5vv, 1613; S iii, 7; O iii, 7
Le Seigneur ta priere entende (Ps xx), 4vv, 1604; S ii, 1; O ii, 1
Les gens entrez sont en ton heritage (Ps lxxix), 5vv, 1621; S v, 20; O v, 20
L'Eternel est regnant (Ps xcvii), 6vv, 1604; S ii, 44; O ii, 44
Le Toutpuissant à mon Seigneur et maistre (Ps cx), 6vv, 1614; S iv, 15; O iv, 15
Loué soit Dieu, ma force en tous alarmes (Ps cxliv), 6vv, 1604; S ii, 41; O ii, 41
Louez Dieu, car c'est chose bonne (Ps cxlvii), 5vv, 1621; S v, 23; O v, 23
Louez Dieu, car il est benin (Ps cvi), 6vv, 1604; S ii, 40; O ii, 40
Louez Dieu tout hautement (Ps cxxxvi), 5vv, 1604; S ii, 31; O ii, 31
Misericorde à moy, povre affligé (Ps lvi), 5vv, 1604; S ii, 26; O ii, 26
Misericorde au povre vicieux (Ps li), 6vv, 1604; S ii, 39; O ii, 39
Mon ame en Dieu tant seulement (Ps lxii), 7vv, 1614; S iv, 21; O iv, 21
Mon coeur est dispos, ô mon Dieu (Ps cviii), 6vv, 1604; S ii, 48; O ii, 48
Mon Dieu, j'ay en toy esperance (Ps vii), 6vv, 1614; S iv, 20; O iv, 20
Mon Dieu, l'ennemy m'environne (Ps lix), 5vv, 1621; S v, 13; O v, 13
Mon Dieu me paist sous sa puissance haute (Ps xxiii), 4–6vv, 1604; S ii, 10; O ii, 10
Mon Dieu, mon Dieu, pourquoy m'as tu laissé (Ps xxii), 4vv, 1621; S v, 4; O v, 4
Mon Dieu, mon Roy, haut je t'esleveray (Ps cxlv), 5vv, 1621; S v, 17; O v, 17
Mon Dieu, preste moy l'oreille (Ps lxxxvi), 6vv, 1613; S iii, 26; O iii, 26
Ne sois fasché, si, durant ceste vie (Ps xxxvii), 5vv, 1614; S iv, 10; O iv, 10
Ne vueilles pas, ô Sire (Ps vi), 4vv, 1621; S v, 3; O v, 3
Non point à nous, non point à nous, Seigneur (Ps cxv), 6–7vv, 1613; S iii, 24; O iii, 24
O bienheureuse la personne (Ps cxii), 5vv, 1621; S v, 10; O v, 10
O bienheureux celuy dont les commises (Ps xxxii), 5vv, 1604; S ii, 23; O ii, 23
O bienheureux, qui juge sagement (Ps xli), 8vv, 1614; S iv, 29; O iv, 29
O combien est plaisant et souhaittable (Ps cxxxiii), 5–6vv, 1614; S iv, 8; O iv, 8
O Dieu des armees, combien (Ps lxxxiv), 5vv, 1613; S iii, 14; O iii, 14
O Dieu, donne moy delivrance (Ps cxl), 5vv, 1604; S ii, 28; O ii, 28
O Dieu Eternel, mon Sauveur (Ps lxxxviii), 5vv, 1621; S v, 11; O v, 11
O Dieu, je n'ay Dieu fors que toy (Ps lxiii), 6vv, 1613; S iii, 19; O iii, 19
O Dieu, la gloire, qui t'est deuë (Ps lxv), 6vv, 1613; S iii, 27; O iii, 27
O Dieu, mon honneur et ma gloire (Ps cix), 6vv, 1621; S v, 35; O v, 35
O Dieu, ne sois plus à requoy (Ps lxxxiii), 5vv, 1621; S v, 24; O v, 24
O Dieu où mon espoir j'ay mis (Ps lxx), 5vv, 1614; S iv, 12; O iv, 12
O Dieu, qui es ma forteresse (Ps xxviii), 3–5vv, 1613; S iii, 10; O iii, 10
O Dieu qui nous as deboutés (Ps lx), 5vv, 1604; S ii, 29; O ii, 29
O Dieu tout puissant, sauve moy (Ps liv), 5vv, 1604; S ii, 27; O ii, 27
O Dieu, tu cognois qui je suis (Ps cxxxix), 4–5vv, 1621; S v, 28; O v, 28
O Eternel, Dieu des vengeances (Ps xciv), 5vv, 1621; S v, 22; O v, 22
On a beau sa maison bastir (Ps cxxvii), 3–4vv, 1613; S iii, 4; O iii, 4
O nostre Dieu et Seigneur amiable (Ps viii), 5vv, 1604; S ii, 16; O ii, 16
O Pasteur d'Israël, escoute (Ps lxxx), 5vv, 1604; S ii, 15; O ii, 15
O que c'est chose belle (Ps xcii), 6vv, 1604; S ii, 35; O ii, 35
Oraison Dominicale (see Pere de nous)
Or avons nous de nos oreilles (Ps xlix), 4vv, 1613; S iii, 3; O iii, 3
Or est maintenant (Ps xcix), 6vv; 1621; S v, 32; O v, 32
Or laisses, Createur (Cantique de Siméon) [Nunc dimittis], 5–6vv, 1604; S ii, 51; O ii, 51
Or peut bien dire Israël maintenant (Ps cxxiv), 3–6vv, 1621; S v, 31; O v, 31
Or soit loué l'Eternel (Ps cl), 8vv, 1614; S iv, 30; O iv, 30
Or sus, louez Dieu tout le monde (Ps lxvi), 5vv, 1604; S ii, 30; O ii, 30
[Or sus, serviteurs du Seigneur (Ps cxxxiv) (i)] (not pubd, indexed in 1597[10] but replaced by a chanson by Verdonck)
Or sus, serviteurs du Seigneur (Ps cxxxiv) (ii), 6vv, 1604; S ii, 49; O ii, 49
Or sus, serviteurs du Seigneur (Ps cxxxiv) (iii), 4vv, 1614; S iv, 5; O iv, 5
Or sus tous humains (Ps xlvii), 5vv, 1613; S iii, 13; O iii, 13
O Seigneur, à toy je m'escrie (Ps cxli), 5vv, 1613; S iii, 16; O iii, 16
O Seigneur, loué sera ton renom (Ps lxxv), 4vv, 1613; S iii, 6; O iii, 6
O Seigneur, que de gents (Ps iii) (i), 6vv, 1597[6] (anon.); S ix, 4; O v, pp.295–305
O Seigneur, que de gents (Ps iii) (ii), 6vv, 1604 (reworking of 1597[6] work); S ii, 43; O ii, 43
O Seigneur, que de gents (Ps iii) (iii), 4vv, 1614; S iv, 3; O iv, 3
Pere de nous, qui es là haut és cieux (Oraison Dominicale) [Lord's Prayer], 3vv, 1612, 1614; S iv, 31; O iv, 31; O vii, 45
Peuples oyez et l'oreille prestez (Ps xlix), 6vv, 1604; S ii, 46; O ii, 46
Pourquoy font bruit et s'assemblent les gents? (Ps ii), 5vv, 1604; S ii, 11; O ii, 11
Propos exquis faut que de mon coeur sorte (Ps xlv), 5vv, 1604; S ii, 12; O ii, 12
Quand Israël hors d'Egypte sortit (Ps cxiv), 4vv, 1613; S iii, 2; O iii, 2
Quand je t'invoque, helas! escoute (Ps iv), 6vv, 1614; S iv, 14; O iv, 14
Que Dieu se monstre seulement (Ps lxviii), 6vv, 1621; S v, 37; O iv, 1
Qui au conseil des malins n'a esté (Ps i), 4vv, 1614; S iv, 1

Qui en la garde du haut Dieu (Ps xci), 6vv, 1613; S iii, 25; O iii, 25
Qui est-ce qui conversera (Ps xv), 3–4vv, 1604; S ii, 8; O ii, 8
Rendez à Dieu louange et gloire (Ps cxviii), 6vv, 1604; S ii, 47; O ii, 47
Resveillez vous, chascun fidele (Ps xxxiii), 8vv, 1613; S iii, 30; O iii, 30
Revenge moy, pren la querelle (Ps xliii), 8vv, 1614; S iv, 26; O iv, 26
Seigneur Dieu, oy l'oraison mienne (Ps cxliii), 6vv, 1613; S iii, 20; O iii, 20
Seigneur, enten à mon bon droit (Ps xvii), 4vv, 1621; S v, 6
Seigneur, enten ma requeste (Ps cii), 4vv, 1604; S ii, 5; O ii, 5
Seigneur, garde mon droit (Ps xxvi), 4vv, 1604; S ii, 4; O ii, 4
Seigneur, je n'ay point le coeur fier (Ps cxxxi), 8vv, 1614; S iv, 23; O iv, 23
Seigneur, le Roy s'esjouïra (Ps xxi), 4vv, 1621; S v, 5; O v, 5
Seigneur, pui que m'as retiré (Ps xxx), 5vv, 1621; S v, 27; O v, 27
Si est-ce que Dieu est tres-doux (Ps lxxiii), 5vv, 1621; S v, 30; O v, 30
Sois ententif, mon peuple, à ma doctrine (Ps lxxviii), 5vv, 1604; S ii, 14; O ii, 14
Sois moy, Seigneur, ma garde et mon appuy (Ps xvi), 3–6vv, 1614; S iv, 7; O iv, 7
Sus, esgayons-nous au Seigneur (Ps xcv), 6vv, 1604; S ii, 33; O ii, 33
Sus, louez Dieu, mon ame, en toute chose (Ps ciii), 3–6vv, 1614; S iv, 13
Sus mon ame, qu'on benie le Souverain (Ps cxlvi), 6–7vv, 1613; S iii, 28; O iii, 28
Sus, sus, mon ame, il te faut dire bien (Ps civ), 5vv, 1621; S v, 9; O v, 9
Sus, qu'un chascun de nous sans cesse (Ps cv), 7vv, 1604; S ii, 50; O ii, 50
Tes jugements, Dieu veritable (Ps lxxii), 5vv, 1604 [version Ehre sei Gott, 5vv, bc, 1641[2]]; S ii, 19; O ii, 19
Toutes gents louez le Seigneur (Ps cxvii), 6vv, 1604; S ii, 45; O ii, 45
Tout homme qui son esperance (Ps cxxv), 6vv, 1613; S iii, 18; O iii, 18
Tu as esté, Seigneur, nostre retraicte (Ps xc), 4vv, 1613; S iii, 1; O iii, 1
Vers les monts j'ay levé mes yeux (Ps cxxi), 4vv, 1604; S ii, 9; O ii, 9
Veuilles, Seigneur, estre recors (Ps cxxxii), 5vv, 1604; S ii, 20; O ii, 20
Veu que du tout en Dieu mon coeur s'appuye (Ps xi), 6vv, 1613; S iii, 23; O iii, 23
Vouloir m'est pris de mettre en escriture (Ps ci), 8vv, 1614; S iv, 25; O iv, 25
Vous tous les habitans des cieux (Ps cxlviii), 7vv, 1614; S iv, 22; O iv, 22
Vous tous, Princes et Seigneurs (Ps xxix), 5vv, 1604; S ii, 24; O ii, 24
Vous tous qui la terre habitez (Ps c), 3–5vv, 1614; S iv, 11; O iv, 11

MOTETS

Canticum in honorem nuptiarum ... Iohannis Stoboei ... et ... Reginae ... Davidis Mölleri ... relicta vidua, 8vv (Königsberg, 1617) [1617]
Cantiones sacrae, 5vv, bc (Antwerp, 1619) [1619]
Melos fausto quondam thalamo ... conjugum Paris dicatum ... studio et cura Iohannis Stobaei, 5vv (Danzig, 1638) [1638]

Ab Oriente venerunt Magi, 5vv, bc, 1619; S vi, 3; O vi, 3
Angelus ad pastores ait, 5vv, bc, 1619; S vi, 35; O vi, 35
Beati omnes qui timent Dominum, 5vv, bc, 1619; S vi, 28; O vi, 28
Beati pauperes spiritu, 5vv, bc, 1619; S vi, 6; O vi, 6
Cantate Domino canticum novum, 5vv, bc, 1619; S vi, 8; O vi, 8
De profundis clamavi ad te Domine, 5vv, bc, 1619; S vi, 20; O vi, 20
Diligam te Domine, fortitudo mea, wedding motet, 8vv, 1617; S ix, 7; O vii, 55
Diligam te Domine, fortitudo mea, 5vv, bc, 1619; S vi, 5; O vi, 5
Domine Deus meus in te speravi [original: sperabo], 5vv, bc, 1619; S vi, 25; O vi, 56
Ecce nunc benedicite Dominum, 5vv, bc, 1619; S vi, 7; O vi, 7
Ecce prandium meum paravi, 5vv, bc, 1619; S vi, 2; O vi, 2
Ecce virgo concipiet et pariet filium, 5vv, bc, 1619; S vi, 31; O vi, 31
Euge serve bone et fidelis, 5vv, bc, 1619; S vi, 16; O vi, 16
Felix auspiciis dies secondis, 5vv, 1638 [sacred contrafactum by ? J. Stobaeus of lost wedding motet]; S ix, 6; O vii, 56
Gaude et laetare, Jerusalem, 5vv, bc, 1619; S vi, 18; O vi, 18
Gaudete omnes et laetamini, 5vv, bc, 1619; S vi, 32; O vi, 32
Hodie beata virgo Maria puerum Jesum praesentavit, 5vv, bc, 1619; S vi, 30; O vi, 30
Hodie Christus natus est, 5vv, bc, 1619; S vi, 13; O vi, 13
In illo tempore postquam consummati sunt, 5vv, bc, 1619; S vi, 22; O vi, 22
In te Domine speravi, 5vv, bc, 1619; S vi, 4; O vi, 4
Iusti autem in perpetuum vivent, 5vv, bc, 1619; S vi, 12; O vi, 12
Laudate Dominum omnes gentes, 5vv, bc, 1619; S vi, 11; O vi, 11
Magnificat anima mea Dominum, 5vv, bc, 1619; S vi, 34; O vi, 34
Non omnis qui dicit mihi Domine, 5vv, bc, 1619; S vi, 1; O vi, 1
O Domine Jesu Christe, pastor bone, 5vv, bc, 1619; S vi, 10; O vi, 10
O quam beata lancea, 5vv, bc, 1619; S vi, 21; O vi, 21
O sacrum convivium, 5vv, bc, 1619; S vi, 14; O vi, 14
Paracletus autem Spiritus sanctus, 5vv, bc, 1619; S vi, 23; O vi, 23
Petite et accipietis, 5vv, bc, 1619; S vi, 15; O vi, 15
Qui vult venire post me, 5vv, bc, 1619; S vi, 19; O vi, 19
Regina coeli laetare, 3–5vv, bc, 1619; S vi, 33; O vi, 33
Tanto tempore vobiscum sum, 5vv, bc, 1619; S vi, 36; O vi, 36
Te Deum laudamus, 5vv, bc, 1619; S vi, 37; O vi, 37
Timor Domini principium sapientiae, 5vv, bc, 1619; S vi, 29; O vi, 29
Ubi duo vel tres congregati fuerint in nomine meo, 5vv, bc, 1619; S vi, 27; O vi, 27
Venite exultemus Domino, 5vv, bc, 1619; S vi, 9; O vi, 9
Vide homo, quae pro te patior, 5vv, bc, 1619; S vi, 17; O vi, 17
Videte manus meas et pedes meos, 5vv, bc, 1619; S vi, 24; O vi, 24
Viri Galilaei, quid statis aspicientes in coelum, 5vv, bc, 1619; S vi, 26; O vi, 26

CHANSONS

Chansons ... de M. Iean Pierre Svvelingh organiste, et Cornille Verdonq nouvellement composées ... accommodées tant aux instruments, comme à la voix, 5vv (Antwerp, 1594[5]) [1594[5]]
Rimes françoises et italiennes ... 2, 3vv, avec une chanson, 4vv (Leiden, 1612) [1612]
Works in 1597[10], 1608[11]

Au mois de May que l'on saignoit la belle, 5vv, 1594[5]; S vii, 17; O vii, 17
Beaux yeux, par qui l'Amour entretient sa puissance, 2vv, 1612; S viii, 4; O vii, 22
Bouche de Coral precieux, 5vv, 1594[5] [arr. 2vv, lute, 1601[18]]; S vii, 7; O vii, 7, appx
De Jan, Jan (see Tu as tout seul)
Depuis le jour que je vous vei, maistresse, 5vv, 1594[5]; S vii, 12; O vii, 12
Elle est à vous, douce maistresse, 5vv, 1594[5]; S vii, 3; O vii, 3
Face donques qui voudra amour un petit ange, 5vv, 1594[5]; S vii, 16; O vii, 16
Jamais n'avoir et tousjours desirer, 3vv, 1612; S viii, 25; O vii, 43
Jan, Jan (see Tu as tout seul)
Je ne fay rien que requerir, 4vv, 1608[11] (inc.); S ix, 10; O vii, 52
Je pars, non point de vous, mais de moy seulement, 2vv, 1612; S viii, 2; O vii, 20
Je sens en moy une flamme nouvelle, 5vv, 1594[5]; S vii, 18; O vii, 18
Je sens l'ardeur d'amour nouvelle, 5vv, 1594[5]; S vii, 1; O vii, 1
Jeune beauté, bon esprit, bonne grace, 5vv, 1594[5]; S vii, 9; O vii, 9
Je voy mille clairtez et mille choses belles, 3vv, 1612; S viii, 12; O vii, 30
La belle que je sers, 5vv, 1594[5]; S vii, 15; O vii, 15
Las! que me sert quand la douleur me blesse, 2vv, 1612; S viii, 1; O vii, 19
L'Aubespin chasse tout malheur, 5vv, 1594[5]; S vii, 4; O vii, 4
Lors que le trait par vos yeux decoché, 2vv, 1612; S viii, 3; O vii, 21
Marchans qui traversez tout le rivage More, 2vv, 1612; S viii, 6; O vii, 24
Mon Dieu, que j'ayme ma Deesse, 3vv, 1612; S viii, 15; O vii, 33
Plus tu cognois que je bruisle pour toy, 5vv, 1594[5]; S vii, 10; O vii, 10
Pourquoy tournez vous voz yeux gratieus de moy, 5vv, 1594[5]; S vii, 14; O vii, 14
Quand je voy ma maistresse, 5vv, 1594[5]; S vii, 2; O vii, 2
Regret, soucy et peine, 5vv, 1594[5]; S vii, 11; O vii, 11
Rozette, pour un peu d'absence, 4vv, 1612; S viii, 28; O vii, 46
Si j'ayme ou non, je n'en dis rien, 5vv, 1594[5]; S vii, 13; O vii, 13
Susanne un jour d'amour sollicitée, 5vv, 1594[5]; S vii, 8; O vii, 8
Sus, je vous prie que l'on me donne, 5vv, 1594[5]; S vii, 6; O vii, 6
Tes beaux yeux causent mon amour, 4vv, 1597[10]; S ix, 8; O vii, 47
Tu as tout seul, Jan [De Jan, Jan], 5vv, 1597[10]; S ix, 9; O vii, 48
Un jour l'aveugle Amour, 3vv, 1612; S viii, 14; O vii, 32
Voicy du gay Printemps l'heureux advenement, 2vv, 1612; S viii, 5; O vii, 23
Vostre amour est vagabonde, 5vv, 1594[5]; S vii, 5; O vii, 5
Yeux, qui guidez mon ame en l'amoureux voyage, 3vv, 1612; S viii, 13; O vii, 31

MADRIGALS

Rimes françoises et italiennes ... 2, 3vv, avec une chanson, 4vv (Leiden, 1612) [1612]

Works in 1601[5], 1605[9], 1608[11], 1610[14]

Amor, io sent' un respirar si dolce, 3vv, 1612 (on Macque, 1583[14]); S viii, 23; O vii, 41
Che giova posseder cittadi e regni, 2vv, 1612; S viii, 10; O vii, 28
Chi vuol veder quantunque può natura, 6vv, 1601[5] (inc.); S ix, 13; O vii, 49
Dolci labri amorosi portieri, 3vv, 1612; S viii, 21; O vii, 39
Dolcissimo ben mio, speme di questo core, 3vv, 1612 (on A. Gabrieli, 1583[14]); S viii, 24; O vii, 42
Facciam, cara mia File, un concento, una musica gentile, 3vv, 1612; S viii, 17; O vii, 35
Garrula rondinella, che nel spuntar del die, 2vv, 1612; S viii, 11; O vii, 29
Hor che soave l'auri'n ogni canto, 4vv, 1608[11] (inc.); O vii, 51
Io mi son giovinetta, e volentieri, 2vv, 1612 (on D.M. Ferrabosco, 1542[17]); S viii, 8; O vii, 26
Lascia Filli mia cara, 3vv, 1612; S viii, 16; O vii, 34
Liquide perle Amor dagl'occhi sparse, 2vv, 1612 (on Marenzio); S viii, 7; O vii, 25
Ma donna con quest' occhi, 6vv, 1601[5], 1605[9]; S ix, 12; O vii, 50
Morir non puo'l mio core, 2vv, 1612; S viii, 9; O vii, 27
Per te rosa gentile, 3vv, 1612; S viii, 18; O vii, 36
Poi che voi non volete ch'io vi baci, 5vv, 1610[14]; S ix, 11; O vii, 53
Qual vive Salamandra in fiamma ardente, 3vv, 1612 (on Marenzio, 1583[14]); S viii, 22; O vii, 40
Ricco amante son'io, per voi tesore mio, 3vv, 1612; S viii, 26; O vii, 44
Un sol bacio ti dono, ingrata, 3vv, 1612; S viii, 19; O vii, 37
Vaga gioia amorosa, bocca bella, e pregiata, 3vv, 1612; S viii, 20; O vii, 38

LATIN OCCASIONAL

Canticum nuptiale: in honorem ... Iacobi Praetorii et ... Margaritae a Campis [Sponse musarum genus et sacerdos], 5vv (Hamburg, 1608) (inc.); S ix, 5; O vii, 54
Wedding motet, lost (pubd as sacred contrafactum, see 'Motets': Felix auspiciis dies)

CANONS

[Ave maris stella], 3vv, *D-Hs* 5396 (autograph, 12 Nov 1614); S ix, no.14, p.77 (facs.); O vii, 58; O vii/1, p.xxviii (facs.)
Beatus qui soli Deo confidit, 4vv, 1644[3], 2/*c*1657; 1657[4]; S ix, 19; O vii, 61
Miserere mei, Domine, 'in unisono', 4vv, *LÜh* 61b (autograph, 3 Dec 1618); S ix, no.16, p.79 (facs.); O vii, 59; O vii/1, pp.xxix (facs.)
O Mensch, bewein' dein Sünde gross, 3vv, *Hs* (incl. in Compositions Regeln) [attrib. Sweelinck by Gehrmann; S x, p.7f]
Sine cerere et Baccho friget Venus (i), 4vv, *Hs* 5396 (autograph); S ix, no.17, p.81 (facs.); O vii, 60; O vii/1, p.xxix (facs.)
Sine cerere et Baccho friget Venus (ii), 4vv, 1644[3], 1657[4]; facs. in TVNM, xv (1939), facing p.256; O vii, 62
Vanitas vanitatum, et omnia vanitas (i), 4vv, autograph, 24 May 1608, in Album amicorum of E. Brinck, Mayor of Harderwijk; S ix, no.15, p.81 (facs.); O vii, 57; O vii/1, p.xxviii (facs.)
Vanitas vanitatum, et omnia vanitas (ii), 4vv, 1644[3], 1657[4]; S ix, 18; O vii, 63

KEYBOARD

free forms

Echo fantasia (Dorian), *A-Wm*, *B-Lu*; S i, 9; K 14; O i/1, 11
Echo fantasia (Aeolian), *D-Bgk*; S i, 11; K 16; O i/1, 12
Echo fantasia (Ionian), *Bgk*, *Bsb*, *I-Pu*, *Tn*; S i, 12; K 17; O i/1, 13
Echo fantasia (Ionian), *A-Wm*, *D-Bsb*; S i, 13; K 18; O i/1, 14
Echo fantasia (Dorian), *B-Lu*, *D-Bsb* (on authenticity see Dirksen, 1986); S i, 10; K 15; O i/1, 34, 34a
Fantasia (Dorian), *Bsb*; S i, 2; K 2; O i/1, 2
Fantasia (g-Dorian), *GB-Cfm*; S i, 3; K 3; O i/1, 3
Fantasia (a-Phrygian), *D-Bsb*, *I-Pu*, *Tn*; S i, 4; K 5; O i/1, 4
Fantasia (Mixolydian), *D-Bsb*; S i, 6; K 8; O i/1, 6
Fantasia (g-Dorian), *Bsb*; K 4; O i/1, 8
Fantasia (Mixolydian), *Bsb*; S i, 7; K 9; O i/1, 9
Fantasia (g-Dorian), *RUS-SPit*; O i/1, 10
Fantasia (Ionian), *I-Tn* (on authenticity see Dirksen, 1997); A 1; O i/1, 36
Fantasia (Dorian), *Tn* (on authenticity see Dirksen, 1997); A 2; O i/1, 37
Fantasia (Mixolydian), *Tn* (on authenticity see Dirksen, 1997); A 3; O i/1, 38
Fantasia chromatica (Dorian), *A-Wm*, *Wn*, *D-Bgk*, *Bsb*; S i, 1; K 1; O i/1, 1, 1a
Hexachord fantasia (F-Ionian), *GB-Cfm*, *Och*, *I-Pu*, *Tn*; S i, 5; K 6; O i/1, 5
Fantasia (F-Ionian), *D-Bsb*, *I-Tn*; K 33, 73; O i/1, 27, 27a
Ricercar (Aeolian), *Pu*, *Tn*; S ix, 1; K 10; O i/1, 7
Toccata (Dorian), *D-Bsb*, *I-Pu*, *Tn*; S i, 14; K 20; O i/1, 15
Toccata (Aeolian), *B-Lu*, *D-Bsb*, *Lr*, *GB-Cfm*, *I-Pu*, *Tn*; S i, 15; K 21; O i/1, 16
Toccata (Aeolian), *D-Bsb*, *I-Pu*, *Tn*; S i, 16; K 22; O i/1, 17
Toccata (Mixolydian), *D-Bgk*, *Bsb*, *I-Tn*; S i, 21; K 28; O i/1, 18, 18a
Toccata (Ionian), *A-Wm*, *B-Lu*, *D-Bsb*; S i, 23; K 30; O i/1, 19, 19a
Toccata (Ionian), *Bgk*, *I-Tn*; S i, 24; K 31; O i/1, 20
Toccata (g-Dorian), *D-Bsb*; S i, 18; K 24; O i/1, 21
Toccata (g-Dorian), *Bsb*; S i, 19; K 25; O i/1, 22
Toccata (Mixolydian), *Bgk*, *I-Tn*; S i, 20; K 27; O i/1, 23
Toccata (Aeolian), *D-Bgk*, *GB-Lbl*, *I-Tn*; S i, 22; K 29; O i/1, 24, 24a
Toccata (Ionian), *A-Wm*, *D-Bsb*; K 32; O i/1, 25
Toccata (g-Dorian), *Bsb* (inc.); K 72; O i/1, 28
Toccata (g-Dorian), *I-Tn* (on authenticity see Dirksen, 1986, and Panetta); K 26; O i/1, 30
Toccata (Dorian), *D-Bgk*, *I-Tn* (on authenticity see Dirksen, 1986, and Panetta); K 26; O i/1, 31

sacred

Allein Gott in der Höh sei Ehr (4 variations by Sweelinck), *D-Bsb* [collab. other composers]; K 35; O i/2, 1
Allein zu dir, Herr Jesu Christ, *CZ*; O i/2, 2
Christe qui lux es et dies, *A-Wm*, *D-Bsb*, *I-Tn*; K 37; O i/2, 3
Da pacem Domine in diebus nostris, *D-Bsb*; S i, 25; K 38; O i/2, 4
Des boosdoenders wille seer quaet [Ps xxxvi: Du malin le mechant vouloir], *I-Tn*; O i/2, 10
Erbarm dich mein, o Herre Gott, *D-Bsb*, *CZ*, *I-Tn*; K 41; O i/2, 5
Ich ruf zu dir, Herr Jesu Christ, *D-Bsb*, *H-BA*; K 46; O i/2, 6
Ik heb den Heer lief [Ps cxvi: J'aime mon Dieu], *D-Bsb*; K 51; O i/2, 11
Nun freut euch, lieben Christen gmein, *A-Wm*, *D-Bsb*; K 48; O i/2, 7
O mijn God, wilt mij nu bevrijden [Ps cxl: O Dieu, donne-moy delivrance], *Bsb*, *GB-Cfm*; S i, 26; K 52; O i/2, 12
Puer nobis nascitur [Ons is geboren een kindekijn], *D-Bsb*; K 53; S i/2, 8
Wij geloven in eenen God alleen [Wir glauben all an einem Gott], *A-Wm*, *D-Bsb*, *I-Tn*; K 56; O i/2, 13

secular

Almande Chapelle, *D-CEbm* (on authenticity see Dirksen, 1986); ed. in EMN, ii (1965), 2
Engelse fortuin [Von der Fortuna werd ich getrieben], *Bgk*, *I-Tn*; S i, 35; K 64; O i/3, 2
Est-ce Mars, *A-Wm*, *D-Bsb*; S i, 31; K 58; O i/3, 3
Ik voer al over Rijn [Ich fuhr mich über Rheine], *Bsb*; S i, 30; K 59; O i/3, 4
Mein junges Leben hat ein End, *Bsb*; S i, 27; K 60; O i/3, 6
Onder een linde groen [Unter der Linden grüne], *Bgk*, *Bsb*; S i, 28; K 63; O i/3, 8
Pavana hispanica, *Bgk*, *S-Uu* (both incl. 4 variations by Scheidt); S i, 36; S ix, 2; K 68; O i/3, 9
Pavana Lachrymae, *H-BA*; K 66; O i/3, 10
Pavana Philippi, *D-Bsb*; S i, 29; K 69; O i/3, 11
Poolse almande [Soll es sein], *Bsb*, *H-BA*; S i, 32; K 62; O i/3, 12

anon. attrib. Sweelinck

Echo fantasia (Ionian), *D-Bsb* (attrib. Sweelinck by Seiffert, see Dirksen, 1986); K 19
Fantasia (F-Ionian), *Bsb* (attrib. Sweelinck by Seiffert, see Dirksen, 1986); K 7
Fantasia (Aeolian), *Bsb* (attrib. Sweelinck by Seiffert and Leonhardt; O i/1); K 11; O i/1, 32
Toccata (Dorian), *Bsb* (attrib. Sweelinck, see Dirksen, 1986); ed. in Samuel Scheidt: Werke, v, 2
Toccata (Mixolydian), *B-Lu* (attrib. Sweelinck, see Dirksen, 1986); ed. in Archives des Maîtres de l'orgue, x (1909), 43

Heer, die ons hebt verstoten al [Ps lx: O Dieu, qui nous as deboutez], *D-Bsb* (attrib. Sweelinck, see Breig, 1960, and Curtis, 1969); O i/2, 16
Jesus Christus, unser Heiland, *CZ* (attrib. Sweelinck, see Dirksen, 1997); ed. in Heinrich Scheidemann: Orgelwerke, i, 17

Mein Hüter und mein Hirt [Ps xxiii], *Bsb* (attrib. Sweelinck, see Curtis, 1969, and Dirksen, 1986); ed. in EMN, xvi (1991), 2
O God die onse Vader bist, *Bsb* (attrib. Sweelinck, see Dirksen, 1986); ed. in EMN, xvi (1991), 1

Hoe schoon lichtet de morghen ster [Wie schön leucht uns der Morgenstern], *Bsb* (attrib. Sweelinck, see Breig, 1960; attrib. Sweelinck or Dirck Sweelinck, see Curtis, 1969; attrib. D. Sweelinck by Noske, O i/3); ed. in EMN, xvi (1991), 4
Almande Gratie [More Palatino], *A-Wm* (attrib. Sweelinck by Seiffert and Noske, see K and O i/3); K 61; O i/3, 7
De vluchtige nimph [Windeken daer het bosch af drilt], *D-Bsb*, *W* (3 variations attrib. Sweelinck, see Curtis, 1963, Breig, 1969, and Dirksen, 1986); ed. W. Breig, *Lied- und Tanzvariationen der Sweelinck-Schule* (Mainz, 1970), 7

DOUBTFUL KEYBOARD

free forms

Capriccio (Aeolian), *Bsb* (probably not by Sweelinck, see Dirksen, 1997); S i, 33; K 70; O i/1, 29
Fantasia ut sol fa mi (Ionian), *Bsb* (also attrib. Bull, see Dart, 1959; last 8 bars = those of Fantasia in K 13 and may be by Sweelinck, see O i/1); K 12; O i/1, 33
Ricercar (Dorian), *I-Tn* (attrib. J. Peterle; probably not by Sweelinck, see O i/1 and Dirksen, 1997); O i/1, 35
Ricercar (Dorian), *Tn* (attrib. 'J.P.S.'; probably not by Sweelinck, see O i/1 and Dirksen, 1997); A 4; O i/1, 39
Toccata (Dorian), *Tn* (attrib. 'J.P.S.'; probably not by Sweelinck, see O i/1 and Dirksen, 1997); A 5; O i/1, 40

sacred

Herzlich lieb hab ich dich, O Herr, *H-BA* (? by S. Scheidt, see Dirksen, 1997); K 45; O i/2, 14
Onse Vader in hemelrijck [Vater unser im Himmelreich], *D-CZ*, *H-BA* (probably not by Sweelinck, see Dirksen, 1997); K 54; O i/2, 9, 15

secular

Bergamasca, *D-CEbm* (attrib. 'M.G.P.S', probably not by Sweelinck, see Curtis, 1969); ed. in EMN, ii (1965), 1
Malle Sijmen, *RUS-SPit* (probably not by Sweelinck, see Dirksen, 1997); O i/3, 5
Passamezzo moderno, *H-BA* (? by Scheidt, see Dirksen, 1997); K 67; O i/3, 13

LUTE

Psalm v, *NL-Lt* (inc.); O i/3, 14
Psalm xxiii, *Lt* (inc.); O i/3, 15

arr. from vocal works, all NL-Lt

Bienheureux est quiconques; De tout mon coeur t'exalteray; La terre au Seigneur appartient; Le Seigneur ta priere entende; Mon Dieu me paist sous sa puissance haute; Ne vueilles pas, ô Sire; Pourquoy font bruit et s'assemblent les gents?: see 'Psalms, Canticles'

anon. attrib. Sweelinck

Psalm xxiii, *Lt*; O i/3, 16
Courante, *GB-Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 17
Volte (i), *Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 18
Volte (ii), *Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 19
Volte (iii), *Cfm* (attrib. 'Pietreson', possibly by Sweelinck, see O i/3); O i/3, 20

LOST WORKS

Chansons, 4, 5vv (Antwerp, 1592) (mentioned in Draudius: *Bibliotheca exotica*, Frankfurt, 1625, but possibly = 1594[5])
Chansons, 5vv (Antwerp, 1593) (mentioned in Draudius: *Bibliotheca exotica*, Frankfurt, 1610, but possibly = 1594[5])
Nieuw Chyterboeck, genaemt Den corten wegwijser die 't hert verheugt (Amsterdam, 1602/1608) (mentioned in Draudius: *Bibliotheca exotica*, Frankfurt, 1610, 1625, and in catalogues of 1647 and 1759; see Tollefsen, 98, 109)
Tabulatura: Fantasien mit 3 Stimmen der alle 8 Tonos, von J.P. Sweelinck Organisten zu Amsterdam komponiert, und von Samuele Scheid Hallense kolligirt (Halle, *c*1630) (see A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien*, i, Leipzig, 1902, p.915)
Fantasia, model for Bull's Fantasia op de fuge van M. Jan Pietersz.; S i, 34; K 71; MB xiv, 4

THEORETICAL WORK

Compositions Regeln, *A-Wm* (frag.), *D-Bsb*, *Hs* (Sweelinck's adaptation of parts of Zarlino, *Le istitutioni harmoniche*, 3/1573); S x [partial edn]

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RANDALL H. TOLLEFSEN/PIETER DIRKSEN

Sweeney, Eric (*b* Dublin, 15 July 1948). Irish composer and organist. He studied music at Trinity College, Dublin (graduated 1969), the organ at the Conservatorio di S Cecilia, Rome (1969–70), and composition at the University of Ulster (DPhil 1993). He has taught in the school of music at Trinity College and at Dublin College of Music, and served as choral director at RTÉ (1978–81). In 1981 he was appointed head of the music department at Waterford Regional Technical College and organist at Christ Church Cathedral. He has served on the Irish Arts Council (1989–93) and is a member of Aosdána, Ireland's academy of creative artists.

Until the late 1980s, Sweeney's compositions were written in a range of styles from extended tonality to atonality, and displayed a free use of serial and aleatory techniques. In 1989, however, he began to develop an individual language characterized by the integration of elements of Irish traditional music into minimalist and other tonal contexts. Examples of works in this style include the cantata *Deirdre* (1989), *Dance Music* (1989), commissioned by the RPO, and Duo for Saxophone and Piano (1991). He is included in A. Klein: *Die Musik Irlands im 20. Jahrhundert* (Hildesheim, 1996)

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Inst: 5 Inventions, wind qnt, 1983; Circles, orch, 1985; Sym. no.2, orch, 1985–7; Dance Clarion Air, tpt, org, 1987; Strings in the Earth and Air, vn, va, 1988; Dance Music, orch, 1989; Duo, sax/vn/cl/fl, pf, 1991; Concertino, tpt, str, 1993; Drive (vn, vc, mar, pf)/4 kbds, 1994; Mandala 1–3, vn/va/vc, pf, 1996; Str Qt, 1996; Acclamations, ob, pf, 1998; Babylon, cl, 3 kbd, 1998; Comhra, vn, vc, 1998; Concerto, s sax, str orch, 1998; 3 pieces for Orchestra, 1998
Kbd: Sequenz, hpd, 1988; The Blackberry Blossom, pf, 1990; Refrains, 4 kbd, 1991; Momentum, 4 kbd, 1993

Principal publisher: Beaumaris

GARETH COX

Sweeney, William (John) (*b* Glasgow, 5 Jan 1950). Scottish composer. He studied at the Royal Scottish Academy of Music and Drama (1967–70), and at the RAM (1970–73)

with Alan Hacker (clarinet) and Harrison Birtwistle (composition). He worked as a woodwind tutor for a number of years and later taught composition at the University of Glasgow. He won the Aeleph Prize for composition in 1981, and has twice been awarded the McEwan Commission from the University of Glasgow (1981 and 1989).

Sweeney's interest in Scottish traditional music is audibly present throughout his oeuvre. The textures of *Salm an Fhearainn* (1987), for 18-part *a cappella* choir, are derived from the heterophonic style of Gaelic psalm-singing, while *Nine Days*, for clarinet with drone, is cast in the form of a piobaireachd. The melody is varied not only in its ornamentation, as in traditional pibroch, but in its contour; also modified is the instrument's tone-colour, through alternative fingerings. In *An rathad ùr* (1989), for tenor saxophone and orchestra, the concern is with a reconciliation of art music with jazz, and a blurring of the distinction between improvised (or more freely structured) and precisely notated music. In the rhythmic language of such works as *Maqam* (1984) and *The Heights of Macchu Picchu* (1988), with their exploration of ostinato and other techniques of varied repetition, Sweeney has been influenced by ancient Greek poetry as well as by Indian and Arab traditions.

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Orch: Maqam, 1984; Glasgow, 1985; Sunset Song, 1986; Cumha [Elegy], 1987; An rathad ùr [The New Road], t sax, orch, 1989; Seann Orain [Old Songs], 1989; Air, Strathspey and Reel, 1990; Conc. grosso, 9 cl, str, timp, 1990; St. Blane's Hill, 1991; A Set for the Kingdom, str, 1991; October Landscapes, 1993; Birth/Procession, 1993; The Lost Mountain (A-bheinn Air Chall), wind band, 1996; Sweeney Astray, 1996

Choral: Salm an Fhearainn (A. MacNeacail), 1987; An Seachnadh (MacNeacail), 1988; I Will Wait (M.W. Serote), vv, orch, jazz ens, 1990; Two Lyrics (H. MacDiarmid), 2 S, SATB, 1992; Airc an dualchais [Inheritance Arc] (MacNeacail), 16vv, 1998

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FRANCIS J. MORRIS

Swee' Pea. *See* STRAYHORN, BILLY.

Sweet, Sharon (*b* New York, 16 Aug 1951). American soprano. Prevented by an injury from becoming a concert pianist, she turned to singing, studying first in Philadelphia with Margaret Harshaw and then in New York with Marinka Gurewich. In the course of five years she gave some 150 auditions in the United States without being engaged, her weight and figure counting against her; but in 1985 she sang Aida in a concert performance in Munich and launched her stage career the following season as Elisabeth in *Tannhäuser* at Dortmund. She made her operatic débuts in Berlin and at the Paris Opéra in 1987, and in 1988 sang in a concert performance of *Norma* in Brussels. Sweet returned to the USA in 1989, singing Aida in San Francisco. At the Metropolitan in 1992 she appeared as Lina in the first performances there of Verdi's *Stiffelio*, returning in later seasons as Aida. This was also the role of her début in 1995 at Covent Garden, where she later sang an admired Turandot. Her Italian début took place in the Arena at Verona in Verdi's Requiem conducted by Maazel. Sweet's concert repertory also includes the *Missa solemnis*, *Gurrelieder* and the *War Requiem*. In 1993 she toured for the first time in a series of song recitals. With powerful tones at her command, she has usually been engaged for the more heroic roles in opera, although recordings such as those of Agathe's arias in *Der Freischütz* show her ability to soften the volume and sweeten the expression.

J.B. STEANE

Sweet potato. Colloquial American term for an OCARINA or VESSEL FLUTE.

Swegel (Ger.). *See* SCHWEGEL.

Sweikl (*fl c*1420). Composer. His name, read earlier as 'Sweitzl', is found only in the index of *D-Mbs* Clm 14274 (the 'St Emmeram' codex), attached to a Sanctus, troped *Gustasti necis pocula*, of which only two voices are extant there. The piece appears, in three voices, in *PL-Wn* 8054 and as a fragment in *I-AO* 15 (*see* CLIBANO, JACOBUS DE). Its tenor is derived from a variant of the Sanctus of Mass XVII. By an intriguing coincidence, a Magister Peter Schweikl was a canon of Regensburg in 1442–67, but it must be noted that this part of the St Emmeram manuscript may well have been written in Vienna, before its copyist, Hermann Poetzlinger, moved to Regensburg; moreover, the presence of the piece in the rather earlier Aosta manuscript must caution against assuming identity with a local churchman who had no demonstrable interest in music.

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TOM R. WARD/DAVID FALLOWS

Swelinck [Sweling, Swelingh], **Jan Pieterszoon.** *See* SWEELINCK, JAN PIETERSZOON.

Swell. A device for the gradation of volume in keyboard instruments.

1. The organ. 2. The harpsichord and piano.

1. THE ORGAN. The Swell organ is that manual department of an organ whose chest and/or pipes are enclosed on all sides by a box, one side of which incorporates a device (lid, flap, shutters, sashed panel, etc.) that can be opened and closed by connection with a foot-lever or pedal. A stop or half-stop may be thus enclosed, or several departments (Choir organ, Solo organ) or even the whole organ (Samuel Green, St George's Chapel, Windsor, 1790). The connection from foot-lever to swelling device can be mechanical, pneumatic, electrical, etc. and may be so made that fine gradations in the degree of closure are possible.

Some examples of the small BRUSTWERK of the 16th century may have had doors that could be opened; most authenticated examples before about 1700, however,

have semi-fixed fretwork doors. The idea of foot-operated movable doors or, in chamber organs, flaps, occurred occasionally to builders (T. Mace, *Musick's Monument*, 1676) but the first Swells of significance are the enclosed Echo boxes of Spanish and later English organs provided with liftable lids or, also later, sliding front panels like sash windows. In Spain (Alcalá, *c*1680) the Swell box was often put round a stop or two on the main manual chest; only later did it enclose a whole department, usually either on the floor of the organ or tucked away at the top. Single stops were always those for treble solos of an expressive nature (Corneta, Trompeta, Flute); they were often so in England until about 1780 (Hautboy). French and English organs had their Echo stops on their own treble keyboard, the chest placed in the breast of the organ. Abraham Jordan's advertisement in the *Spectator* (8 February 1712) for his new Swell in St Magnus the Martyr, London Bridge ('never ... in any organ before'), refers to an organ with four sets of keys; thus the Swell was probably an extra Echo department. The Swell organ soon became regarded as indispensable, and although for the next hundred years it remained a short-compass division, the number of stops and the compass of the keyboard gradually expanded; as early as the 1740s it had ousted the Choir organ as the usual second division.

Despite Burney's failure to find them, Swell organs were not uncommon in Europe: large departments low in the organ case, with vertical or horizontal shutters (Venice, *c*1770), little Echo boxes with a solo stop or two (Berlin, 1727; Rostock, 1770), the whole organ in a box (Abbé Vogler, 1784; *see* ORCHESTRION (i)), perhaps with a 'balanced' Swell pedal-lever (Frankfurt, 1827) not requiring to be notched into place like the 'nag's head swell'. Swelling the sound could also be obtained by double or triple touch and by playing free reeds on a higher wind pressure (J. Wilke, 1823).

Important developments took place in England during the 1840s where Hill and Gauntlett introduced full-compass Swells, with complete choruses and a battery of reeds, designed to provide the sort of secondary division then thought to be required by the music of Bach. In the process, Hill made the first 'English Full Swell' (i.e. flue chorus capped with a mixture, and reeds at 16′, 8′ and 4′ pitch) for the Great George Street Chapel, Liverpool (1841). Others concentrated on mechanical refinements: of his reconstructed Swell at Gloucester Cathedral (1847) Willis commented, 'the *pianissimo* was simply astounding'. He and others began to use balanced swell pedals instead of levers during the 1870s. In France, the *Récit expressif* of Cavaillé-Coll's organs never challenged the dominance of the *Grand orgue*, but he deployed harmonic stops, strings and Celestes to maximise its expressive potential.

In both England and America, the first half of the 20th century saw the building of large Swell organs which frequently rivalled the Great in both power and number of registers. In his smaller organs Arthur Harrison often treated the Swell and Great as parts of a single division: the Great provided the chorus work, the Swell provided powerful reeds and refined accompanimental stops for supporting the voices of the choir. This trend attained its logical conclusion (and a musical dead end) in an instrument such as that built for Wakefield Cathedral in 1952 by the John Compton Organ Co., in which four of the five manual departments were enclosed in expression chambers.

The recovery of classical principles and a return to earlier models has led inevitably to a re-thinking of the relevance of the Swell organ. Some builders have compromised by enclosing the *Oberwerk* or placing doors in front of the *Brustwerk*. In England and America the Swell is still found useful for both concert and liturgical work, and Swells of a 19th-century type are regularly appearing in new organs (Meyerson Symphony Center, Dallas, 1992; St John's College, Cambridge, 1994).

2. THE HARPSICHORD AND PIANO. In addition to the machine stop (*see* MACHINE STOP (1)), two kinds of device for producing crescendo effects were applied to English harpsichords (and occasionally to pianos) in the second half of the 18th century. In the earlier of these, the 'lid swell' or 'nag's head swell', depressing a pedal gradually raised a hinged section at the right side of the harpsichord's lid. With the second type, the 'Venetian swell', the entire area of the soundboard was covered by an inner lid fitted with pivoted louvres like those of a Venetian blind, which could be opened by depressing a pedal. The lid swell is first mentioned in the patent specification of Roger Plenius's Lyrachord (1755) and seems to have begun to be applied to harpsichords in the early 1760s. From about 1775 square pianos were fairly often made with a pedal to raise the portion of the lid to the right of the keyboard, over the soundboard. The Venetian swell was patented by Burkat Shudi in 1769 and appears to have been an improvement only to the extent that the operation of its louvres is visually less obtrusive than the flapping of a large section of the instrument's lid.

Both types of swell have two important disadvantages. When they are closed in order to reduce the harpsichord's volume, they severely muffle its tone as well, and even when they are entirely open, they rob the instrument of some of its volume and brilliance. In addition, most of the crescendo that is produced occurs with the first opening of the swell, which is also accompanied by an abrupt brightening of the instrument's tone. Despite these disadvantages, the swells do increase the range of crescendo effects beyond those available with only a machine stop. By providing a lower level of *pianissimo* when closed, they increase the instrument's overall dynamic range, and they also permit the player to achieve crescendos and decrescendos when only one or two registers are in use.

Harpsichords were first fitted with swells at about the same time that the piano was beginning to achieve great popularity. The swell should not necessarily be viewed as a reaction to the piano but rather as a parallel response to fundamental musical conditions. Along with the machine stop it helped the harpsichord to coexist, even to prosper, alongside the piano until nearly the end of the century.

For bibliography *see* HARPSICHORD, PIANOFORTE and ORGAN; for illustration *see* HARPSICHORD §4(ii), fig.12.

PETER WILLIAMS/NICHOLAS THISTLETHWAITE (1), EDWIN M. RIPIN/JOHN KOSTER (2)

Sweney, John R(obson) (*b* West Chester, PA, 31 Dec 1837; *d* Chester, PA, 10 April 1899). American evangelistic song leader and composer of gospel hymns. By the age of 22 he was teaching music in Dover, Delaware. During the Civil War he directed the band of the Third Delaware Regiment, and after the war became professor of music

at the Pennsylvania Military Academy, where he remained for 25 years. For more than ten years during this period he directed music at the Bethany Presbyterian Church and led Sunday-school singing; he was in great demand as a song leader, directing summer assemblies such as those held at Ocean Grove, New Jersey. He composed more than 1000 gospel hymns and assisted in compiling more than 60 collections, most in collaboration with William J. Kirkpatrick. Three of his settings still in use are 'Tell me the story of Jesus' (1880), 'There is sunshine in my soul today' (1887), and 'More about Jesus would I know' (1887).

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HARRY ESKEW

Swenson, Ruth Ann (*b* New York, 25 Aug 1959). American soprano. She made her professional début at San Francisco in 1983 as Despina, and has returned there for roles including Pamina, Gilda, Dorinda (*Orlando*), Nannetta and Inès (*L'Africaine*), the latter an enchanting performance recorded on video. Her European début was also as Despina (1985, Geneva). She has subsequently sung Eurydice (Gluck's *Orphée et Eurydice*) at the Théâtre des Champs-Elysées, Paris, Susanna at the Opéra-Bastille, a Young Girl (*Moses und Aron*) at Salzburg and Konstanze at the Staatsoper in Munich. After appearances in Canada and in Chicago (début as Nannetta, 1988), she made her Metropolitan début in 1991 as Zerlina, and has returned to the Metropolitan for roles such as Rosina, Gilda, Gounod's Juliet and Zerbinetta. In 1996 she sang a delightful Semele in her first appearance at Covent Garden. Swenson is as adept in French repertory as in Italian, and has made a notable recording of Juliet in Gounod's opera. Her voice is full, warm and capable of remarkable feats of flexibility.

ALAN BLYTH

Swert, Isidore de. Belgian cellist, brother of JULES DE SWERT.

Swert, Jules de (*b* Leuven, 15 Aug 1843; *d* Ostend, 24 Feb 1891). Belgian cellist. He was first taught by his father, choirmaster of Pieterskerk, Leuven, and began playing in public at about the age of ten; later, Servais heard him and induced him to become his pupil at the Brussels Conservatory. Graduating with *premier prix* in 1858 he visited Paris (where Rossini expressed great admiration for his playing) and toured for some years. In 1865 he settled as Konzertmeister in Düsseldorf, where he gave notable trio performances with Clara Schumann and Auer. In 1868 he moved to Weimar as soloist of the Hofkapelle, but he was called to Berlin the following year as royal Konzertmeister and became one of the first teachers at the Hochschule für Musik. He resigned from this post in 1873 and spent the next three years near Wiesbaden, composing and occasionally touring. His London début in 1875 was an immediate success, and the next year Wagner entrusted him with the formation of the orchestra at Bayreuth, with August Wilhelmj as Konzertmeister. In 1878 de Swert's first opera, *Die Albigenser*, was successfully produced at Wiesbaden; three years later he moved to Leipzig. *Graf Hammerstein*, his second opera, was produced at Mainz in 1884, and a cello concerto was well received in Berlin in 1886. De Swert moved to Ostend in 1888 as director of the music school and professor at the conservatories in Ghent and Bruges. He was a significant figure in the Brussels school of cellists, and an excellent musician; he had a fine technique, and his tone was powerful yet sweet.

His elder brother, Isidore (Jean Gaspar) de Swert (*b* Leuven, 6 Jan 1830; *d* Brussels, Sept 1896), studied with François de Munck at the Brussels Conservatory, graduating with *premier prix* in 1846. He became a teacher at the Bruges music school in 1850, and was solo cellist of the theatre orchestra before moving to Brussels to become solo cellist at the Théâtre de la Monnaie in 1856. He was appointed to the Leuven Conservatory in 1866 and succeeded Servais at the Brussels Conservatory the same year.

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LYNDA MACGREGOR

Swerts, Piet (*b* Tongeren, 14 Nov 1960). Belgian composer. He studied at the Lemmens Institute in Leuven and obtained the Lemmens Tinel Prize for piano and composition in 1985. He wrote his first composition at the age of 12. He attended summer courses held by Lutosławski and Kotonski in Poland. His works were twice chosen as compulsory pieces for the Queen Elisabeth Contest: *Rotations* for piano and orchestra in 1987 and *Zodiac* for violin and orchestra in 1993. He won several composition prizes: Flor Baron Peeters, Camille Huysmans, SABAM, Belgian Artistic Promotion, the provinces of Brabant and Limbourg.

Swerts is a versatile, pragmatic and eclectic synthesist, in whose works structure always grows with and from musical content. Imitation and polyphony or shifting panchromatic units are well-known principles; tonality and panchromatism go hand in hand. Swerts favours the chromatic *espressivo*, used in his String Quartet to evoke Mahler, Beethoven, Shostakovich and Ravel in turns. In other works Wagner, Bartók and Lutosławski serve as models, for example in the Symphony no.1 and the *Marcuspassie* which also alludes to Bach and medieval parallel organum.

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Chbr: Str Qt no.1 (Paganini à la crème), 1982; Str Qt no.2 (Prelude), 1985; Novelettes, rec qt, 1990; Rapsodia, bn, str qt, 1991; Str Qt no.3, 1991; Str Qt no.4 (Zortzico, danse espagnole), 1993

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YVES KNOCKAERT

Sweys, Liebing. Organ builder. *See under* SUISSE.

Swieten, Gottfried (Bernhard), Baron **van** (*b* Leiden, 29 Oct 1733; *d* Vienna, 29 March 1803). Dutch music patron, active in Austria. He was the son of the distinguished doctor Gerhard van Swieten, and the family moved to Vienna in 1745 when his father was appointed personal physician to Empress Maria Theresa. After completing his education at the 'Theresianum', Vienna's exclusive Jesuit school, Gottfried briefly held a post in the Austrian civil service before embarking on an extended period of diplomatic training. Between 1755 and 1777 much of his time was spent abroad, with lengthy stays in Brussels (1755–7) and Paris (1760–63) and a visit to England in 1769. He had a short-lived term with ministerial rank in Warsaw (1763–4), but his one major diplomatic posting was as ambassador to Berlin (1770–77), where he was responsible for Austria's interests in the negotiations with Frederick the Great over the first partition of Poland. He returned to Vienna as Prefect of the Imperial Library, a post he held until his death. During the 1780s as President of the Court Commission on Education and Censorship he was one of the main instruments of Joseph II's liberal policies, but he was relieved of his office by Leopold II on 5 December 1791 (the day of Mozart's death).

As a young man in Vienna, Brussels and Paris, van Swieten was active in amateur music. Two *opéras comiques* of his own survive, *Les talents à la mode* and *Colas, toujours Colas* (manuscripts in *D-Rtt*), and performances are recorded of a third, *La chercheuse d'esprit*, now lost. Together with Monsigny and Philidor he contributed to the pasticcio *La rosière de Salency*, which was performed before the French court and later publicly in 1769. Of his output of at least ten symphonies seven are known (manuscripts in *Rtt*), three of which appeared in print under Haydn's name (see Landon, 1955), and there was a performance of one of them as late as 1782 in a Vienna Augarten concert that also featured Mozart. The unpretentious little operas have a certain naive charm and colour, but the chief characteristics of the conservative, three-movement symphonies are tautology and paucity of invention.

As a composer van Swieten is insignificant; his importance lies in his activities as a patron. During his years in Berlin, presumably through Kirnberger and the circle around Princess Anna Amalia, he developed a taste for old music, especially J.S. Bach and Handel. From C.P.E. Bach, Princess Amalia's titular Kapellmeister though now resident in Hamburg, he commissioned the six symphonies for strings H657–62/W182 (1773). On his return to Vienna he was an active champion of these three composers, and in particular of Handel. The performance (in an arrangement by Starzer) of *Judas Maccabaeus* by the Tonkünstler-Societät in 1779 was surely due to his influence. In 1781 C.P.E. Bach dedicated to him his third set of *Sonaten für Kenner und Liebhaber*, evidently as a mark of thanks for van Swieten's promotion of his music in Vienna. At the regular informal meetings on Sundays in van Swieten's rooms at the library, Mozart excitedly made the acquaintance of the music of J.S. Bach and Handel in 1782–3.

Probably in the second half of the 1780s, van Swieten organized a group of aristocratic patrons known as the 'Associierten' to sponsor private performances of oratorios, and it was for these concerts that Mozart made his arrangements of Handel's *Acis and Galatea* (1788), *Messiah* (1789) and the *Ode for St Cecilia's Day* and *Alexander's Feast* (1790). This sponsorship continued throughout the 1790s and reached its peak in the promotion of Haydn's *Seven last Words* (choral version, 1796), *The Creation* (1798) and *The Seasons* (1801). In each instance the 'Associierten' paid Haydn a handsome honorarium and bore the costs of the performance (in the town house of Prince Joseph Schwarzenberg, one of the sponsors), and van Swieten was responsible for the text. In the case of the *Seven last Words* this amounted to little more than minor revisions to the earlier choral arrangement by Friebert (see Sandberger), but *The Creation* was a more substantial adaptation and translation from an English libretto (reputedly intended in the first place for Handel) brought back by Haydn from London, while *The Seasons*, though based on James Thomson's poem, is to a large extent van Swieten's own work. His manuscript librettos contained (probably at Haydn's request) marginal annotations as to musical effects (facsimiles in Landon, 1985), and his taste for the picturesque left its mark on Haydn's music. During van Swieten's final years Haydn relied heavily on his advice in dealings with publishers.

Beethoven was also taken up by van Swieten in his early years in Vienna and dedicated his First Symphony to him. Another dedication, recognizing van Swieten's role as an early representative of the Bach revival, was that of Forkel's biography of J.S. Bach (1802).

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EDWARD OLLESON

Swift, Kay (*b* New York, 19 April 1897; *d* Southington, CT, 28 Jan 1993). American composer, lyricist, author and pianist. Born into a musical family (her father was the music critic Samuel Swift), she began music lessons at the age of seven. She studied the piano with Bertha Tapper and composition with A.E. Johnstone at the Institute of Musical Art (now the Juilliard School), then continued with Charles Loeffler (composition) and Heinrich Gebhard (piano) at the New England Conservatory. She also studied counterpoint and orchestration with Percy Goetschius. On graduation she became a pianist, accompanying singers and instrumentalists, and a member of a trio which toured the northeastern USA.

Swift has two claims to a place in American musical history: first, in the 1920s, among the massed ranks of Tin Pan Alleymen, she (along with the lyricist Dorothy Fields and a few others) was a rare female songwriter; second, as an intimate friend and a fellow composer, she was among George Gershwin's closest musical confidants apart from his brother Ira. Swift had classical credentials; Gershwin was best known as a song-plugger who had graduated to musical comedy. At one stage, she was writing a fugue a week; he was writing a song a day. She assisted his transition to the concert hall; he led her to Broadway and popular music.

Her first hit song was 'Can't we be friends?', interpolated into *The Little Show* in 1929. On paper, it looks busy and cluttered, but it swings with a breeziness that belies its musical surprises. The words were by 'Paul James' (her husband, the banker James Paul Warburg), who also collaborated on her next success, *Fine and Dandy* (1930), an enduring song combining a strong lyric thrust with an irresistible rhythmic device of a recurring syncopated fourth beat.

Swift was an early champion of *Porgy and Bess*. When Gershwin died, she and Ira Gershwin preserved and numbered his unused jottings and, over the years, began turning the best into new songs, for example in the score for the film *The Shocking Miss Pilgrim* (1946). Although Swift declined co-composing credit and insisted that every note was Gershwin's, in some cases she was taking two- or four-bar phrases and organizing them into song form. Like Ira Gershwin, she seemed content to neglect her own career to serve what she saw as Gershwin's genius.

Her second marriage, to a cowboy, prompted a quirky memoir, *Who Could Ask for Anything More!* (New York, 1943), and an Irene Dunne film *Never a Dull Moment* (1950), which she scored. Swift continued to compose for the theatre, writing her own lyrics for the musical *Paris '90* (1952). A number of her works were commissioned for special occasions, including *One Little Girl* (1960, composed for the 50th anniversary of the Campfire Girls), *Century 21* (1962, for the Century 21 Exposition, Seattle), and *Dr Rush Pays a House Call* (1976, for the American Medical Association). Her song cycle *Reaching for the Brass Ring* was continually developing, new songs being added to celebrate the birth of grandchildren and great grandchildren.

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Vocal and orch: Reaching for the Brass Ring, song cycle, S, orch, 1953–; One Little Girl (D. Frankel), solo vv, chorus, orch, 1960; Century 21, suite, 1962; All about Elsie (J. Oliansky), S, S, Bar, chorus orch, 1964; Man have Pity on Man (U. Vaughan Williams), 1v, orch, 1972; Dr Rush Pays a House Call, 1976
Songs: Can't we be friends?, 1929; Can this be love?, 1930; Fine and Dandy, 1930; Up among the chimney pots, 1930
Chamber and pf: Theme and Variations, vc, pf, 1960; Off-beat Waltz Plus Four, pf, 1974
Full score: Never a Dull Moment, 1950

EDWARD JABLONSKI, MARK STEYN

Swift, L.E. *See* SIEGMEISTER, ELIE.

Swift, Richard (*b* Middlepoint, OH, 24 Sept 1927). American composer and theorist. After private studies in the 1940s, he was a pupil of Leland Smith, Grosvenor Cooper and Leonard Meyer at the University of Chicago (MA 1956). He then taught at the University of California, Davis (1956–91), where he received a special appointment as Faculty Research Lecturer in 1982–3. He has received awards from the NEA (1977), the American Academy and Institute of Arts and Letters (1978) and other institutions. Swift was active in the San Francisco Composers Forum and the New Music Ensemble, whose influence is reflected in improvisatory elements in his works of the 1960s. Most of his music is serial and in large part 12-note. He has written many articles on 20th-century composers for this dictionary and has contributed numerous reviews to *Notes*; he is also a consulting editor of *19CM*.

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Orch: A Coronal, 1954; The Pleasures of merely Circulating, band, 1959; Conc. no.1, pf, ens, 1961; Extravaganza, 1962; Tristia, 1967; Vn Conc., 1968; Sym., 1970; Conc. no.2, pf, ens, 1980; Some Trees, 1982; a few other works
Chbr and solo inst: Sonata, fl, 1951; Str Qt no.1, 1955; Serenade Concertante, pf, wind qnt, 1956; 11 Stravaganzas, inst/ens, 1956–95; Sonata, cl, pf, 1957; Sonata, vn, 1957; Trio, cl, vc, pf, 1957; Str Qt no.2, 1958; Domains II, perc, III, ens, both 1963; Str Qt no.3, 1964; Music for a While I, 3 insts, 1965; Summer Notes, pf, 1965; Thrones, a fl, db, 1966; Music for a While II, 3 insts,

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Vocal: Domains I (R. Lowell), Bar, ens, 1963; Carmina Archilochi, S, ens, 1965; Thanatopsis (Lucretius), Mez, chorus, ens, 1971; Specimen Days (W. Whitman), 12 songs, S, orch, 1976–7; Great Praises (R. Eberhart), S, pf, 1977; The Garden (A. Marvell), Mez, fl, cl, va, 1984; Roses Only (D. Swift, R.M. Rilke), S, small orch, 1991; *c*9 others for 1v, inst/ens; a few choral works

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BRIAN FENNELLY

Swijssen, Joos. Organ builder. *See under* SUISSE.

Swing (i). A quality attributed to jazz performance. Though basic to the perception and performance of jazz, swing has resisted concise definition or description. Most attempts at such refer to it as primarily a rhythmic phenomenon, resulting from the conflict between a fixed pulse and the wide variety of accent and rubato that a jazz performer plays against it. However, such a conflict alone does not necessarily produce swing, and a rhythm section may even play a simple fixed pulse with varied amounts or types of swing. Clearly other properties are also involved, of which one is probably the forward propulsion imparted to each note by a jazz player through manipulation of timbre, attack, vibrato, intonation or other means; this combines with the proper rhythmic placement of each note to produce swing in a great variety of ways.

J. BRADFORD ROBINSON

Swing (ii). The name given to a jazz style and to a related phase of popular music that originated around 1930 when New Orleans jazz was in decline; it was characterized by a greater emphasis on solo improvisation, larger ensembles, a repertory based largely on Tin Pan Alley songs, and above all the more equal weight given to the four beats of the bar (hence the term 'four-beat jazz' occasionally applied to this style). This important change in jazz rhythm took place gradually between 1930 and 1935 as the tuba was superseded by the double bass (playing in the walking bass style) and the banjo by the rhythm guitar, and the basic pulse was transferred from the snare drum to the hi-hat or ride cymbal. The harmonic rhythm in swing was generally much faster than in New Orleans jazz, sometimes changing as often as twice a bar, and soloists were expected to improvise melodies freely over these 'changes'. There was a notable increase in instrumental virtuosity among soloists in this period; some of the most prominent were Henry 'Red' Allen, Roy Eldridge, Coleman Hawkins, Chu Berry, Benny Goodman, Johnny Hodges and Lester Young. At the same time instruments not previously regarded as suitable for solo work began to be given solo roles, including the drums (Gene Krupa and Chick Webb), double bass (Jimmy Blanton), vibraphone (Lionel Hampton and Red Norvo) and guitar (Django Reinhardt and Charlie Christian). The development of swing coincided with the emergence by 1932 of the 13-piece dance band or 'big band' which became the standard vehicle for this music. Such bands included those led by Duke Ellington, Fletcher Henderson, Count Basie, Jimmie Lunceford, Benny Goodman, Artie Shaw and Earl Hines. However, the musicians themselves often preferred to work in smaller groups, which allowed more scope for solo improvisation and whose repertory was not restricted to dance music. The swing rhythm section became an important element in rhythm and blues and hence in early rock and roll, and was also used by some traditional jazz groups from the early 1940s. Although in the late 1940s the swing style ceased to be the dominant movement in jazz, it continued to attract excellent young players and was still commercially viable in the 1990s.

See also JAZZ §5. Swing and Big Bands (1930–45).

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J. BRADFORD ROBINSON

Swingle Singers. French vocal group. The eight academically trained singers were brought together in Paris in 1962 by Ward Lemar Swingle (*b* 1927) and Christiane Legrand (*b* 1930) to improve their sight-singing and musicianship. With their early origins in the Blue Stars, a jazz vocal group formed by Blossom Dearie, they developed a distinctive style with scat singing arrangements of Baroque and Classical instrumental music, adding a jazz bass and percussion as accompaniment, embellishing rhythmic sections and improvising solos. They toured Europe and the USA and made several successful recordings. In summer 1973 Swingle formed a new and smaller English group, Swingles II, to complement the original choir, which continued to tour. Using less scat singing, they performed a wider repertory including madrigals, early jazz and pop songs, and introduced new music by contemporary composers. They performed many works by Luciano Berio and gave the first performance of his *Sinfonia* in 1969.

RAYMONDE S. KRAMLICH/R

Swinnen, Peter (*b* Lier, 31 Jan 1965). Belgian composer. He attended the Brussels Conservatory from 1984 until 1992, then studied composition at the Muziekkapel

Konigin Elisabeth with André Laporte. He won the Flemish Youth and Music Prize in 1991 and a prize from the province of Antwerp in 1992. He teaches analysis at the Brussels Conservatory and works freelance for Belgian television. Swinnen, who closely follows Laporte's style, is a narrative composer in the sense that the title of a work is always a multiple reference to the contents; consequently the music is programmatic by definition. Making frequent use of quotations, his music is a synthesis of traditional and experimental techniques from the period 1950 to 1970. The traditional element consists in an internal logic based on the concept of the *modus* in its broadest sense. The melodic and harmonic development is built upon a versatile system of *modi*, where the major and minor scales, the twelve-note series, and archaic and non-western *modi* all find a place. Swinnen also likes to combine acoustical elements with tape, live synthesizer and live electronics.

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(*selective list*)

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Orch: FugaEneas, sym. poem, 1990; Riflessione, vc, orch, 1991; JoenRuni, sym. poem, 1993; The Black Lark's Ballad, sym. poem, 1995; Ido Visu, ob, orch, 1995
Vocal: Zamoribel (cant., Swinnen), v, fl, ob, cl, bn, hp, 16 str, 1989; Non è finita la commedia (Swinnen), SATB, elec, 1991; Prometeo (J. Besprosvany), Bar, male chorus, tape, elec, 1994; Hombre alado (J. Besprosvany), Bar, S, male chorus, elec, 1995
Chbr: Diorama, fl, ob, hn, mar, vc, 1989; IroMania, triologedia, str qt, 1990; Aropura, hortus voluptatis, wind qnt, 1992; HitchCockTail, fl, gui, hpd, accdn, 1992
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YVES KNOCKAERT

Swiny [McSwiny], **Owen** (*b* Co. Wexford, 1676; *d* London, 2 Oct 1754). Irish impresario. He entered Trinity College, Dublin, in 1694. By 1703 he was established in London in association with Christopher Rich at Drury Lane, where in 1705 his comedy *The Quacks* (after Molière) was performed and in 1706 he produced the highly successful adaptation of Giovanni Bononcini's *Camilla*. The following season he became manager of the Queen's Theatre, the home of Italian opera in London, for which he recruited the castrato Nicolini. After a performance of Handel's *Teseo* in 1713 Swiny fled to France, leaving the singers unpaid. By 1721 he was settled in Venice, where he acted as agent for the Royal Academy of Music in London, recommending singers and librettos. He was responsible for bringing the soprano Faustina Bordoni to London in 1726. In 1729–30 he recruited singers for Handel's new opera company. During this period he was also involved in the commission and purchase of Italian art works for English collectors. He had returned to London by 26 February 1735, when he had a benefit at Drury Lane and obtained posts in the Custom House and the King's Mews.

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ELIZABETH GIBSON

Switzerland (Fr. Suisse; Ger. Schweiz; It. Svizzera). A country in western Europe. It consists of a confederation of 22 cantons. Its musical culture owes as much to the church as to secular influences.

I. Art music. II. Traditional music.

I. Art music

Swiss musical history must be seen against the background of regional differences and of the circumstances which governed the formation of the country. Four languages are spoken, German, French, Italian and Romansh, and there are two religions, Catholic and Protestant. Switzerland was founded in 1291 when three small provinces – later to become the cantons Uri, Schwyz and Unterwalden – declared their limited independence from the Holy Roman Empire. Other cantons joined over the following centuries. During the Middle Ages, most of French-speaking western Switzerland was under the rule of the Savoy, then from 1536 to 1798, of Berne. The French invasion of 1798 precipitated the declaration of a Helvetic Republic of all Switzerland. This attempt at unification failed, however, and it was not until 1848, after a brief, relatively bloodless war between the conservative Catholic cantons and the liberal Protestant cantons that Switzerland took on its present form of a confederation, with Berne as its capital.

Under Roman domination the main centres held by the legions, such as Avenches and Vindonissa, practised whatever music was current in Rome. The abbeys of St Maurice (founded in 515) and Romainmôtier (5th century), the convent of Disentis (5th century), the monasteries Engelberg and Einsiedeln, and the bishops' palaces at Sion, Geneva, Lausanne and Basle were important cultural centres. The monastery of St Gallen (under Benedictine rule from 760) was the most important musical centre. In the 9th century Notker composed sequences there which were sung in Cluny and in England, Spain and Italy, and in the 10th century Notker Labeo wrote there the earliest known musical treatise in German; in the 11th century Ekkehard IV introduced Gregorian chant to the monastery. From the 13th century the cathedrals played a significant part in the development of ecclesiastical chant; organs were built in Basle and Einsiedeln (14th century), Sion (*c*1430), Fribourg, Lausanne, Zürich and other towns. Landmarks in this development included the appearance of polyphony in the liturgy (in Zürich in the late 13th century and in Geneva *c*1500) and the performance of Passion plays in the 13th and 14th centuries in Basle, Einsiedeln, Engelberg and Selzach.

During approximately the same period, troubadours and trouvères toured the country and songs by Swiss Minnesinger are found in German collections. From the 14th and 15th centuries onwards instrumental music was performed in the main cities, which maintained fife and drum bands for public holidays and official ceremonies; nevertheless, vocal music predominated.

With the Reformation the development of music virtually ceased. Zwingli in Zürich forbade all music in church, while Calvin in Geneva forbade the use of organs and other instruments during services, claiming that they

distracted the faithful. Calvin allowed only the singing of psalms, which were taught at school. Basle was less affected by these restrictions; its university taught music from its foundation (1460). Church music developed more there than elsewhere, particularly under French and Flemish influences. Instrumental music continued to be performed in the main centres, but Ludwig Senfl and Heinrich Glarean, who both lived mainly abroad, were the only composers who became widely known.

After the austerity of the Reformation, organs reappeared in churches in the 17th, 18th and 19th centuries, while monasteries remained important for church music and musical studies. By the 19th century music was practised at all levels of society. German influence began to be felt and from 1808 the Société de Musique Helvétique gave annual concerts with a large number of performers; in 1842 Mendelssohn's 'Lobgesang' Symphony was performed in Lausanne in the composer's presence with 182 instrumentalists and 533 singers, and in 1860 more than 500 people took part in performances in Basle of Handel's *Jephtha* and of Beethoven's Ninth Symphony. Inspired by Nägeli and others, unaccompanied male-voice choirs grew up in German-speaking Switzerland, heavily dependent on the German repertory.

In French-speaking Switzerland, French solo songs and folksongs were preferred, though German or Swiss-German conductors soon introduced their native chorales. Whether in the secular or in the religious spheres, the public preferred works for large choral and instrumental bodies and favoured events such as the Fête des Vignerons (held every 25 years at Vevey) and the Einsiedeln Passion Plays. The time spent by Wagner in Zürich and Lucerne, and by Brahms in Zürich, Winterthur and Thun, had a major influence on the activities of Swiss orchestras, many of which were founded at this time. From the late 19th century until World War I German-speaking Switzerland was culturally little more than a province of Germany. Many of the important figures in musical life were either German or of German descent. When touring in Southern Germany, major artists would visit the German-Swiss cities as a matter of course. In French Switzerland such musicians as Gustave Doret (who was also a writer on music) and Emile Jaques-Dalcroze, originator of eurhythmics, gradually directed the music of French Switzerland away from Germany and towards France.

Every large town has its own symphony or chamber orchestra, the most famous being the Orchestre de la Suisse Romande. Swiss conductors have included Ansermet, Sacher (conductor of the Basler Kammerorchester and the Collegium Musicum Zürich), Dutoit, Denzler and Desarzens. Such composers as Schoeck, Burkhard, Honegger and Martin are internationally known. Stravinsky, who lived in Montreux and Morges (1914–20), collaborated with C.F. Ramuz, whose scenarios he used in *Renard*, *Les noces* and *Histoire du Soldat*. Librettos by René Morax were used by Doret for *La servante d'Evolène* and by Honegger for *Le roi David* and *Judith*; Morax founded the Théâtre du Jorat in Mézières (near Lausanne), which opened in 1908 with Doret's *Henriette* and represented a new type of lyric theatre. Ansermet and Sacher conducted works by their contemporaries, including the first performances of works dedicated to them by Bartók, Britten, Stravinsky, Martinů and Malipiero. The major opera houses are in Zürich, Basle, Geneva and Berne. The Association Suisse des Musiciens organizes annual festivals largely devoted to Swiss music with Swiss performers. In large towns the proportion of concert-goers is one of the highest in western Europe, particularly for subscription concerts.

An active avant garde, of which the leading members were Klaus Huber, Holliger, Guyonnet, Moret, Wildberger and Kelterborn, grew up in the 1960s and included pupils of Boulez, who taught at Basle from 1960 to 1963. The operas of Heinrich Sutermeister have been produced all over Europe.

Journals such as the *Schweizerische Musikzeitung* (*Revue musicale suisse*; Zürich, 1861–1983) and the *Revue musicale de la Suisse romande* (Morges-Yverdon, founded 1948), *Dissonanz* (Zürich, founded 1984) and the *Schweizer Musikzeitung* (Zürich, founded 1998) reflect Swiss musical life. There are important festivals in Lucerne, Zürich, Montreux, Lausanne, Gstaad and other towns. The Eidgenössicher Musikverein, a confederation founded in 1862 to promote wind music in Switzerland, has over 2000 member societies with a total of 80,000 members, all amateur musicians. In some cantons nearly every village has a choir or a brass band: the large number of choirs is characteristic of Switzerland, and the Société Fédérale de Chant has 200 male-voice choirs with a total of 15,000 members. The Société Fédérale des Orchestres has some 3000 members. These large numbers of musicians make amateur performers of the great oratorios possible. Swiss radio plays an important role in the development of new music by broadcasting new works, although funding cutbacks in the 1980s have lessened its importance. Private patrons of the arts have long been of major importance. The government promotes and encourages music in Switzerland through the arts council Pro Helvetia. The main publishers of music and music books are Amadeus in Winterthur, although Hug in Zürich, HBS Nepomuk in Aarau and Kunzelmann in Adliswil are also active. The supermarket cooperative Migros generously finances MGB, the largest producer of CDs of Swiss music. Other CD firms such as Claves, Tudor, Guild Music and Jecklin have also been active in propagating music by Swiss composers, as has Swiss Radio International, which issues its own series of CDs.

Education is the responsibility of individual cantons and thus varies considerably. The Société Suisse de Pédagogie Musicale has some 5000 members, all qualified music teachers, and organizes diploma exams. 370 music schools belong to the Verband Musikschulen Schweiz. Jeunesses Musicales (with about 5000 Swiss members) organizes concerts, competitions and summer camps. There are conservatories at Geneva (founded in 1835), where Liszt taught, Zürich (the largest), Basle, Winterthur and other large towns.

See also BASLE; BERNE; GENEVA; LAUSANNE; LUCERNE; MONTREUX; WINTERTHUR; and ZÜRICH.

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II. Traditional music

According to its mode of transmission and cultural setting, Swiss folk music can be classed either as *Musikfolklore* (folk music in a narrower sense) or as *Musikfolklorismus* (folkloristic music). *Musikfolklore* embraces all those musical phenomena that belong to traditional culture and are still subject to the vagaries of oral transmission; such music includes the *Betruf* or *Alpsegen* (Alpine prayer or blessing), *Jützli* ('shout of joy'), *Jodel* (yodel), *Chuäreiheli* or *Löckler* (cattle calls), cradle songs, children's songs etc., which are all functionally related to traditional rituals, customs and work. By contrast, *Musikfolklorismus* refers to those phenomena that have become stereotyped, or are literary compositions: in both cases they are transmitted by means of notation and include yodelling songs, national songs, popular compositions, songs for festivals, folksong arrangements and songs composed in a folk style. They are mostly designed for public performances, chiefly by societies and associations.

Because of its linguistic and cultural diversity, Switzerland has maintained a lively reciprocal relationship with the musical repertory of neighbouring countries for centuries. This applies equally to the historical folksongs of the 16th century to the 18th (many of which circulated among Swiss mercenaries in foreign armies) and to the more recent song-tunes and instrumental pieces of the late 18th and early 19th centuries. 'We come to the conclusion that, in Switzerland as a whole, there is hardly anything in our treasury of traditional folksong that is characteristic of all Switzerland' (R. Weiss). Just as the Franco-Swiss folksong repertory is shared with that of Alsace, so German-Swiss music has much in common with that of Baden-Württemberg, Swabia and the Tyrol, and Rhaeto-Romanic and Ticinese music with that of Piedmont and Lombardy, because Switzerland's political boundaries straddle several different language groups.

1. History and research. Although there was a sporadic interest in folk customs during the Renaissance, it was not focused directly on folksongs or instrumental music. However, the following references give some idea of the nature and distribution of folk music at that time: the *Kühreihen* or *ranz des vaches* (herdsman's song) from Appenzell in Georg Rhau's *Bicinia* (Wittenberg, 1545); the Swiss dance *Der Sibentaler genandt* by Urban Weiss, in W. Heckel's *Lautten Buch* (Strasbourg, 1556, 2/1562); and scattered references to *Alpsegen*, dancing, singing at Easter and New Year, *Sternsingen* (Epiphany songs) and nightwatchmen's songs in Cyssat's *Collectanea chronica und denkwürdige Sachen* (1565; ed. J. Schmid, Lucerne, 1969–72). There are other brief references to folk music in similar sources, such as those by Thomas Platter the Elder (*Ein Lebensbild aus dem Jahrhundert der Reformation*, ed. H. Kohl, Leipzig, 1921) and Felix Platter (*Tagebuchblätter ... des 16. Jahrhunderts*, ed. H. Kohl, Leipzig, 1913); and the first detailed account of the alphorn and its use (Conrad Gesner: *De raris et admirandis herbis*, 1555). 15th- and 16th-century chroniclers showed interest in historical battle songs following the rise of the Confederation. However, these and other lesser sources tell little about the music itself. Johannes Hofer's medical dissertation, printed in 1688, refers to the homesickness experienced by peasants who served as mercenaries in foreign countries when they heard the 'Cantilena Helvetica'. This was the first of a long series of references to the effect of alphorn music or of the *ranz des vaches* on Swiss expatriates, particularly those engaged in foreign military service. During the 18th century, with the growth of Helvetian patriotism and Rousseau's advocacy of a 'return to nature', the *ranz des vaches*, whether sung or played (on alphorn or bagpipe), was increasingly regarded as the essence of Swiss *Nationalmelodie*. Since the 17th century, secular song had been shunned by the upper classes and censured by the authorities as 'frivolous', to be replaced by compulsorily introduced psalm singing. They aimed, in the words of M.P. Planta, 'to suppress vexatious and corrupting songs and introduce beneficial ones in their place' and were supported by men like J.J. Bodmer (1698–1783), J.K. Lavater (1741–1801) and their followers. They were offended by the real folksongs of the period: such genres as the *Kiltlieder* (wooing songs), cowherds' sayings and teasing verses were considered unworthy of attention. Later, in the 1812 edition of the *Sammlung von Schweizer-Kühreihen und alten Volksliedern*, there appears the regretful, ironic and self-accusing statement, 'Our old national songs are in part lost or extinct, in part spoiled and misrepresented'.

The ideas of the Enlightenment as proposed by Bodmer and Albrecht von Haller (1707–37) gained influence when applied to the 'return to nature' movement. Already in 1724 Bodmer and Laurenz Zellweger had searched for the famous *Kühreihen* and *Senenspruch* to prove that 'human nature is alike in all reasonable people' (Bodmer to Zellweger, 14 September 1724). Mountain life and customs were extolled in the poem *Die Alpen* (1729) by Haller, which had a far-reaching influence towards idealization of the herdsman's life from the view of the urban dweller. With Rousseau's musical notation of the *ranz des vaches* in the *Dictionnaire de musique* (1768), this interest found a scholarly basis (fig.1).

Before the publication of numerous (mostly) German travel accounts of Switzerland towards the end of the 18th century, the scholar and official scribe from Langnau, G.S. Studer (1761–1808), with the Kreis der Berner Bergfreunde (groups of Bernese mountain-lovers), started to collect and to document folksongs, *ranz des vaches* and herdsmen's songs from the Bernese Oberland, Appenzell,



1. Musical notation of the 'ranz des vaches' in Rousseau's 'Dictionnaire de musique' (1768)

Uri, Schwyz and Unterwalden. This early collecting activity, inspired by Ossian and Haller, resulted in the first edition of a genuine folksong collection, the *Acht Schweizer-Kühreihen mit Musik und Text* (1805) by F.S. von Wagner. This was the foundation of Swiss folksong research, and by the fourth edition it included 76 songs with guitar or piano accompaniment. A few art songs by G.J. Kuhn and F.F. Huber were also inserted, for the aim was to offer the people new and 'better' folksongs as well as old ones. It was hoped to satisfy the 'townsman's longing for the idyllic' by reviving extinct customs and songs, and to inspire visiting tourists with an interest in Swiss folk life. There was also a political aspect to the pastoral festival at Unspunnen near Interlaken in 1805, for it marked the reinstatement of Berne as the 'directing canton' for that year, following Napoleon's Act of Mediation in 1803. By means of public exercises in alphorn playing, by singing and by Alpine contests, country folk were prepared for later self-glorification in the *ranz des vaches* and cowherd songs (*Küher*-and *Sennenlieder*) composed in popular style during the 19th and 20th centuries. Thus *Musikfolklorismus*, the use of traditional folklore to create and rationalize history, was established by the early 19th century.

Folksong collection and study first began in educated circles, among the followers of J.R. Wyss, F.S. von Wagner, G.J. Kuhn and F.F. Huber in Berne, and those of Martin Usteri, D.H. Hess and J.U. Hegner in Zürich. Isolated songs and airs soon appeared in calendars, weekly journals and almanacs, and individual collections also appeared, such as the *Allgemeines Schweizer-Liederbuch* (1825, 4/1838) and the *Schweizerisches Taschen-Liederbuch 'Alpenröschen'* (1859, 8/1913).

E.L. Rochholz's *Eidgenössische Lieder-Chronik* (1835), F.J. Schild's *Der Grossätti aus dem Leberberg* (1864–73) and Alfons von Flugi's 'Chanzuns popularas d'Engiadina' (*Romanische studien*, 1873) were important forerunners for the first scholarly edition of Swiss folksongs by Ludwig Tobler (1882–4). This collection of texts included, in addition to a general introduction, critical remarks on the historical, religious and secular songs that had been collected in libraries.

The attentions of the German Romantic literary movement introduced a philological approach. In addition to the models provided by Herder, Brentano, Liliencron, Erk and Böhme, the works of immigrants and scholars from Germany (Stolberg, Meisner, Sczadrowsky, Rochholz, J. Meier etc.) had a long-lasting impact. They paved the way for systematic collecting. Interests were still predominantly philological until the foundation of the Schweizerisches Archiv für Volkskunde. Conditions for music research improved from 1906 with the founding of the Volksliedarchiv (Basle), under the inspiration of J. Meier, firstly for collections of German-Swiss folktunes, then (from 1907) of French, and soon afterwards of Rhaeto-Romanic and Italian. Since then the research

findings of A. Tobler, H. In der Gand, O. von Greyerz, A. Rossat, G. Züricher, S. Grolimund, A.L. Gassmann, M. Maissen and many others have been published regularly in the *Schriften der Schweizerischen Gesellschaft für Volkskunde*. In the years between 1908 and 1925, Greyerz published *Im Röseligarte: schweizerische Volkslieder* in six volumes. Other well known collections include *Les chansons populaires receullies dans la Suisse Romande* (1917–31) by Rossat and Piguet, the *Scelta di canzoni popolari ticinesi* (1933) by In der Gand and the *Chanzunettas popularas rumauntschas* (1958) by G.G. Cloetta. The *Hausbuch der Schweizer Volkslieder* (Baumann, 1980) offers 220 traditional songs from all four language regions.

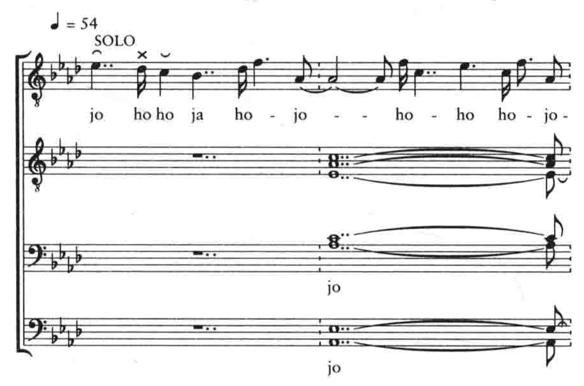
Scholarly research gradually declined because of the recession of the folksong movement after World War II. Only in the early 1960s did a new interest develop in the fields of history, folklore, musicology and literature, stimulated by the Swiss encounter with the Anglo-American 'folk scene'. Various scholarly studies have appeared since then, including those by Burdet, Baumann, Geiser or Bachmann-Geiser, Engeler, Bolle-Zemp, Collenberg, Zemp, Messerli and Buckhardt-Seebass.

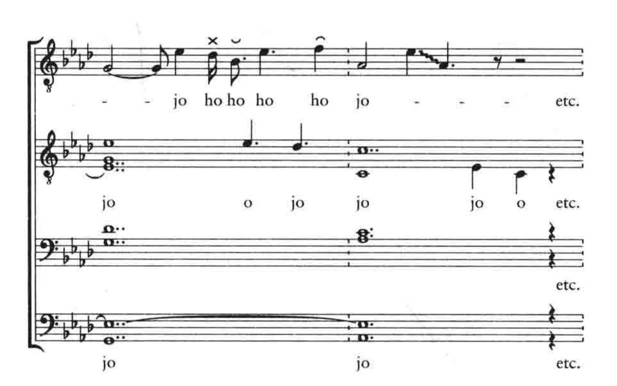
Building upon the work of In der Gand of 1937, Brigitte Bachmann-Geiser made an inventory of folk music instruments in Switzerland from 1971 to 1977 and published the results in the volume *Die Volksmusikinstrumente der Schweiz* (1981) as a part of the *Handbuch der europäischen Volksmusikinstrumente*. Some parts of this work have been documented on disc and television films. Bachmann-Geiser was also a co-founder of the Schweizerisches Museum, which opened in 1991, and the associated Institut für Volksmusik und Musikinstrumente in Burgdorf. There is at present no single degree programme in ethnomusicology at a Swiss university, although occasional lectures are given and classes held at the universities of Basle, Berne, Fribourg and Zürich.

2. General characteristics. Most traditional singing is for solo voice, except in western Switzerland where some songs have choral refrains. Songs connected with Christmas, New Year, Epiphany, mid-Lent, St Nicholas and other church festivals are similar to soldiers' songs, professional and vocational songs, in that they are sung in parallel 3rds and 6ths or, less often, in an improvised polyphonic style derived from the practice of schools and choirs. Partsinging of a pre-19th-century origin can be found in the area of the Ticino canton; according to Geering (1951, p.62) this 'is not just a degenerate form of art music' but the last 'offshoot of the practice of partsinging ... which predates written music'.

In the Appenzell canton there is another type of partsinging which is neither transmitted in writing nor deliberately rehearsed. Here a solo yodel or yodel-song is supported by an improvised vocal harmony based on the root position primary triads: thus the solo yodeller, often followed by a second singer, is given supporting resonance from sustained block harmony (ex.1). This kind of singing, known as *Gradhäba* ('that which sustains the notes evenly'), must have evolved from a 17th- and 18th-century homophonic psalm-singing style. This yodel is often accompanied by idiophonic timbres such as *Schellenschütteln* (the shaking of large cowbells; fig.2) and *Talerschwingen* (in which a coin is swirled around in an earthenware basin; fig.3). Similar multi-part *Naturjodel* are also found in Toggenburg, in central and upper Berne,

Ex.1 *Gradhäba* from Herisau, Appenzell canton (Baumann, 1976), p.192

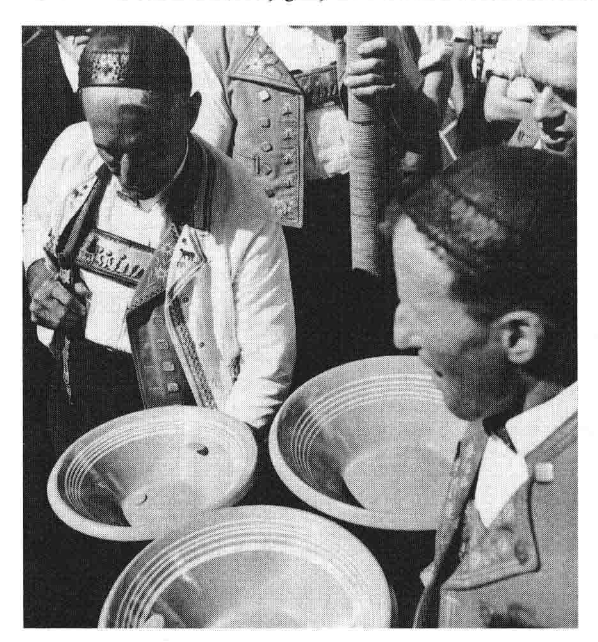




in Emmental and also around Gruyères. Yodel duets and trios with independent part-movement are known principally in central Switzerland, especially in the Muotathal and Weggis regions. Yodels in the Schwyz region and in Appenzell, and the *ranz des vaches* and *Betruf*, frequently incorporate the 'alphorn-fa', that is, a sharpened fourth degree that sounds like the natural 11th harmonic of the alphorn. The *Naturjodel* proper, which is confined to the northern side of the Alps, can be classified into individual yodel dialects and yodel regions according to its use of free rhythm; its slow or swift and dance-like tempos; its



2. *Yodellers accompanied by Schellenschütteln (shaking of large cowbells)*



3. Yodellers accompanied by Talerschwingen (the swirling of coins around in earthenware basins)

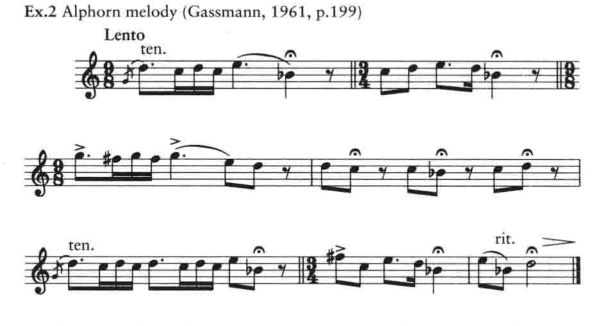
use of the 'alphorn-fa' mode; and the various different conventions of extemporization. However, these characteristics still await basic study and classification.

A form comprising alternate solo yodelling and singing, known as *Jodellied* or *Gsätzli*, appeared with increasing frequency towards the end of the 19th century. Its development is most closely associated with the work of J.H. Tobler, F. Huber and F.W. Kücken, who accentuated the particularly Swiss element in their choral songs. F. Huber, A. Glutz of Solothurn and J. Lüthy concluded their songs with a yodel-like coda: such songs could be regarded as 'the forerunners of the yodelling songs much-beloved of contemporary folkloristic circles' (Zulauf). Because of the close association of the *Jodellied* with the 'stylised yodel' defined by A. Tobler (a yodelling melody whose vocables are replaced by words), and with the analogous type of *ranz des vaches* whose melody has also been given words, it is difficult to distinguish these song types in performance.

Under the influence of the Federal Yodel Union, which introduced 'structural rules' (*Rahmengesetze*) and standardized vocalization, the primarily extemporized form of the yodelling song became a kind of male-voice partsong for quartet, quintet, sextet or mixed choir. This kind of song, the 'new and composed yodelling song', is classed as folkloristic music.

The more monotonic *ranz des vaches* or *Kühreihen* (see fig.1) is usually distinct from yodelling. The earliest recorded use of the German term 'einem den kuoreien pfyfen' ('to pipe the *Kühreihen* to one') was in 1531. It is described variously as a 'driving-in song', *Chuedreckeler* (milking-song), or *Lockgesang* (calling or coaxing song). It generally uses no falsetto and is further distinguished from the wordless yodel by its pastoral text which expresses affection for the cows; it might also be introduced or ended with a yodel call. Some instrumental performances of *Kühreihen* have also been notated, and played on the alphorn (ex.2), the bagpipe and even the violin or *Schweizerpfeife* (Swiss fife). It is no longer

Ex.2 Alphorn melody (Gassmann, 1961, p.199)



performed by the peasantry: A. Tobler (1903), who described himself as the last singer of the traditional *ranz des vaches*, suggested that either the texts no longer appealed or the musical demands were too great. In recent years, in the context of the folk revival movement, the *kühreihen* or *ranz des vaches* is being performed once more.

Ex.3 *Viehlöckler* (cattle call) from Muotathal, Schwyz canton (Baumann, 1976, p.145)



Like the *Viehlöckler* (cattle call, ex.3) and the *ranz des vaches*, the *Betruf* (prayer call), also known as *Alpsegen* (Alpine blessing, ex.4), was once associated with the magical cults of shepherds and cattle drovers. Like the *Juchzer*, the ordinary yodel and the *Lockruf* (call-tune), the *Betruf* has no definite structure, being a type of Sprechgesang whose form depends on the verbal content. The psalm-like prayer requests the protection of the Virgin Mary and the individual patron saints of the stock farmers. To whatever distance the sound carries through the *Folle* (wooden or tin megaphone) the pastures are placed under the care of St Anthony, St George, St Gallus and St Wendelin, and evil is exorcised (fig.4). The *Betruf* has a wide distribution in Catholic areas and during summer pasturing it is still, to some extent, called every

Ex.4 *Bättrüäf* (*Betruf*) or Alpine blessing, Urner Boden, Uri canton, transcr. M. Baumann



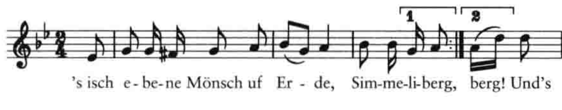


4. *The Alpsegen: woodcut by Joseph Balmer from 'Schweizerisches Kunst-Album' (1862)*

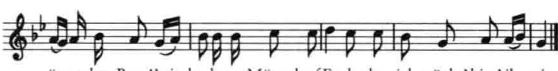
evening in the Obwalden and Uri cantons, in the St Gallen highlands, in Goms (Valais) and in Entlebuch.

The songs that survive in oral tradition are mostly associated with customs or religion. In addition to sacred and narrative songs the following, with few exceptions, are of 19th-century origin: Epiphany and Christmas hymns, May songs, songs sung in the spinning-room, children's songs, joking songs, patriotic songs and love songs (see exx.5 and 6). Alongside this folk heritage proper, songs in folk style or composed 'for the folk', known as *Schweizerlieder*, have a wide distribution. Hundreds of them came into circulation with the growth of national and patriotic consciousness after the French Revolution and through the activity of rifle clubs, gymnastic clubs and students' unions (e.g. the Zofinger songbooks, 1822 onwards). Historical sources suggest that only a few extant melodies predate the 18th century:

Ex.5 *Das Guggisberger Lied* (Swiss-German love lament), Wohlen, Aargau canton; known since 1741 (Baumann, 1994, p.86)







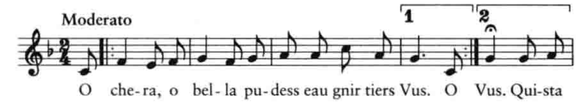
they include those of a few *Juchzer*, yodels, alpine blessings, incantations, nightwatchmen's songs, children's and cradle songs, religious and historical songs, mercenaries' songs and ballads (such as the Tannhäuser ballad).

Instrumental music includes fife and drum marches of the 'old Switzers', French marches and *Landesgemeindemärsche* (in the Graubünden, Obwalden and Valais cantons) and other fife and drum tunes for public processions and ceremonies in the Val d'Anniviers. Many of these date from the 18th century and are frequently of German, French or English origin. Noise-making customs known as *Lärmbräuche* include *Geisselknallen* (whip-cracking) during the feast of St Nicholas and *Rumpelmetten*, the noisy call to Mass which replaces bellringing during Lent. For the latter custom, rattles, including *Schnarren* (large cog rattles), *Klapperbretter* (clappers) and *Chlefeli* (a type of castanet) are used. The *Hackbrett* (dulcimer) and the zither are played in Valais, Appenzell, Emmental and Toggenburg. The *concerti* sounded in churches in the Italian-speaking Ticino canton and carillon playing in French-speaking Valais are two distinctive forms of church bell music.

From the end of the 19th century the mass media and the growing tourist traffic increased the influx of pan-alpine music characteristics. To some extent the adoption and adaptation of songs in non-Swiss dialects paralleled the intrusion of dialects from the Lower Rhine, Baden-Württemberg, Alsace and Swabia into the development of the spoken language. After World War II, a conservative trend towards purism set in and, within the more extreme nationalistic folkloristic circles, support was increasingly voiced for the 'Echt-Schweizerische' ('genuine Swiss spirit') as a construct of the past.

3. FOLKLORISTIC MUSIC. The publication of the *Acht Schweizer-Kühreihen* and the occasion of the Unspunnen festival in 1805 marked the first steps in the development of folkloristic music: such music was conceived as the transformation of the 'primitive' into the aesthetically pleasing, and traditional music was seen as taking on 'a new existence' with this change in its function. The alphorn, previously used for calling or calming cattle, or as a signal of threatening danger and sickness, came to be played as a spectacle for tourists. The Alpine blessing and certain folkdances were given similar treatment. At the Unspunnen festival the victors in the alphorn playing contest were decorated with a 'Spanish ewe, ram and lamb' and given a 'medal and a small cap made of English leather'. Folkloristic performances became more and more commercialized, although socio-economic problems were often the background to such activity, which included, for instance, horn blowing by beggars. Even so, folksong and folkdance arrangements, produced for domestic music-making in the alien surroundings of towns, supplanted traditional pastoral music, and the

Ex.6 *O chera, o bella* (Rhaeto-Romanic popular love song), Engadin, Graubünden canton (Baumann, 1994, p.70)





yodel and the *ranz des vaches*, performed by coloratura sopranos, resounded in concert halls. It was only a small step from the process of arranging folksong to that of imitating 'original' folklore. F.F. Huber and G.J. Kuhn had already imitated the *ranz des vaches* and the yodel in their own folk-style compositions. In contrast to the early *Schweizerlieder* with words by Lavater and melodies by J. Schmidlin and J.H. Egli (1770–87), some of these folk-style songs promptly became popular. These imitative products were originally supposed to lead the peasantry itself back to making its own local songs (*Dialektlieder*), but the movement took a new direction leading to the growth of musical societies in towns. At the end of the 19th century *Jodlerverbände* evolved from the gymnastic clubs (e.g. the Alte Sektion Zürich) and their singing, for all its urban surroundings, was chiefly in praise of the cowherd and his Alpine pastoral life.

In 1912 a Swiss yodel association was officially founded, comprising a number of yodel groups; in 1924 it became the Schweizerischer Jodlerverband and, in 1932, the Eidgenössischer Jodlerverband; in 1975 there were over 15,000 affiliated members and over 600 branches. By 1992 the number of members had grown to over 24,000. The repertory promoted by the Schweizerische Gesellschaft volkstümlicher Autoren, Komponisten und Verleger (an association of authors, composers and publishers, founded in 1922) consists of folkloristic compositions whose texts mostly glorify the peasantry in an idealistic and nationalistic manner. Yodel songs such as *Der Chüejerstand*, *Bhuurebluet*, *D'r Geissbueb*, *Alpaufzug* and many others proclaim as 'echoes of the homeland', in self-glorifying manner, the existence of an alien and completely different type of society in which employees and workers strive in their leisure time after a vanished rural way of life. Efforts are now being made, by extending the subject matter of the texts, to counteract the impression that townspeople sing the praises of a pastoral way of life that they know only from hearsay.

The Schweizerische Trachtenvereinigung (Swiss Folk-costume Society) is the leading society concerned with folk-costume and folkdances. Because they are organized and presented as theatrical spectacles, traditional dances are changing more and more. Folkdances include the *Allemande* (or *Alewander*) from Engadin and Obwalden; the widely distributed polkas, ländler, écossaises and mazurkas; the ritual *Klausjagen* (at the Rigi); certain carnival and masked dances such as the *Röllibutze*, *Nüsslet* and *Vogel Gryff*; and, most commonly, couple-dances (known in central Switzerland as *Gäuerle* and in Appenzell as *Hierig*). Traditional couple-dances have to some extent survived independently of folkloristic activities. Although published collections of Swiss folkdances mostly include more recent dances, older dances such as circle-dances (ribbon dances and wedding dances), *Coraules* (sung dances), the pantomimic dances known as *Picoulet* and *Vögelschottisch* and the couple-dances known as *Matelote* and *La champérolaine* feature prominently in folk-costume festivals, known as *Trachtenfeste*.

Dance music is provided by small ensembles comprising various combinations of the following: fiddles, clarinets, *Schwäfelpfeiffen* (a type of fipple flute), trumpets and *Schwyzer Örgeli* (accordions); a string bass usually accompanies these instruments. The *Hackbrett* (dulcimer) is still used in the ländler bands in Appenzell, Valais and the highlands of Berne. Less traditional bands include the piano and even the saxophone.

There are numerous organizations, including workers' associations and societies for wind music, concerned in different ways with maintaining the tradition of folkloristic music; among the more important ones not already mentioned are the Schweizerische Vereinigung für Volkslied und Hausmusik and the Jodler-Dirigenten-Vereinigung. The Arbeitsgemeinschaft Schweizer Volkstanzkreise, the Vereinigung Schweizerischer Volksmusikfreunde and the Gesellschaft für die Volksmusik in der Schweiz also play an important role in promoting and documenting folk music for practical purposes.

The conscious cultivation of native customs, costumes, dialects, folksongs and dances that emerged around 1905 from the *Heimatschutzbewegung* oriented itself increasingly over the years towards a backward-looking, 'intact' world view. With the transfiguration of the past, present reality was often suppressed or simply forgotten. Scarcely any songs critically addressed, for example, the effect of industrial development on the environment or social changes, except perhaps in cabarets. Since the 1960s, younger songwriters have been reaching back more often towards traditional songs, but in doing so consciously select suppressed protest songs and topics. Stimulated by the French chanson and the Anglo-American folksong movement, young singers created the contemporarily orientated *Mundartlied*. The new dialect songs of Mani Matter (*d* 1972) were first inspired by the chansons of Georges Brassens. From 1965 onwards, Matter in turn influenced the dialect song within the circle of *Berner Troubadours* and *trouvères* and gave important impulses to reflective discussion concerning the transmitted body of songs. Songwriters (*Liedermacher*) such as Fritz Widmer and Jacob Stickelberger from Berne, Toni Vescoli from Zürich and Dieter Wiesmann from Schaffhausen broke off decisively from the 'romance of the glow of the Alps'. Years earlier, songwriters such as Hans Roelli (1889–1962), the Swiss French chansonnier and poet Gilles (Jean Villard, 1895–1982), later Ernst Born of Basle, Walter Lietha of Chur and many others had prepared the way for the regional song of the 1970s and 80s. In the Rhaeto-Romanic Graubünden, *Trubadurs* and *Sursilvans* joined forces. Roberto e Dimitri and Marco Zappa in Ticino developed another individual style which made current a half-forgotten song repertory and at the same time brought Ticinese folk music closer to folk and pop music.

Many of the 'homemade' Lieder and chansons hold up a critical mirror to society and consciously confront and become engaged with current issues (e.g. Urs Hostettler: *Anderi Lieder*, 1979). Political events and citizens' initiatives concerning women's issues, nuclear reactors, highways and the protection of the environment often make an ideal podium for the *Liedermacher*. Sometimes new texts that address current events are performed to traditional melodies and are increasingly accompanied by folk music instruments such as the *Hackbrett*, zither, *Drehleier* and the *Schwyzer Örgeli*. In the process of reviving old folksongs and folk music instruments, music groups and songwriters are also sponsoring alternative festivals. Such gatherings are consciously contrasted with the festive occasions of the Swiss Folk-costume Society, of the Swiss Yodler Association, and of folk choruses. They focus, in a complementary way, on the contradictions present in

dealing with 'Heimat', and between traditional 'Heimatschutz' and modern 'Umweltschutz'.

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PIERRE MEYLAN/CHRIS WALTON (I),
MAX PETER BAUMANN (II)

Swybbertszoon, Peter. Dutch organist, father of JAN PIETERSZOON SWEELINCK.

Swynford (*fl c*1400). English composer. Nothing is known of his life, though the coincidence of names with Catherine Swynford (stepmother to Henry IV and third wife of John of Gaunt) tempts conjecture. His sole surviving composition is a four-part Credo in the Old Hall Manuscript (ed. in CMM, xlvi, 1969–73; no.86), which is one of the more old-fashioned pieces in the manuscript. The text is telescoped between the top two and the third upper parts, and the tenor is freely isorhythmic. The musical style shows some signs of Italian influence.

For bibliography *see* OLD HALL MANUSCRIPT.

MARGARET BENT

Syberg, Franz Adolf (*b* Kerteminde, Fyn, 5 July 1904; *d* Kerteminde, 11 Dec 1955). Danish composer. He was the son of the painters Anna and Fritz Syberg, who were well known in Denmark. From 1922 to 1928 he lived in Leipzig, where he studied composition and theory with Sigfrid Karg-Elert at the Leipzig Conservatory and also privately with Werner Hübschmann. In 1928 he moved to Copenhagen, and studied the organ with Peter Thomsen

while attracting recognition as a composer, with, among other works, his music for the marionette play *Uffe hin spage* ('Uffe the Meek', 1929), which reflects his close contact with the radical cultural circles of the time. After passing the organist's examination in 1932 he became organist at Kerteminde, where he was isolated from the Copenhagen new music scene. In 1938, when his Quintet for flute, clarinet and string trio of 1931 was chosen to be performed at both the ISCM in London and during the Nordic Music Days in Copenhagen, Syberg's compositional inspiration and energy, after a silence of three years, were revived. In the next few years his works included his most outstanding composition, the Symphony (1939), which is saturated with colour, its orchestral structure tending towards chamber music. He stopped composing in 1942 and his work disappeared from the repertory. However, in 1990 seven of his compositions were performed to acclaim during the Musikhøst (Music Harvest) festival in Odense, and since then most of his sparse output has become available in print and has been recorded.

Characteristic features of Syberg's music are traits of German neo-classicism, particularly that of Hindemith, and a love of counterpoint and dense linearity, resulting in a harmonic world which is occasionally somewhat harsh and dissonant. In his mature works there are also unmistakable traces of Nielsen's influence.

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(*selective list*)

Stage: Uffe hin Spage [Uffe the Meek] (incid music to marionette play, S. Clausen), 1929; Leonce og Lena (incid music, G. Büchner), 1931; Ett drömspel (prelude, A. Strindberg), 1941–2

Orch: Music, ob, str, 1933; Sinfonietta, 1934–5; Adagio, str, 1938; Sym., 1939

Chbr: Str Qt, 1930; Qnt, fl, cl, str trio, 1931; Concertino, ob, str qnt, 1932; Str Trio, 1933; Qt, ob, str trio, 1933; Wind Qnt, 1940; Oct, wind, 1941

Org: Chaconne, 1933; Prelude, Intermezzo, Fugato, 1934

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Principal publisher: Kontrapunkt

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BERTEL KRARUP

Sychra [Sikhra, Sichra], **Andrey Osipovich** (*b* Vilnius, 1773 [?1776]; *d* St Petersburg, 21 Nov/3 Dec 1850). Russian guitarist, composer and teacher of Czech ancestry. Sychra holds a prominent position within Russia, where he is often referred to as the 'patriarch' of the seven-string guitar and also as its inventor, erroneous though that may be. Indisputably he was a major force in the development of Russian guitar music and one of its most prolific composers, as well as an important teacher who left behind a line of pupils.

Sychra first played the harp, on which he was reputed to have been a great virtuoso, before dedicating himself to the seven-string guitar. He moved to Moscow at the beginning of 1801, and became the dominant figure in the field and created a huge following. In 1812, perhaps because of Napoleon's campaign and the Moscow fire of that year, he moved to St Petersburg, where he remained for the rest of his life. In 1802 Sychra published in Moscow the *Journal pour la guitare à sept cordes*, and in 1813 in St Petersburg published a new journal, *Sobraniye raznogo roda p'ies*. He published another journal in 1818, advertised in the *Peterburgskiye vedemosti* as containing 50 pieces in each of its six issues. A further journal appeared in 1824. The most important of his journals, *Peterburgskiy zhurnal dlya gitarï*, first appeared in 1826 and was published, presumably monthly, for the next 12 years; 144 issues survive. He also published many single pieces. The Stellovsky-Gutheil editions alone contains 75 numbers, of which most consist of several compositions. Sychra published in all well over 1000 pieces for seven-string guitar, and left many in manuscript, including complete arrangements for two guitars of Glinka's *A Life for the Tsar* and *Ruslan and Lyudmila*, with which he was assisted by the composer.

Sychra wrote a large number of pieces for amateurs, including studies, folksong settings, operatic transcriptions and arrangements of Viennese waltzes by Strauss and Lanner, an output that may explain his dismissal by Soviet era musicologists as a mediocre composer. Among these compositions however are many that require the highest level of virtuoso technique, and which not only employ techniques not known in the West, such as the four-finger cross-string trill, but are also musically innovative. Much of Sychra's guitar music, especially the teaching pieces and studies, reproduces harp sonorities on the guitar, perhaps in response to his early career as a harpist. His magnum opus, the *Prakticheskiye pravila igrat'na gitare* (St Petersburg, 1817), which has long been esteemed by Russian guitarists, is only now beginning to attract international attention.

Sychra rarely appeared in concert, preferring to present his pupils to the public and participating only occasionally. Among his most important pupils were Semyon Nikolayevich Aksyonov, Fyodor Mikhailovich Zimmermann, Vasily Stepanovich Sarenko, Vladimir Ivanovich Morkov and Nikolai Ivanovich Aleksandrov, as well as the bass Osip Petrov.

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MATANYA OPHEE

Sychra, Antonín (*b* Boskovice, 9 June 1918; *d* Prague, 21 Oct 1969). Czech musicologist and aesthetician. His musicology studies under Helfert at Brno University were interrupted by the closing of the universities under the Nazi occupation, during which he became a member of the underground resistance led by the Communist party. After the liberation he completed his musicology studies in Prague, where he was attracted by Jan Mukařovský's structuralist aesthetics, an analytical method he used in his doctoral dissertation at Prague (1946) on music and word in folksong. Before completing his doctorate he had begun working in the art department of the Education Research Institute in Prague and lecturing at the education faculty. In 1948 he was appointed lecturer at the Prague Academy (AMU), where he later became dean (1950) and professor (1951). He completed his *Habilitation* at Prague University in 1952 with a work on the semiotics of music,

becoming lecturer in the aesthetics and history of music. In 1959 he completed his DSc dissertation with a work on the aesthetics of Dvořák's symphonic works; from 1959 to his death he was director of the aesthetics department at Prague University. From 1945 he was one of the most enterprising organizers of Czech musical and musicological life, playing an essential part in its restructuring in accordance with the socialist cultural pattern. His influence was most evident in the Czechoslovak Composers' Union, where he held a number of important posts. He represented Czech musicology and aesthetics at many international organizations (e.g. as an IMS committee member, 1961–9).

Sychra's work was marked by his determined efforts at creating a Marxist musicology and aesthetics capable of shedding light on basic theoretical questions. His initial apologist stance, in response to the political and cultural demands of the time, alternated with more systematic work, in which he mastered and profitably exploited Soviet work, in particular Asaf'yev's intonation theory, several ideas from Czech structuralism, information theory and cybernetics. At the same time he never abandoned his Marxist approach and attempted to keep Marxist aesthetics, and in particular its musicology, an open system, capable of responding creatively to current theoretical and practical trends. He achieved fruitful results particularly in the field of musical semantics, which he elaborated in collaboration with the physiologist Karel Sedláček into a solid basis for experimental research.

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'Realismus Bedřicha Smetany', *HRo*, i (1948–9), 165–86
'O novou hudební vědu' [The new musicology], *Musikologie*, ii (1949), 72–105
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O hudbu zítřka [The music of tomorrow] (Prague, 1952) [selected essays]
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'W.A. Mozart et la musique populaire tchèque', *Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956*, 189–98
'Smetanovo pojetí symfonické básně' [Smetana's conception of the symphonic poem], *HRo*, x (1957), 402–6, 444–7
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'Über die Bedeutung von Beethovens Skizzen zur IX. Symphonie', *Konferenz zum Andenken Joseph Haydns: Budapest 1959*, 147–58
'Melodie jako faktor emocionálního výrazu' [Melody: a factor of emotional expression], *HV 1962*, 55–65
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JOSEF BEK

Sydeman, William (Jay) (*b* New York, 8 May 1928). American composer. He studied at the Mannes College (BS 1955) with Felix Salzer and Roy Travis and at the Hartt School (MM 1958) with Arnold Franchetti. Among his other teachers were Sessions and Petrassi. From 1959 to 1970 he was a member of the composition faculty of Mannes College; he then left New York and began a 12-year period of travel and study of philosophy and religion which took him to the southern California desert, England, Oregon, Hawaii and northern California. He taught at the Rudolph Steiner College, Fair Oaks, California (1980–82), and has continued his association with the school. Sydeman has won awards from the Boston SO, the Pacifica Foundation and the National Institute of Arts and Letters. He has received commissions from the Hopkins Center Festival at Dartmouth College, the Boston SO, the Chamber Music Society of Lincoln Center and the Sacramento SO.

Sydeman's music written between 1955 and 1970 uses linear, motivic material, intricately structured, with complicated and free rhythms. The works of this period are atonal; he also experimented with serial techniques and aleatory episodes, taped music and amplified sound. Between 1965 and 1970 he increasingly emphasized theatrical elements and included, even in instrumental works, spoken texts which he himself wrote or arranged. Satire and humour are found in *Malediction* (1970) and *Full Circle* (1971), the latter described by the composer as a 'mini-music-drama for three singers and electrified performers'. Works composed after 1980 are more lyrical and accessible while still retaining the compositional sophistication of the earlier music. Along with almost 200 pieces for diverse instrumental groups, they include vocal solos, choral works and orchestral pieces.

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(*selective list*)

Stage: Encounters, incid music (various authors), 1967; Songs of Milarepa (Tibetan Buddhist writings), vn, nar, dancer, 1980; Anti-Christ (Solovieff), incid music, 1981; A Winter's Tale (W. Shakespeare), incid music, 1982; Aria da capo (op, after E. St V. Millay), 1982
Orch: Conc. da camera, va, orch, 1958; Orchestral Abstractions, 1958; Conc. da camera no.1, vn, orch, 1959; Study for Orch no.1, 1959; Conc. da camera no.2, vn, orch, 1960; Study for Orch no.2, 1963; Oecumenicus, conc. for orch, 1964; Conc. da camera no.3, vn, orch, 1965; Study for Orch no.3, 1965; In memoriam: J.F. Kennedy, nar, orch, 1966; Music for Va, Winds and Perc, 1966; Conc., pf 4 hands, orch, 1967; Texture Studies, 1969; 5 Movts, wind, 1973
Vocal: Songs, S/T, fl, vc, 1959; Lament of Elektra (Sophocles), A, chorus, chbr orch, 1964; Malediction, T, str qt, tape, 1970; Full Circle, 3 solo vv, cl, trbn, perc, org, vc, 1971; 5 Short Songs

(Sydeman), 1v, pf, 1972; Love Songs Based on Japanese Poems, S, fl, vn, 1978; Round for Chorus (Alleluia), SATB, 1978; Lord's Prayer, SATB, 1980; Reflections, SATB, 1980; Alleluia, SATB, 1981; Calendar of the Soul (R. Steiner), multi-chorus, 1982; The Stars Once Spoke to Man (Sydeman), S, Vc, Cb, Pf; Notes on the Delta Poem (J. Connor), S, T, vc; Japanese Love Poems (K. Rexroth), Mez, pf/SATB; A Prayer (Sydeman), A, va, pf; 4 Psalms, B, pf; St John's Gospel, SATB

Chbr and solo inst: Ww Qnt, 1959–61; Pf Sonata, 1961; Music for Fl, Va, Gui and Perc, 1962; Homage to 'L'histoire du soldat', cl, bn, tpt, trbn, perc, vn, db, 1962; Qt, fl, cl, pf, vn, 1963; Duo, va, hpd, 1963; Duo, vn, pf, 1963; Duo, tpt, perc, 1965; Texture Studies, wind qnt, 1966; Duo, xyl, db, 1968; Projections no.1, amp vn, tape, slides, 1968; Trio, b cl, bn, pf, 1968; Duo, 2 db, 1970; Piece, cl, tape, 1970; Duo, hn, pf, 1971; Duo, perc, 1971; Duo, vn, db, 1972; Trio montagnana, cl, vc, pf, 1972; Duo, 2 cl, 1973; Fugue, str qt/ens, opt. S, 1975; Music for Solo Xyl, 1976; Duo, 2 hn, 1976; 18 duos, 2 vn, 1976; The Last Orpheus, fl/a fl, 1976; Duo, cl, t sax, 1977; Duo, xyl, vib, 1977; Long Life Prayer, vn, spkr, 1978; 2 Movts for Vn and Pf based on Tibetan Folk Melodies, 1978; Duo, vn, vc, 1979; Short Pf Pieces, 1980; Duo, vn, pf, 1984; Duo no.2, vn, pf, 1985; Sonata, vn, pf, 1987; Duo, vn, vc, 1988; For Db and Pf: I, 1988, II, 1989; For Pf: I–III, 1989; 3 Movements, vn, pf, 1992; Duo, vc, db, 1992; For Fl and Pf, 1995; For Ob and Pf, 1996; Jonathan's Trbn, trbn, pf, 1996

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NANCY B. REICH

Sydney. City in Australia, capital of New South Wales and the site of the first European settlement in Australia. As well as being Australia's most populous city, it is the headquarters of many of its musical organizations, including the federal directorate of music in the Australian Broadcasting Corporation (ABC), the principal Australian chamber music organization (Musica Viva Australia), Opera Australia and the Australian Chamber Orchestra. It is also home to the Australia Council, whose music fund is the main source of federal governmental subsidy for a broad range of musical activities. The Australian Music Centre, the principal agency for the dissemination of information about Australian composers and their works, is housed in the city's historic Rocks area. Sydney is the most substantial supporter among Australian cities of concerts and opera through subscription series and ticket sales.

The first named piece of music known to have been played within the boundaries of the original settlement at Sydney Cove in 1788 was a lilting air known as *The Rogue's March*, traditionally played at the drumming-out of servicemen found guilty of failing in their duty. Its use on 9 February of that year was for the public disgrace of a sailor found in the tents of the women convicts. Military music, including the marking of significant stages of the day's routine by heavy drumming, was an appropriate signature of a settlement begun under military discipline and initially numbering far more convicts than free settlers among its population. The one certain link between metropolitan musical styles in Europe (among which Viennese Classicism was reaching its apogee at this time) and the rough exigencies of daily life in the new colony, with its struggle to survive inappropriate methods of cultivating the soil and herding cattle, was the transportation of a fortepiano in the first fleet's flagship, the *Sirius*, by its surgeon, George Bouchir Worgan. Worgan, a member of an accomplished London musical family, gave instruction on this instrument to Elizabeth Macarthur, wife of a man often seen in retrospect as one of the principal architects of the Australian wool industry, and left it with her when he returned to England. It is said still to exist in private hands.

Military and naval bandsmen, sometimes doubling on wind and string instruments in the early 19th century, provided music for civic and military ceremonies, church services, dances and theatrical performances and gave instruction in performance. Theatre music was available on a regular basis after Barnett Levey's opening of his Theatre Royal in 1833 and continued in the large Royal Victoria Theatre (opened in 1838). *The Currency Lass*, by a convict author, Edward Geoghegan, was the earliest Australian musical play (with 14 songs fitted to pre-existing tunes) and appeared at the Royal Victoria Theatre in 1844. Bandsmen arranged opera and ballet melodies and popular songs as sets of quadrilles and other dances and wrote marches in celebration of institutions, anniversaries, buildings, racehorses, newspapers and imperial military adventures. Private music teachers advertised in the colonial press. Choral societies typically began their activities with a performance of Handel, Haydn or Mendelssohn or some lesser composer of oratorios or cantatas. Touring opera (*see* AUSTRALIA, §II) became popular and important. Music regularly appeared in print under local imprints from the 1830s, although Isaac Nathan felt he had to set as well as compose his own music. At least one piano built in Sydney in the mid-1830s still survives. The firm of Beale & Co, established in Annandale, Sydney, in 1893, claimed by the 1920s to be the largest piano factory in the then British Empire.

In the earlier part of the 20th century Sydney's musical life was enriched by a network of music clubs which engaged instrumentalists and singers for annual series of locally presented recitals. Some of these clubs continue to function. Many of them have disappeared or declined, however, as a result of the competition for leisure time of major musical and theatrical subscription series and an erosion of local loyalties. The clubs offered younger musicians a means of developing their skills as soloists which has not been replaced so far by any other network.

A body of instrumentalists calling itself the Sydney Symphony Orchestra came into existence in 1908 but never matched in significance parallel developments in Melbourne. The ABC began serious professional maintenance and development of an orchestra in Sydney in 1932 as part of its broadcasting charter; this orchestra acquired the permanent name Sydney SO in 1946. Orchestral playing of distinction had flourished briefly under the Belgian Henri Verbrugghen, who became first director of the New South Wales Conservatorium in 1915 and vigorously formed and directed a NSW State Orchestra until 1922, soon after its funding ran out as a result of a change of NSW state government. The appointment of Eugene Goossens to the joint positions of principal conductor of the Sydney SO and director of the NSW Conservatorium in 1947 was part of a determined upgrading of the orchestra's size and quality and the city's musical ambitions. The Goossens era was an important formative period in the establishment of the city's postwar musical self-confidence; and it was Goossens, in his *de facto* capacity as principal musical adviser to the state

government, who suggested the building of a Sydney Opera House (along the dual opera–concert lines then obtaining at the San Francisco War Memorial Opera House) on Bennelong Point, then occupied by a tram depot. The eventual building of the opera house (opened in 1973), to a design by the Danish architect Jørn Utzon, and the fierce political and architectural controversies it inspired, helped Sydney to acquire an enhanced profile as a centre of musical performance (fig.1).

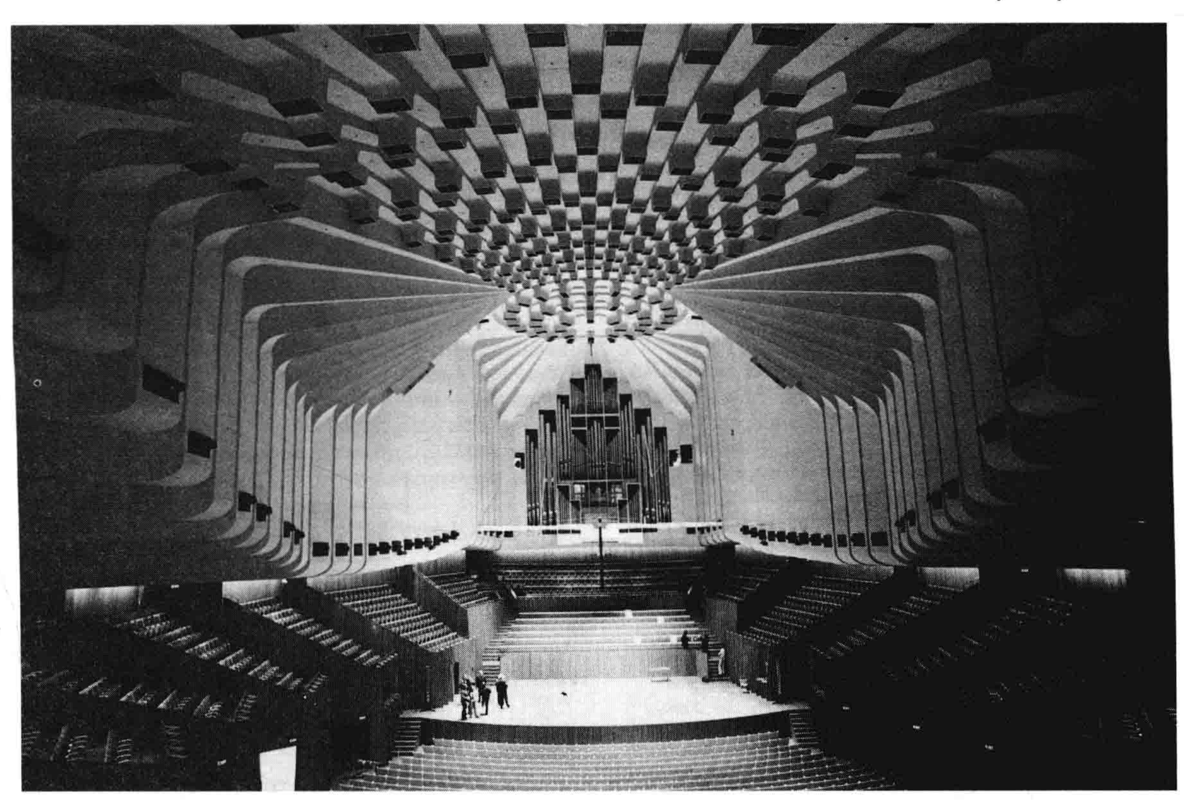
The arrival in Sydney before, during and after World War II of Europeans fleeing from religious and political persecution had, as one of its results, the formation in 1945 of the Musica Viva Society of Australia (now MUSICA VIVA AUSTRALIA) by Richard Goldner, a former Viennese-based musician and inventor who had contributed through his inventions to the Allied war effort. The organization now offers touring networks of exceptional size and stability to leading international and Australian-based chamber groups and vocal ensembles and manages a successful large-scale programme of school music visits by touring groups of young musicians.

In the wake of a report by a committee headed by K.W. Tribe recommending progressive disestablishment of the capital city orchestras from ABC control while retaining membership of a cooperative network, the Sydney SO, the largest of the Australian orchestras, has been constituted as a separate entity, with its own board and managing director, and was singled out, under the 'Creative Nation' programme put forward by a former Australian prime minister, Paul Keating, as the orchestra which should be regarded as the pace-setter of Australian orchestral practice. Partly as a result of this, the Sydney SO has been in the vanguard of developments designed to promote orchestral independence, size and quality and to supplement governmental funding with major private sponsorship. In 1999 it was nearing its objective of having a membership of 110 players, with improved provision for rotation and relief of principals, and dramatically improved salary levels and other conditions of employment, aiding its policy of recruiting local and international players at a high level. Its musical and artistic director, the Dutch conductor Edo de Waart, renewed his contract in 1998 to run to 2002. He has earned respect as a vigorous exponent of orchestra building and as a musician concerned for the general welfare as well as the artistic achievement of the orchestra's players. The Sydney SO's schedule includes on average nine series of subscription concerts (some of them with up to four parallel programmes) and a number of other special appearances. The subscription schedule includes two series of concerts orientated towards a predominantly young audience. Most of the concerts are given in the main auditorium, the concert hall, of Sydney Opera House (seating about 2750; fig.2). The opera house has replaced the town hall as the principal site of major Sydney concerts. The Sydney-based Australian Opera and Ballet Orchestra is, as its name suggests, the opera house pit orchestra for Opera Australia and Australian Ballet performances in Sydney; it also occasionally gives concerts in its own right.

Opera Australia (formerly known as the Australian Opera and, before that, as the Elizabethan Trust Opera) celebrated 40 years of activity in 1996. In Sydney, its home base, it performs in the second and smaller of the two main auditoriums, the opera theatre, of Sydney Opera House, a circumstance resulting from a politically motivated power struggle which caused the largest auditorium to be allocated primarily to concerts and to be deprived of the stage machinery originally designed for it. Opera Australia continues to appear regularly in Melbourne, where it has absorbed the former Victorian State Opera, and occasionally in other capital cities. Its winter (June–October) and summer (January–March) seasons in Sydney have offered the city approximately eight months of opera, with an annual repertory ranging between 15 and more than 20 works (and leaving most of the other



1. Sydney Opera House, exterior design by Jørn Utzon, opened 1973



2. *Interior of the Sydney Opera House concert hall*

third of the year for occupancy of the Opera Theatre by the Australian Ballet).

Although Opera Australia began its history in 1956, with effective musical leadership from Joseph Post, and appointed Karl Rankl as a musical director early in its career, its destinies have tended to be guided by theatrical producers acting as artistic directors (Stefan Haag and, from 1984 to 1999, Moffatt Oxenbould), with the notable exception of the period from 1975 to 1986 when the Australian conductor Richard Bonynge was musical director and established unusual and interesting seasons reflecting his own fondness for Italian bel canto and French 19th-century opera, taking advantage of the dazzling abilities of his wife, Dame Joan Sutherland. The Oxenbould regime can be credited with a fairly well-balanced and standard international repertory, including such works as Janáček's *Jenůfa*, Britten's *A Midsummer Night's Dream* and Handel's *Giulio Cesare*. The company's caution in producing new Australian works conforms to professional operatic policy in most centres. One of its novelties, Alan John's *The Eighth Wonder* (1995), deserves mention as being an operatic dramatization of the events and ideals that went into the turbulent history of the building of Sydney Opera House, the building in which the work was presented. Exploratory programming in new or neglected opera in Sydney was largely the work of University of New South Wales Opera from 1968 and, more recently, Sydney Music Theatre. Rockdale Municipal Opera was a sustained example of suburban enterprise in standard works.

The Australian Chamber Orchestra (ACO), founded in 1975, was originally intended for gifted young players who might prefer a more musically self-reliant alternative to joining the Sydney SO. It was under the tutelage of Robert Pikler and John Painter in its early years, making only a fitful impact under various leaders and guest directors until the arrival of Richard Tognetti as leader and, eventually, musical director. His direction has helped win this core orchestra of strings (with regularly recruited wind players as supplementary members) a loyal following in Australia and an international reputation. The heavy touring schedule of the ACO, including successive subscription concerts in most, sometimes all, of the state capital cities, tends to ensure that its membership remains predominantly young. The Australia Ensemble, resident at the University of New South Wales in Sydney, is a group of seven players that has been regarded since its formation in 1980 as the finest chamber ensemble in the country and has also won wide praise for its international and inter-state touring, and for its recordings of new Australian and standard repertory. Its four string players formed the Goldner String Quartet, which has earned a position of similar pre-eminence in its repertory. Part-time or ad hoc instrumental groups based in Sydney include the Australian Brandenburg Orchestra (using period instruments), the Sydney Wind Soloists, Synergy (percussion group), the Seymour Group (contemporary music), the Sydney Alpha Ensemble and the Renaissance Players (director-founder, Winsome Evans).

The Sydney Philharmonia choirs, which are the regular choral associates of the Sydney SO, include a large choir for oratorio, major cantatas and symphonic works and a motet choir for smaller-scale works and for performances of unaccompanied polyphony. Australia's only surviving professional vocal ensemble, the Song Company, also has its base in Sydney. It tours nationally and internationally.

Recent ventures include the establishment at Angel Place of a large-sized chamber music hall seating about 1200 and other smaller, supplementary halls. The inadequacy of the pit of the Sydney Opera House's opera theatre has caused entrepreneurs to look at reconstituted older theatres, notably the Capitol Theatre, as sites for orchestrally expansive operas, such as those of Wagner and Richard Strauss. Sydney's jazz community continues to use informal sites (pubs, restaurants, clubs) for its performances. Local pop is largely pub-based. Large-scale touring pop has mostly deserted the Sydney Entertainment Centre, once considered its appropriate venue, in favour of the largest possible open-air sites.

The city's principal training institution for musical performance is the Sydney (formerly New South Wales) Conservatorium, established in 1917 and now incorporated into the University of Sydney. Musicologically orientated departments of music, with provision for performance and compositional studies within music degree courses, operate at Sydney University, the University of New South Wales and the University of Western Sydney. Private teaching institutions with staff equipped to integrate practical and theoretical studies include the Australian Institute of Music, which offers a BMus degree.

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For further bibliography *see* AUSTRALIA, §II.

ROGER COVELL

Sydsvenska Filharmoniska Förening [South Swedish Philharmonic Society]. Organization founded in 1902 in MALMÖ; its orchestra was active until 1915 and its choir into the 1970s.

Syfert, Paul. *See* SIEFERT, PAUL.

Sygar, John (*fl c*1500–14). English composer. A four-part setting of the *Magnificat* attributed simply to 'Sygar' survives incomplete in the Eton Choirbook (incipit in MB, xii, 1961, no.64); another setting, listed in the index to the choirbook, is lost. A probable identification is with John Sygar, chaplain of the choir of King's College, Cambridge, from 1499 to 1501 and again from 1508 to 1514, who was frequently employed in copying polyphonic music for use in the college chapel.

ROGER BOWERS

Sygietyński, Antoni (*b* Gosławice, 5 March 1850; *d* Warsaw, 14 June 1923). Polish writer and critic of literature, art and music. In 1874 he completed his studies at the Warsaw Institute of Music, where he learnt the piano with R. Strobel, harmony with Moniuszko and counterpoint with Żeleński; he continued his studies at the Leipzig Conservatory with Jadassohn and Reinecke. In Paris from 1878 to 1882 he attended lectures by Hippolyte Taine on aesthetics, and by Charles Blanc on art history. He won fame for his study of the contemporary French novel (*Ateneum*, 1881–3), and for a series of articles on literature and the arts (*Wędrowiec*, 1884–7). He also devoted himself to teaching music, conducting a piano class at the Warsaw Institute of Music (1882–1910). From 1896 to 1909 he contributed regular music criticism to the *Kurier Warszawski*, *Gazeta Polska*, *Goniec Wieczorny* and other journals. Sygietyński's son, Tadeusz (1896–1955), was a composer and the founder of the well-known folksinging and -dancing choir Mazowsze. (S. Jarociński: *Antologia polskiej krytyki muzycznej XIX i XX wieku, do roku 1939*, Kraków, 1955, pp.238–90)

STEFAN JAROCIŃSKI

Syllabic style. The setting of text with one note per syllable. In plainchant, this may be as a recitation tone or a fully developed melody (e.g. for the Credo of the Mass), and is contrasted with neumatic or group style (with mainly two to four notes per syllable) and melismatic style (characterized by florid groups of notes, each sung to one syllable). *See also* TEXT-SETTING.

□

Sylva, Andreas de. *See* DE SILVA, ANDREAS.

Sylva, Tristan de. *See* SILVA, TRISTÃO DA.

Sylvester, Michael (Lane) (*b* Noblesville, IN, 21 Aug 1951). American tenor. He studied at the University of Indiana with Margaret Harshaw, made his professional début in Verdi's Requiem (1975) and became a resident artist with Indianapolis Opera in 1979. In 1987 he made his European début in Stuttgart as Pinkerton and sang Pollione (*Norma*) at the Paris Opéra and Rodolfo (*La bohème*) for New York City Opera. He has appeared widely in Europe, and made his La Scala début as Pinkerton in 1990. His other roles include Radames, Florestan, Lohengrin, Bacchus, Don José and Samson, the role of his Covent Garden début in 1991. The same year he made his Metropolitan début as Rodolfo (*Luisa Miller*), followed by Don Carlos, which he has also recorded. In 1992 he sang Foresto (*Attila*) in Geneva, and made his début at San Francisco as Cavaradossi, returning in 1993 for Calaf, which he repeated in Santiago, Houston, Buenos Aires and at the Metropolitan. A powerful actor, Sylvester has a strong, bright-toned voice, with an authentic Italianate ring, heard to particular advantage in a role such as Verdi's Gabriele Adorno (*Simon Boccanegra*), which he has sung at Covent Garden, the Metropolitan and in Chicago.

ELIZABETH FORBES

Sylvestris, Floridus de. *See* SILVESTRIS, FLORIDO DE.

Symbolism. *See* NUMBERS AND MUSIC.

Symon [Simon], **P.** (*fl* 1546–51). French composer. He might have been the Pellegryne Symon whose name appears in the records of the English Chapel Royal as a trombone player in 1526, 1538 and 1547. This is only a slight possibility, however, for Symon's first printed chansons came out in Paris as late as 1546.

25 chansons attributed to Symon survive in chansonniers printed by Attaingnant and Du Chemin between 1549 and 1551. Of these, more than half are settings of texts especially popular in the middle of the 16th century, having also been set around that time by Certon, Du Tertre, Gervaise, Goudimel and Janequin, among others. Symon's settings are not as a rule related musically to these other settings, but in most instances his was the first in print. So his chansons may have been well known

during the short period when they flourished, since they seem to have provided texts for composers of far greater reputation than Symon himself.

Symon's chansons are short homophonic pieces that demonstrate good part-writing and a clear sense of harmonic consciousness. Some of them are essentially homorhythmic; others deploy the brief and spasmodic imitative entries in short note values that are often used in the setting of narrative poetry; still others fall between these two poles, offering the judicious mixture of textures sometimes characterized as 'animated homophony' which is often featured in Parisian settings of lyrical poetry. His melodies rely heavily on the clichés of the Parisian chanson, and reflect the tripartite form, internal repetition, ternary interpolations and frequent cadences that are all characteristic of that genre. (All of his chansons are edited in CMM, lxxxii, 1978.)

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LAWRENCE F. BERNSTEIN

Symon de Sacaglia, Magister (*fl* 13th century). Composer or scribe involved in the later transmission of the *Magnus liber* and related collections of mensural polyphony, working probably in Paris between the time of Robertus de Sabilone and that of Franco. He is mentioned only by the theorist Anonymous IV (ed. Reckow, 1967, i, 50).

For bibliography *see* ORGANUM.

IAN D. BENT

Symon le Breton. *See* SIMON, (1).

Sympathetic strings (Fr. *cordes sympathiques*; Ger. *Resonanzsaiten*; It. *corde di resonanza*). In string instruments, strings that are not played (i.e. not bowed or plucked) but nevertheless sound 'in sympathy' with the same note (or one of its partials) emanating from another sounding string, generally one activated by bowing. Consequently, sympathetic strings are generally, although not always, tuned in unison with the bowed strings, and they are used in varying numbers on such instruments as the viola d'amore, baryton, Hardanger fiddle, trumpet marine, *sitār* and *sāraṅgī*. A typically strung, large 18th-century viola d'amore, for instance, has six or seven bowed strings and, in addition, six or more (up to 14) 'sympathetic' wire or brass strings, strung from the tuning-pegs and thence underneath the fingerboard and running through holes in the middle of the bridge to pins securing the strings at the tailpiece (for illustration, *see* BRIDGE (i), fig.1*c*). These last-mentioned strings are not bowed but vibrate sympathetically in unison with the fundamental or partial of the bowed strings, creating a silvery resonance. The dozen or so sympathetic strings on a *sitār* are positioned to be accessible for plucking during performance, running to one side of the main strings and under the raised frets. Those on the baryton run under the fingerboard and may be plucked from behind the neck by the thumb of the left hand. Sympathetic strings are sometimes added to the highest register of the piano, and are called 'ALIQUOT strings'. Introduced originally (1873) into the upper registers of Blüthner pianos, they give an added resonance. The tendency of strings to vibrate sympathetically with each other is exploited to enhance the overall resonance of all string instruments (including those without extra sympathetic strings). This effect becomes especially prominent when 'open' SCORDATURA tunings are used, for example, by the LYRA VIOL (the sound of the LIRONE is also characterized by this resonance).

DAVID D. BOYDEN/R

Symphonia (i) (Lat., from Gk. *sumphōnia*: 'an agreement of sounds', 'concord', 'harmony'). In late Greek and medieval theory, consonance, as opposed to *diaphonia* or dissonance. The word *symphonos* also sometimes meant a unison as distinct from *antiphonos*, an octave, and *paraphonos*, a 4th or 5th.

□

Symphonia (ii). In the Middle Ages and later, *symphonia* was used to describe various instruments, including a kind of drum (Isidore of Seville, *d* 636: *Etymologiarum*, 3.22.14), but especially those capable of producing more than one sound simultaneously, such as the bagpipe (a usage possibly deriving from *sumpōnyā* in the Book of *Daniel*, an Aramaic word often translated as bagpipe; modern Romance language cognates like the French *sampogne*, Italian *zampogna* and Spanish *zampoña*, among others, are all used for the instrument), and, most notably, the hurdy-gurdy. A group of related medieval European vernacular words exists for the HURDY-GURDY, an instrument possibly of Western monastic origin developed as a kind of mechanized monochord to enable monks to learn the chant without a teacher: *symphonies* (Anglo-Norman, 12th century), *chiphonie* etc. (Old French, 13th century), *simfonia*, *çinfonia* etc. (Castilian, 13th century), *ciunfonie*, *sampogna* (Italian, 14th century), *sinfonye* (Middle English, early 14th century), *symfenyge* (Middle Low German, 15th century), *symphonien* (Middle High German, early 13th century), *simphonia* (Latin, early 13th century). In the 17th century, Praetorius (*Syntagma musicum*, 2/1619) called all string keyboard instruments 'symphony' (e.g. spinet, virginal and harpsichord or *clavicymbel*).

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HOWARD MAYER BROWN

Symphonia (iii). A word used in the 17th century (along with the more common SINFONIA) to denote an orchestral piece, usually an introduction to an opera, a suite or a cantata. For further information *see* SYMPHONY.

Symphonic band. A type of mixed wind band, the principal function of which is concert giving. *See* BAND (i), §III.

Symphonic jazz. A term coined in the 1920s partly in connection with attempts, some of them sponsored by Paul Whiteman, to fuse jazz with classical forms, and therefore a predecessor of the term THIRD STREAM. The tendency emerged before jazz was identified as such, and there are a number of works such as Frederick Delius's *Appalachia* (1896, rev. 1903), subtitled 'Variations on an old Slave Song', which reveal a keen perception of specifically American song and dance idioms.

Perhaps symphonic jazz may be said to have begun with George Gershwin's one-act opera *Blue Monday* (1922), although a variety of comparable works appeared during the same period from both the classical and jazz camps, among them two ballets – Darius Milhaud's *La création du monde* (1923) and Cole Porter's *Within the*

Quota (1923, revived as *Times Past*, 1970). It was *Blue Monday*, however, that led Whiteman to commission *Rhapsody in Blue* (1924), undoubtedly the most famous piece of symphonic jazz. Other pieces by Gershwin followed, such as the Piano Concerto (1925) and the folk opera *Porgy and Bess* (1935), which may be considered the movement's peak.

Whiteman meanwhile obtained a considerable number of other pieces from both classical and jazz composers, such as George Antheil's Jazz Symphony (1925, rev. 1955) and Ferde Grofés *Metropolis* (*c*1928). These in turn were a stimulus for a variety of other works, notably in England. Indeed, though associated primarily with the 1920s, the tendencies embodied in symphonic jazz remained until the arrival in the late 1950s of third stream music. Later commissions by Whiteman included *The Blue Belles of Harlem* from Duke Ellington (1942) and *Scherzo à la russe* from Igor Stravinsky (1944).

Ellington had always been aware of the endeavours of his predecessors, and began to step outside the normal time limits and functional purposes of much early jazz with such multi-sectional works as *Creole Rhapsody* (1931, two versions), *Reminiscing in Tempo* (1935), and a number of other pieces. Classical music continues to be affected by jazz, notable instances being Stefan Wolpe's Quartet for trumpet, tenor saxophone, piano and percussion (1950) and Michael Tippett's Symphony no.3 (1970–72). Jazz likewise remains influenced by the large forms of classical music, examples including Carla Bley's opera *Escalator over the Hill* (1968–71), a latter-day *Porgy and Bess* and Charlie Haden's *Ballad of the Fallen* (1982). None of this later music should be described as symphonic jazz, yet it would have been considerably different without that movement's earlier examples of cross-fertilization.

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MAX HARRISON

Symphonic poem (Ger. *symphonische Dichtung*; Fr. *poème symphonique*). An orchestral form in which a poem or programme provides a narrative or illustrative basis.

1. Introduction. 2. Origins. 3. Liszt. 4. The Czech lands. 5. Russia. 6. France. 7. Germany. 8. Other countries. 9. Conclusion.

1. INTRODUCTION. The form flourished in the second half of the 19th century and in the early part of the 20th and was generally in one movement; 'poematic symphony' is a name sometimes given to the kindred form in more than one movement. Although some piano and chamber works are effectively symphonic poems, the form is almost exclusively orchestral. Though related to opera and sung music in its aesthetic outlook, it is distinct from them in its exclusion of a sung text. In many ways it represents the most sophisticated development of instrumental programme music in the history of music. Like a number of other ephemeral forms, such as the madrigal and the concerto grosso, it had a relatively short life, lasting from its origins in the late 1840s until its rapid decline in the 1920s: it enjoyed the extreme favour of fashion and suffered consequent severe eclipse. It is thus typical of its period in a way that opera and symphony, for example, cannot claim to be, and it satisfied three of the principal aspirations of the 19th century: to relate music to the world outside, to integrate multi-movement forms (often by welding them into a single movement) and to elevate instrumental programme music to a level higher than that of opera, the genre previously regarded as the highest mode of musical expression. By fulfilling such needs it played a major role in the advanced music of its time, and was a vehicle for some of the most important works of the period.

2. ORIGINS. Programme music in the 19th century took a decisive step forward with such works as Beethoven's Pastoral Symphony and Berlioz's *Symphonie fantastique*, and most subsequent 'poematic' symphonies derive to some extent from these two works. The origins of the symphonic poem, however, can be seen more clearly in Beethoven's overtures, which display a concentration and expressive power characteristic of many later single-movement works. The *Egmont* and *Coriolan* overtures, for example, and the third *Leonore* overture, with its explicit enactment of dramatic events, show an independence of their theatrical origins which was to lead within a few years to the designation OVERTURE for purely concert works such as Beethoven's own *Namensfeier* (1814–15) and *Die Weihe des Hauses* (1822) and for more dramatic pieces such as Berlioz's *Waverley*, *Rob Roy* and *Roi Lear* overtures (1827–31). Though none of these three portrays an explicit sequence of action, all are related to their literary sources. Mendelssohn's *A Midsummer Night's Dream* overture (1826) is more strictly programmatic, with clear references to characters and incidents in the play, and his overtures *Die schöne Melusine*, *Meeresstille und glückliche Fahrt* and *Die Hebriden*, of a few years later, are direct prototypes of the Lisztian symphonic poem; indeed in 1884 Hans von Bülow described them as attaining the perfect ideal of the symphonic poem. Schumann's overture to *Manfred* (1848–9) and his three concert overtures of 1851, *Julius Cäsar*, *Die Braut von Messina* and *Hermann und Dorothea*, may also be seen as encapsulating a literary source within a single orchestral movement on lines followed shortly afterwards in innumerable symphonic poems. The closest Berlioz came to the narrative symphonic poem was in the 'Chasse royale et orage' in Act 4 of *Les Troyens* (1857), even though it calls for stage representation and has a part for chorus. Wagner's *Faust Overture* (1840, revised 1855) had an important formative influence on Liszt and indicates how closely Wagner's imaginative world might have approached the symphonic poem had he not devoted himself so single-mindedly to music drama.

3. LISZT. Liszt foreshadowed his own adoption of the symphonic poem in a number of piano works, especially in the *Album d'un voyageur* (1835–6), later published as *Années de pèlerinage*. *Chapelle de Guillaume Tell*, for example, is a portrait of the Swiss national hero, and both *Au lac de Wallenstadt* and *Vallée d'Obermann* bear literary quotations in the manner of the later orchestral pieces. *Après une lecture du Dante*, in the second book, is an extended paraphrase of a poem by Victor Hugo. Liszt's preference for one-movement form was already evident by the time he made his first ventures into orchestral music along similar lines, and his invention of the term 'symphonische Dichtung' indicates his desire that the form should display the traditional logic of symphonic

thought, even in one movement. Although his period at Weimar from 1848 to 1861 saw the composition of the *Faust* and *Dante* symphonies (1854–7), the B minor Piano Sonata (1852–3) and many other works, it is the series of 12 symphonic poems written between 1848 and 1858 that most clearly represents his style and outlook in this period and most vividly illustrates his far-reaching ambitions as a composer.

Liszt had an idealized view of the symphonic poem to which few of his followers aspired. He refrained on the whole from narrative and literal description, and although the meaning of individual passages is usually plain his imagination was more poetic than visual. He only rarely achieved in his symphonic poems the directness and subtle timing that narrative requires. *Mazeppa* (1851), one of the most descriptive of them even though it is an expanded version of an earlier étude illustrates Hugo's poem about the wild horse that carries the banished Mazeppa tied to its mane, until he is rescued by the Ukrainians and enthroned as their chieftain. *Les préludes* (1848) was not given its title, after Lamartine's poem, until after it had been composed. The first and longest, *Ce qu'on entend sur la montagne* (1848–9), named after a poem by Hugo, takes as its basic idea the contrast between the voice of Nature and that of Man and describes at the beginning the immense, confused sound out of which the voice of Nature is born. *Die Ideale* (1857) is based on Schiller's poem of that name, from which quotations are printed in the score at appropriate moments. *Hunnenschlacht* (1857) is vividly descriptive of the battle between Huns and Christians in 451, the victory of the Christians being symbolized by the appearance of the hymn *Crux fidelis*. This work, like the later *Von der Wiege bis zum Grabe* (1881–2), was inspired by a painting. *Héroïde funèbre* (1849–50) and *Festklänge* (1853) are occasional pieces, the one mournful, the other festive, neither with programmes. *Hamlet* (1858), one of the best of the series, includes a passage descriptive of Ophelia but is otherwise a general evocation of Hamlet's character. *Prometheus* (1850) and *Orpheus* (1853–4), which are also among the best of these works, are musical elaborations of poetic themes. In *Orpheus* the theme is the uplifting power of art, in *Prometheus* the suffering of creative genius. Both of these works, and *Tasso* (1849) too, can be seen as reflections of Liszt's own problems as an artist and his search for expressive truth.

Liszt's *Faust* and *Dante* symphonies adopt the same aesthetic stance as his symphonic poems, even though they are divided into separate movements and call upon a chorus. *Two Episodes from Lenau's Faust* (*c*1860) should also be considered with the symphonic poems. The first, 'Der nächtliche Zug', is closely descriptive of Faust as he watches a passing procession of pilgrims by night, and the second, 'Der Tanz in der Dorfschenke' (also known as the 'First Mephisto Waltz'), tells of Mephistopheles seizing a violin at a village dance. Narrative pieces such as these dictated their own forms, but the problem of organizing longer and more allusive pieces was considerable. Liszt relied on a loose episodic form in which sections follow one another without overriding musical logic, and he used motifs and their transformations in a manner akin to that of Wagner. Many of his dramatic gestures in the symphonic poems – for example the short drooping phrase with isolated chords that stress the angularity and expressiveness of the melodic line – are to be found both in Wagner and in the large corpus of music prompted by the example of Liszt himself. A forceful theme stated in the bass instruments, unaccompanied, is also a common mannerism, looking back to Berlioz's *Roi Lear* and beyond that to the opening of the finale of Beethoven's Ninth Symphony. Unequal in scope and achievement though Liszt's symphonic poems are, they looked forward at times to more modern developments and sowed the seeds of a rich crop of music in the two succeeding generations.

4. THE CZECH LANDS. Liszt's successors in the cultivation of the symphonic poem were more conspicuous outside Germany – in Bohemia and Russia on the one hand and in France on the other – than in Germany itself. These were the nations that took the symphonic poem most assiduously to heart, with the added potential, in the former case, of using it as a vehicle for the nationalist ideas that were then beginning to burgeon. Smetana visited Weimar in 1857, was befriended by Liszt and immediately embarked on a group of symphonic poems on literary subjects, *Richard III* (1857–8), *Wallensteins Lager* (1858–9) and *Hakon Jarl* (1860–61), after Shakespeare, Schiller and Oehlenschlaeger respectively. They clearly illustrate both his admiration for Liszt's music and a straightforward approach to musical description. A piano work of the same period, *Macbeth and the Witches* (1859), is similar in scope and bolder in style. Smetana's greatest achievement in this genre is his set of six symphonic poems under the general title *Má vlast* ('My Fatherland'), composed between 1872 and 1879; in thus expanding the form he created one of the monuments of Czech music. The cycle presents selected episodes and ideas from Czech history and embodies his personal belief in the greatness of the nation, which he also expressed in his opera *Libuše*. Two recurrent themes are used to unify the cycle, one representative of Vyšehrad, the fortress overlooking the river Vltava (whose course provides the material of the second work in the cycle), the other an ancient Czech hymn, *Kdož jste Boži bojovníci* ('Ye who are God's warriors'), which unites the last two of the cycle's poems, *Tábor* and *Blaník*. *Šárka*, relating a bloodthirsty episode from Czech legend, is the most narrative, *From Bohemia's Woods and Fields* the most lyrical. The whole cycle is a masterly application of new forms to new purposes and was succeeded by a profusion of symphonic poems from his younger compatriots in the Czech lands and Slovakia: Dvořák, Fibich, Janáček, Foerster, Novák, Suk and Ostrčil.

Dvořák's principal symphonic poems, dating from the 1890s, fall into two groups, the first of which forms a cycle after Smetana's example, with a single theme running through the three constituent pieces. Originally conceived as a trilogy, entitled *Příroda, Život a Láska* ('Nature, Life and Love'), they finally appeared as three separate overtures, *V přírodě* ('In Nature's Realm'), *Karneval* and *Othello*. The last has notes in the score to indicate incidents in the play, but the sequence and characters are scarcely Shakespeare's. Of the five works making up the second group, four – *The Water Goblin*, *The Noon Witch*, *The Golden Spinning Wheel* and *The Wild Dove* – are based on poems from K.J. Erben's *Bouquet of Folk Tales*. Dvořák intended incidents and characters to be clearly represented; indeed he arrived at some of the themes by setting actual lines of the poetry to music. By symphonic standards these works may seem diffuse, but

their literary sources define the sequence of events and the course of the musical action. *Heroic Song* is the only one of the group not to have a detailed programme.

Zdeněk Fibich and Vítězslav Novák were prolific composers of programme works of many kinds. Both, for example, wrote symphonic poems on the Czech tale of Toman and the Wood Nymph, and Fibich's *Othello* preceded Dvořák's by 20 years. Suk's *Prague* (1904) opened a series of works by him of increasing abstraction and personal significance. *Asrael* and *Summer's Tale* are descriptive symphonies in separate movements; *The Ripening*, completed in 1917, is an elaborate picture of the harvest as a projection of human life, written in a complex, advanced idiom, and *Epilogue*, although entitled 'symphonic poem', is a choral work, once again of great personal significance. Janáček's symphonic poems belong to his late creative flowering. His subject matter is more traditional than that of Suk, but the musical style is more original. In *The Fiddler's Child* (1912) he used individual instruments, violin and oboe, to depict the fiddler and his child in straightforward narrative, in *Taras Bulba* (1915–18) he turned Gogol's poem into an expression of Czech heroism in full orchestral dress, and in *The Ballad of Blaník* (1920) he returned to one of Smetana's subjects; he planned *The Danube* in four parts but did not complete it. Despite his attachment to the form it is hard not to see these works as overshadowed by the Sinfonietta and the operas of the same period.

5. Russia. The cultivation of the symphonic poem in Russia reflected that country's admiration for Liszt and a devotion to national subjects similar to that found among Czech composers. 'Virtually all Russian symphonic music is programmatic', wrote V.V. Stasov, and the Russians' great love of story-telling found wide expression in the symphonic poem. They regarded Glinka's *Kamarinskaya* (1848) as a prototype of descriptive orchestral music, despite his denial that it bore a programme; his *Taras Bulba*, had he completed it, would have been nearer to the spirit of the descriptive symphony and the symphonic poem, both of which Stasov and Balakirev embraced with ardour. Of Balakirev's three symphonic poems the most successful is undoubtedly *Tamara* (1867–82), closely based on a poem by Lermontov; it is full of atmosphere, well paced and richly evocative of the fairy tale orient. *In Bohemia* ('Overture on Czech themes', 1867, 1905) and *Russia* ('Second overture on Russian themes', 1884 version) are looser gatherings of national melodies without narrative content. Musorgsky's *St John's Night on Bald Mountain* (1867) and Borodin's *In Central Asia* (1880) are powerful orchestral pictures, each unique in its composer's output. Rimsky-Korsakov, perhaps surprisingly, wrote only two works that can be classed as symphonic poems, *Sadko* (1867–92, later reworked into the opera of the same name) and *Skazka* ('Legend', 1879–80), originally entitled *Baba-Yaga*; *Antar* (in its third version) and *Sheherazade* are both entitled 'symphonic suite' and are akin to these two works in conception. Baba-Yaga, the witch of Russian folklore, also provided material for symphonic poems by Dargomïzhsky and Lyadov. The latter's *Kikimora* and *The Enchanted Lake* (both 1909) again show a deep feeling for national subjects, as does Glazunov's *Stenka Razin* (1885).

Tchaikovsky, as in much else, stands a little apart from his compatriots. None of his symphonic poems has a Russian subject (*The Voyevoda* is on a Polish original). *Romeo and Juliet* (1869; rev. 1870, 1880) is entitled 'fantasy overture' and *Francesca da Rimini* (1876) 'symphony fantasia', but both are in fact highly developed symphonic poems in which the exigencies of musical form and of literary material are held in masterly balance. These are deservedly pillars of the orchestral repertory, and the fantasy overture *Hamlet* (1888), though less well known, is scarcely less powerful. Tchaikovsky's attitude to programmes was equivocal, but at least in these symphonic poems he had no doubts about the propriety of clothing literary material with music. In treating Byron's *Manfred* (1885) in four movements as a symphony he looked back more to Berlioz than to Liszt.

Of later Russian symphonic poems it must suffice to indicate Rachmaninoff's evident debt to Tchaikovsky in *The Rock* (1893) and the masterly independence of *The Isle of the Dead* (1909), inspired by Böcklin's famous painting. Stravinsky's debt is rather to his teacher Rimsky-Korsakov in his symphonic poem *The Song of the Nightingale* (1917), which he deftly extracted from his opera *The Nightingale*. Skryabin's *Le poème de l'extase* (1905–8) and *Prométhée* (1908–10) are the twin peaks of his orchestral output, remarkable in detail, in their advanced harmonic idiom and in their projection of an egocentric theosophic world unparalleled elsewhere in the symphonic poem. Since realism was applauded in Soviet aesthetics, programme music survived in favour in the USSR longer than in the West, as Shostakovich's symphonic poem *October* (1967) shows.

6. France. A tradition of illustrative music existed in France, especially in the music of Berlioz and Félicien David, before Liszt's ideas were taken up there, and César Franck had written an orchestral piece on Hugo's poem *Ce qu'on entend sur la montagne* before Liszt himself used it for his own first symphonic poem in 1848–9. The symphonic poem came to life in the 1870s, supported by the newly founded Société Nationale and its promotion of younger French composers. In the year after its foundation, 1872, Saint-Saëns composed *Le rouet d'Omphale*, soon followed up with three other symphonic poems, of which the best-known is the *Danse macabre* (1874) and the most ambitious – and the closest to Liszt in style – *La jeunesse d'Hercule* (1877). Niecks justly called Saint-Saëns's symphonic poems 'illustrations, not translations', for they attempt no deep penetration of their subjects. Saint-Saëns was followed by d'Indy, whose trilogy *Wallenstein* (1873, 1879–81), called 'three symphonic overtures', may be compared to Smetana's *Má vlast*. Significantly, he began it in the year, 1873, in which he visited Liszt. Duparc's remarkable *Lénore* (1875) introduced the warmth of Wagnerian harmony into French music, and it is here allied to a bold musical imagination. Franck returned to the symphonic poem in 1875–6 with the delicately evocative *Les Eolides*, and he followed it in 1882 with the step-by-step narrative of *Le chasseur maudit*, based like *Lénore* on a ballad by G.A. Bürger peculiarly well suited to musical illustration. *Les Djinns* (1884), on a poem by Hugo, uses a piano soloist in a manner similar to that found in Liszt's *Totentanz* and *Malédiction*, and the second part of *Psyché* (1887–8) includes a three-part chorus; he also applied the term 'poème symphonie' to his choral work *Rédemption*. The lesser composers of Franck's circle found the symphonic poem much to their liking, and they often displayed a penchant for mythological subject matter in deference to

Wagner. Chausson's *Viviane* (1882) is a good example, and among the others are the numerous symphonic poems of Augusta Holmès, several of which, for example *Irlande* (1882) and *Pologne* (1883), have national themes.

Three works hold a special place in French music in this genre. Debussy originally intended his *Prélude à l'après-midi d'un faune* (1892–4), drawn from Mallarmé's poem, as a triptych. In his own words the music is 'a very free illustration … a succession of settings through which the Faun's desires and dreams move in the afternoon heat'. It is explicitly decorative, not narrative, and the originality of its idiom, its tonal ambiguity and the delicate, fragmented orchestral style look forward to a new world of musical expression. By contrast Dukas' *L'apprenti sorcier* (1897) is a brilliantly executed example of the narrative type of symphonic poem, with distinctive musical material and an assured orchestral style. Third, Ravel's 'poème chorégraphique' *La valse* (1919–20) is parody of the highest order, a portrait of Vienna in an idiom no Viennese would recognize as his own.

Two French composers carried the symphonic poem well into the 20th century. Roussel's first major orchestral work was a symphonic poem on Tolstoy's novel *Resurrection* (1903), and he soon followed it with *Le poème de la forêt* (1904–6), which is in four cyclically related movements. *Pour une fête de printemps* (1920), originally conceived as the scherzo of his Second Symphony, is an unusually reflective celebration of spring. Koechlin wrote several symphonic poems, extending in time from *En mer, la nuit* (begun in 1899) to as late as the 1940s. *La cité nouvelle* (1938) is called a 'dream of the future'; part 2 of *Le buisson ardent* (1938) is related to Romain Rolland's novel *Jean-Christophe*. There is a group of three symphonic poems, *Le livre de la jungle*, after Kipling; the third of them, *Les bandar-log* (1939), is a satirical sketch of 20th-century musical styles and is probably Koechlin's most familiar work.

7. GERMANY. Although Liszt, working in Germany, and Strauss represent respectively the inception and the culmination of the symphonic poem, the form was cultivated less enthusiastically in Germany than in other countries. The reason for this lies in the domination of German music at that period by Wagner and Brahms, neither of whom – though for opposite reasons – wrote symphonic poems. Single-minded devotion to music drama on the one hand and to symphonic thought on the other led them away from Liszt's brilliant compound of the two. Bruckner and Mahler also ignored the form. Thus, apart from the work of Strauss and numerous programme overtures by lesser figures, there are only isolated examples by German and Austrian composers, among which should be mentioned Bülow's *Nirwana* (1866), Wolf's *Penthesilea* (1883–5) and Schoenberg's *Pelleas und Melisande* (1902–3). Schoenberg's *Verklärte Nacht* (1899), in which there is a clear structural relationship between poem and music, is a symphonic poem for string sextet and thus a rare non-orchestral example of the form.

Strauss's symphonic poems brought orchestral technique to a new level of complexity and treated subjects that had previously been considered ill-suited to musical illustration. He extended the boundaries of programme music, taking realism to unprecedented lengths as well as widening the imprecisely expressive functions of music. In the years before World War I these works were held to be in the vanguard of modernism, an indication of how rapidly the symphonic poem had taken hold of public imagination within half a century.

Strauss began to write programme music under the direct influence of Alexander Ritter – who himself composed six symphonic poems of Lisztian mould – and arrived at the form of the symphonic poem through a descriptive symphony, *Aus Italien* (1886). His first essay, *Macbeth* (1886–8), is a bold, characterful work with little more than a hint of sonata form, yet it is overshadowed by the series of masterpieces that followed: *Don Juan* (1888–9), *Tod und Verklärung* (1888–9), *Till Eulenspiegels lustige Streiche* (1894–5), *Also sprach Zarathustra* (1895–6), *Don Quixote* (1896–7), *Ein Heldenleben* (1897–8) and *Symphonia domestica* (1902–3). The range of subject matter is wide and embraces literature, legend, philosophy and autobiography. The seriousness of *Tod und Verklärung* contrasts sharply with the high spirits of *Till Eulenspiegel*, while *Don Quixote* cleverly captures Cervantes's worldly vision behind the ridiculous exploits of his knight. *Also sprach Zarathustra* attempts to give musical expression to eight selected passages from Nietzsche's philosophical poem rather than to the poem as a whole. Strauss said of the work: 'I meant to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*'. This ambitious idea may seem to have been tempered when he turned to himself as subject, yet in *Ein Heldenleben* he attempted to give his own existence a higher significance, portraying himself as the archetypal hero-artist in conflict with his enemies. But it has too an unmistakably personal element in the character of the wife and in its mellow contemplation (at the age of 34) of the hero's past achievements. For all its musical interest and expertise the *Symphonia domestica* has been bedevilled by its unashamed treatment of the trivial in domestic life, although Strauss believed that the very universality of family life makes such scenes of interest to everyone. In the portrayal of character, however, it is with the legendary figures, Don Juan and Don Quixote, rather than in the projection of himself, that Strauss succeeds best.

In his handling of form Strauss called upon his abundant skill both in the transformation of themes and in interweaving one with another in elaborate orchestral counterpoint. The variation form of *Don Quixote* is specially felicitous; *Till Eulenspiegel*, though described on the title-page as in rondo form, is in fact as episodic as the story it depicts, with a single, compressed recapitulation, the whole neatly enclosed in a prologue and epilogue of touching simplicity. *Tod und Verklärung* resembles Liszt's *Tasso* in presenting glorification as an ecstatic musical goal. Strauss liked to use a simple but descriptive theme – for instance the three-note motif at the opening of *Also sprach Zarathustra*, or striding, vigorous arpeggios to represent the manly qualities of his heroes. His love themes are honeyed and chromatic and generally richly scored, and he is fond of the warmth and serenity of diatonic harmony as balm after torrential chromatic textures, notably at the end of *Don Quixote*, where the solo cello has a surpassingly beautiful D major transformation of the main theme.

The vividness and descriptive power of these works is directly due to the virtuosity of the orchestration. In the

first place Strauss usually requires a large orchestra, with extra instruments such as the quartet of saxophones in the *Symphonia domestica* or the offstage brass of *Ein Heldenleben*. Secondly, he used instruments for sharp characterization, best exemplified by Don Quixote's cello and Sancho Panza's tenor tuba or by the shrill woodwind of the critics in *Ein Heldenleben*. The portrayal of sheep with *cuivré* brass in *Don Quixote* is deservedly famous for its uncanny skill. Strauss had the confidence, the effrontery even, of a composer whose mastery of technical means was complete, and he succeeded best in those works, such as *Till Eulenspiegel* and *Don Quixote*, where his pretensions were less exalted and where wit and imagination were of more value than profundity.

Strauss wrote one more programmatic work, *Eine Alpensymphonie* (1911–15) – actually a symphonic poem. The orchestral requirements are immense, the scoring brilliantly imaginative and the picture of alpine scenery magnificently captured. In form it over-extends itself, and many fine passages are spoilt by Strauss's reluctance to bring them to an end. But by now he had outgrown the symphonic poem, having contributed a unique body of great works to its repertory.

8. Other countries. The symphonic poem did not enjoy as clear a sense of national identity in other countries as in the Czech lands, Russia and France, even though innumerable works of the kind were written elsewhere, for example by William Wallace, Bantock, MacCunn, Mackenzie and Bax in Great Britain, Loeffler, MacDowell and Howard Hanson in America, and Pizzetti, Respighi and Malipiero in Italy. Elgar's *Falstaff* (1913) is an exceptionally fine orchestral portrait, and was preceded by three programme overtures, of which *Cockaigne* (1900–01) is the most distinctive. As a portrait of London it makes an interesting comparison with, say, Suk's *Prague*, Ravel's *La valse* and Delius's *Paris* (1899). Delius later wrote a number of descriptive orchestral pieces closely allied to the symphonic poem and to the Impressionist style of Debussy. Frank Bridge was similarly drawn to nature painting, as in his symphonic poems *Summer* (1914) and *Enter Spring* (1927).

Sibelius, with well over a dozen symphonic poems and a number of similar, shorter orchestral pieces, showed exceptional dedication to the form. These works span his whole career, from *En saga* (1892) to *Tapiola* (1926), and express more clearly than anything else his identification with Finland and its mythology. The *Kalevala* provided ideal episodes and texts for musical setting, and his natural feeling for symphonic concentration is clearly demonstrated by the taut, organic structure of many of these works, *Tapiola* especially. *Pohjola's Daughter* (1906) – called 'symphonic fantasy' – is the most closely dependent on its programme but has at the same time a sureness of outline that was rare in other composers. Yet it is surpassed by the powerful landscape of *Tapiola*, composed at a time when Sibelius's own creative life was coming to an end and when the symphonic poem as a form was rapidly disappearing from view.

9. Conclusion. The decline of the symphonic poem in the 20th century may be attributed to the rejection of Romantic ideas and their replacement by notions of the abstraction and independence of music. The expressive function of music came under widespread attack, and the assumptions that had made the symphonic poem such a satisfactory vehicle for musical expression were swiftly supplanted. It should be said too that the problem of matching music and literature was, in the end, insoluble and that both had made severe sacrifices in attempting the compromise of fusion. For the natural architecture of music is not that of poetry; music's instinctive need to recapitulate and balance itself with repetition has no equivalent in narrative, with its inescapable forward movement. Sonata form, for example, is a conception with no real application outside music, and yet symphonic poems constantly attempted to reconcile classical formal principles with external literary concepts. Perhaps the nearest the symphonic poem came to finding a satisfactory form to match narrative was the long and gradual growth of an idea in pace and intensity, leading to a climax or solution, perhaps in triumph, perhaps in despair. Dukas' *L'apprenti sorcier* is a good example of this continuously developing form. The apt use of variation in *Don Quixote* has already been mentioned. The element of contrast implicit in sonata form was sometimes usefully adapted, as for example in Liszt's *Hamlet*, where masculine and feminine elements are clearly placed in opposition. An even clearer case is d'Indy's *Max et Thécla* (1881 revision of *Les piccolomini*, part of the Wallenstein trilogy), whose virile first theme portrays Max and the contrastingly supple second theme represents Thécla. But in general, rather than embracing balance and repetition, symphonic ideas were confined to the development of musical material, with a predilection for short malleable thematic elements. Indeed, Strauss firmly called his symphonic poems 'Tondichtungen' to avoid any symphonic implication, and 'tone poem' enjoyed considerable currency as the English term at the beginning of the 20th century.

From the point of view of its subject matter the symphonic poem was as successful in depicting imprecise ideas, such as heroism, lamentation, creativity and so forth, as in narrative, for too detailed a programme may burden or distract the listener. In general the dramatic poetry of Goethe, Bürger, Lenau and Hugo provided excellent material, and no source was as frequently drawn upon as Shakespeare's plays. Legends, historical events, cities, countries, seasons, philosophical concepts and much else besides were subjected to musical illustration, and the wide acceptance of some kind of linguistic equivalence between music and ideas resolved the aesthetic problem of how such pieces should be interpreted. The elaborate conventions of programme music, developed to a high point in the late 19th century, supplied the composer with working material and the listener with an immediate point of reference. Once the validity of these conventions had been called in question, the symphonic poem was bound to lose its vitality and popularity. Yet its flowering was spectacular and its fruit includes some of the finest and most enduring works in the orchestral repertory.

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HUGH MACDONALD

Symphonie (i) (Fr.). *See* SYMPHONY.

Symphonie (ii) (Fr.). *See* HURDY-GURDY; *see also* SYMPHONIA (ii).

Symphonie concertante (Fr.; It. *sinfonia concertante*). A concert genre of the late 18th and early 19th centuries for solo instruments – usually two, three or four, but on occasion as many as seven or even nine – with orchestra. The term implies 'symphony with important and extended solo parts', but the form is closer to concerto than symphony.

1. Definition and description. 2. Terminology. 3. Early history. 4. Flowering. 5. Social basis. 6. Later developments.

1. DEFINITION AND DESCRIPTION. The symphonie concertante flourished from about 1770 to 1830, during the high Classical and early Romantic eras. Symphonies concertantes were primarily intended for performance in public concert halls by virtuoso soloists. Solo instrumentation varied: during the early years of the genre's popularity, two principal violins was the most frequent, then other pairs (wind or mixed strings); later, three or four instruments became common, with steadily increasing wind participation. Unusual combinations abound, for example keyboard, four hands (Theodor von Schacht); harpsichord, violin and piano (J.-F. Tapray); piano, mandolin, trumpet and bass (Leopold Kozeluch); harp, basset horn and cello (J.G.H. Backofen); violin, solo voices, choruses and large orchestra (C. Wagner); flute, oboe, clarinet, two bassoons, horn and cello (J.C.M. Widerkehr); and two violins, two violas, two oboes, two horns and cello (J.C. Bach).

The symphonie concertante is a genre of the Classical period in style and structure, but has a character of its own. It has often been likened to the Baroque concerto grosso, but the resemblance is superficial; each calls for a solo instrumental group and an orchestra, but there the similarity ends. The symphonie concertante places the solo group at the forefront, assigning to it most of the important thematic material, and often extended cadenzas, while usually relegating the orchestra to a primarily accompanying function except during the initial statement. The number and variety of solo instruments is often greater in the symphonie concertante than in the concerto grosso and the number of tutti-solo alternations fewer; and the solo instruments are assigned more themes unrelated to the orchestral material. Further, the major mode heavily predominates: about 50% of concerti grossi are in the minor as against 0·5% of symphonies concertantes (there are only two or three known symphonies concertantes in minor keys). This extreme difference exceeds considerably the fundamental Baroque-Classical ratio; about 2·5% of Classical symphonies, for example, are in minor keys. The almost total absence of minor-key symphonies concertantes is a reflection of their special mood and function.

The symphonie concertante resembles the lighter Classical genres, such as the serenade and divertimento, in character. Melodic variety is its hallmark. Although a symphonie concertante may include a poignant Andante, the prevailing mood is usually relaxed, gracious and happy, rarely dramatic, never sombre or intense. Although similar in length and form to the symphony, which it often replaced on concert programmes, the symphonie concertante did not develop into a vehicle for the expression of intense or profound emotion. There are occasional traces in the earlier works (notably those of J.C. Bach) of the Baroque ritornello form, but the structure of the first movement is generally similar to that of the Classical concerto with its orchestral statement followed by an exposition for soloists and orchestra, though there tends to be less motivic development or bold modulation in the symphonie concertante. About half the works are in two movements, lacking a slow movement; virtually all the rest have three, and there are almost never four or five. Even the three-movement works contain nothing slower than an Andante; an Adagio is virtually unknown. The last movement in both two- and three-movement works is most often a rondo, or occasionally a theme and variations (these two forms provide maximum opportunity for solo display) or a minuet and trio.

In the period from about 1767 to 1830, some 570 works specifically entitled 'symphonie concertante', 'sinfonia concertante' or simply 'concertante' were written by about 210 composers. About half of these were written by some 70 French composers (including a few foreigners settled in France); the remainder were produced by about 140 composers from the rest of Europe. The French emphasis is even greater than the figures indicate. Some of the most prolific non-French composers of symphonies concertantes wrote their works in the 1770s and 80s while in Paris. Thus in the first two decades of its existence the genre was primarily a French and specifically a Parisian one, though significantly influenced by second-generation Mannheim composers. Its popularity spread fairly quickly to other large cities in western Europe, more gradually to German towns and courts. The French preferred two- rather than three-movement form by more than two to one; in other centres the three-movement form was favoured.

The significance of the term 'symphonie concertante' as the name for a specific genre is demonstrated by the fact that it was used about three times more frequently than titles like 'Concerto for two [three, four etc.] instruments'

during the period cited. As is suggested below (§5), the new name became established because the genre it represented was fulfilling a specific function in a specific locale and thus needed to be differentiated from the old-fashioned concerto terminology. In 1771 Nicolas Framery urged that the 'insipid sonata' and the 'overlong concerto' should be replaced by the 'innovation of the symphonies concertantes', a genre ideal for the Concert Spirituel which had the most gifted virtuosos available (*Journal de musique*, March 1771).

2. Terminology. The French name 'symphonie concertante' was used with sufficient frequency and consistency in the late 18th and early 19th centuries to warrant its being accepted as a genre in its own right rather than as a hybrid form. Attempts to replace the name with terms that were never or rarely used at the time can only create confusion. Among the terms that have been suggested are 'Koncert-Sinfonie', used by Scheibe (*Critischer Musicus*, 1745, p.629, meaning a symphony with obbligato rather than 'filler' wind); 'sinfonia concertata', used by Koch and Schilling in their music dictionaries but hardly ever found elsewhere; 'concerted symphony' or 'ensemble concerto', used by a few writers seeking to anglicize the term; teutonizations such as 'Gruppenkonzert' (Blume, *Syntagma musicologicum*, 1973, p. 694), 'Concertantes' or 'Konzertierendes Quartett' (the work attributed to Mozart, KAnh.*9*/*297b*/Anh.C.14.01, Breitkopf & Härtel edition), or even the legitimate 18th-century term 'Concertierende Sinfonien für verschiedene Instrumente' (used by André in Offenbach in his edition of the A major work of J.C. Bach first published by Sieber in Paris as *Simphonie concertante à plusieurs instruments*). 'Symphonie concertante' is historically as valid as the terms 'concerto grosso' or 'divertimento', about which some terminological confusion also exists; on the other hand, it would be adding anachronism to misnomer to apply the name either to Baroque works which originally bore the title 'concerto grosso' or 'concerto a più stromenti' (as has been done with compositions by Handel, G.B. Sammartini and others) or to later works for a single solo instrument and orchestra (as has been done by various 20th-century composers), or which have no fully-fledged soloists at all.

The French form of the name is clearly favoured over the Italian by both contemporary usage and historical considerations. The French name was used all over Europe (sometimes with different French spellings, such as 'simphonie concertante', or 'sinfonie concertante', a standard French form although 'sinfonie' is also a German spelling), infinitely more often than the Italian. Mozart, writing from Paris, preferred the French spelling, a fact obscured by current practice (e.g. Emily Anderson's translation of his letters). He used the common French form 'sinfonie concertante' in five of six separate references in his letters to the work for four wind instruments (flute, oboe, bassoon and horn, K297*B*) written in Paris in 1778, and Leopold's response also uses a French form, 'synfonie concertante' (the sixth edition of Köchel's catalogue retains the Italian spelling for the lost autograph). There are no references in the letters to the violin and viola work, K364/320*d*, of which the autograph is also missing. The autograph of the fragment Anh.104/320*e*, written in the Italianate atmosphere of Salzburg in 1779, is headed 'Sinfonia concertante a tre stromenti violino, viola e violoncello'.

Related terms of the time include 'concertino' and 'concertone', meaning, roughly, small and large concerto respectively. The first was quite common, being applied to the most diverse kinds of piece; the second is very rare and closely approximates to the symphonie concertante. Composers who have used 'concertone' include Sarti, Gherardeschi and Mozart. Other terms used by composers and publishers include: Duet concertino (P.J. Lindpaintner), Duetto concerto (Anton Stamitz), Trio concertante (G.S. Mayr), Fantasie concertante (C.H. Meyer), Divertimento concertante (Adalbert Gyrowetz), Quartet Concerto (Spohr), Concerto concertant (H.-J. Rigel) and Konzertant Konzert and Grand Concerto Concertant (Beethoven, Triple Concerto: autograph of the piano part and first edition of the instrumental parts respectively). All these special titles taken together represent a very small proportion of the works for soloists and orchestra, especially before about 1810.

Attempts at explicating the term 'symphonie concertante' have foundered on two counts: first, on the confusion between the adjective 'concertante', loosely employed in the 18th century, and the noun-complex 'symphonie concertante', which refers to a specific genre; and secondly, on the difference between works called 'symphonie concertante' and those, also with more than one solo instrument, called 'concerto for two [three, four] instruments'.

As a substitute for the two-word grouping, the word 'concertante' has been used as a noun, especially in England and Germany. After 1790, Pleyel's *Sinfonie concertante à neuf instruments* (Paris, 1788) was published by Preston in London as *A Favorite Concertante in E flat*. The Arnold edition of Handel's works of 1787–93 used 'Concertante' as the title of the C major Concerto Grosso (Händel-Gesellschalt, xxi, p.63). Haydn called the work he wrote in London for solo violin, cello, oboe, bassoon and orchestra 'Concertante' (H I:105). A German example is Simrock's publication (Bonn, *c*1795) of Josef Reicha's *Concertante pour violin et violoncelle avec toutes les parties d'orchestre*, op.1. As an adjective applied to an instrument, the word 'concertante' cannot easily be distinguished from related and overlapping terms, such as 'solo', 'obbligato', 'récitant' and 'principale'.

There seems to be little or no difference between a symphonie concertante and a concerto for two or more instruments; indeed, the terms were often interchanged. Most multiple concertos, whatever title they may have been given by their composers or publishers, were almost inevitably called 'symphonie concertante' by the French, even well into the 19th century (Fétis did so consistently). In Germany and England, the terms 'concertante' or 'concerto' (for two or more instruments) became increasingly prevalent. 166 works from 1767 to 1830 have been identified with such titles as 'Concerto for two instruments'; almost all were written outside France. An analytical and historical comparison between this corpus of 'multiple concertos' and the 570 known 'symphonies concertantes' would be necessary to clarify any stylistic and national differences. Mendel and Reissmann (*Conversations-Lexikon*, 1870–79, vols.ii and ix) attempted to define both terms but without shedding much light on the distinctions between them (see McCredie, 1975). Mozart, however, made a distinction when he called the two works of this type that he completed in Paris in 1778 by different names: the one for four visiting Mannheim

wind virtuosos, designed for public performance at the Concert Spirituel, was called 'sinfonie Concertante', the salon piece for the Count of Guines and his daughter, both amateurs, and intended for private performance, was referred to as a concerto for flute and harp (K299/297*c*). The distinction did not take hold, but it has intriguing sociological implications.

3. EARLY HISTORY. The concertato principle – the opposition of contrasting and not too unequal forces – had been observed throughout the Baroque period, back to the time of its greatest practitioner, Giovanni Gabrieli. By 1750 its main vehicle, the concerto grosso, had become outmoded, and the developing Classical symphony with its different stylistic objectives could not provide the proper context for the concept; more appropriate were the lighter orchestral forms (serenade, cassation), the multiple concerto and, around 1770, the symphonie concertante.

The use of the adjectives 'concertante' and 'concertata' is common throughout this period; the specific term 'symphonie concertante' is not met until the late 1760s, though there is a French periodical reference to an otherwise unidentified 'Symphonie-concert del Signor Wagenseil' performed at the Concert Spirituel in February 1759. Haydn anticipated the symphonie concertante in his triptych 'Le matin', 'Le midi' and 'Le soir', Symphonies nos.6, 7 and 8 (1761), which abound in extended and difficult solo passages that detach themselves from the orchestral fabric. 'Le soir' is sub-titled 'a più stromenti concertandi'. But these are symphonies with solo parts, in which the relationship of solos to tutti is flexible and unformalized, unlike that of the later true symphonie concertante. Several recent descriptions of the genre, like Blume's – 'the new form of the three-movement orchestral symphony that projected occasional solo sections from within itself and thus produced a cross between the symphony and the solo concerto' (in D. Mitchell and H.C.R. Landon, ed.: *The Mozart Companion*, 1956, p.209) – apply in some contexts, for example to these Haydn works.

Two earlier works, published in France, the music of which is lost, may indicate a significant intermediary phase between concerto grosso and symphonie concertante. The first is a set of pieces by Louis-Gabriel Guillemain (1705–70) advertised in the *Annonces, affiches et avis divers* of 17 January 1753 as *Simphonies d'un goût nouveau en forme de concerto, pour les musettes, vielles, flûtes ou hautbois avec accompagnement de deux violons et basse* op. 16. The second, announced in the *Mercure de France* of March 1757, p.182, by Papavoine (*c*1720-?1793), is entitled *Grandes symphonies en concerto pour deux violons, alto et violoncelle obligés et deux autres violons et basse, que l'on peut supprimer*. Known contemporary works by Guillemain (e.g. 6 Concertinos op.7, 1740) and Papavoine (e.g. 6 Symphonies op. 1, 1752) are conventional three-movement symphonic pieces for orchestra in early Classical style. G.B. Sammartini provided an example of an intermediary phase in his Concerto in E♭ (London, 1756): it called for 'two violins & two hautboys obbligato' with two horns and strings. The lineage of this work may be traced back to Tartini (Blume: *Syntagma musicologicum*, 1973, p.694), but it is more Classically orientated.

In Vienna, Wagenseil and Dittersdorf (see the Breitkopf Catalogue, 1766, p.34) were among the earliest composers of pieces, called concertos, which resembled the symphonie concertante in character while not using the term itself. The two-word complex may first have been used in print in May 1767 for works published in Paris by Venier: *Sei sinfonie concertanti o sia quintetti per due violini, due viole, e basso dell Sig. Misliwecek detto il Boemo*, op.2. These are quintets rather than symphonies concertantes since they have no orchestral accompaniment. Similarly titled sets of works by Cannabich (op.7), announced by Venier in November 1768, and by Schiesser, published by La Chevardière in 1772, demonstrate a terminological vagueness which was soon clarified. Appearing in December 1767 and listed in the Venier catalogue as no.37 in the category *Sinfonies periodiques* is a 'Sinf concertante' by Ricci. No copy is known, but if it is one of the works in Ricci's *Trois simphonies concertantes* op.9 published by Van Laack (The Hague, *c*1773), it may be the first published symphonie concertante in both name and fact.

4. FLOWERING. Around 1770 the symphonie concertante began, with extraordinary rapidity, to enjoy enormous popularity. Its success reflected profound social changes: the advent of bourgeois audiences, public concert halls, larger orchestras. Musically, it embodied the tastes of these audiences: an increasing fascination with virtuoso display, a fondness for big sonorities, and particularly an all-pervading enthusiasm for the pleasing melodic line. Not only were large numbers of symphonies concertantes written, performed and published, some in many editions and in arrangements from other genres or popular airs, but in Paris at least this output soon exceeded that of the solo concerto and of the conventional symphony.

With a few exceptions, such as J.C. Bach, F.P. Ricci and Gaetano Brunetti, the earliest composers were Mannheimers and Parisians, and the first symphonie concertante publishers were almost all French. A perusal of French publishers' catalogues provides striking proof of its rapid rise: the new rubric appeared suddenly and the number of listings under it increased steadily (see Johansson, 1955, facsimiles 104–17). Waldkirch's claims for Mannheim composers' primacy do not stand up to examination: in any case, many of the Mannheim works he referred to were composed in Paris; this is certainly true of the two symphonies concertantes of Cannabich.

Significant French symphonie concertante composers include François Devienne (7), F.J. Gossec (5), I. J. Pleyel (6), J.B. Bréval (10), the Chevalier de Saint-Georges (10), J.C.M. Widerkehr (14), J.-B. Davaux (13) and G.M. Cambini (82). Other composers of smaller output but of equal or greater talent include Isidore Bertheaume, N.-J. Chartrain and Simon Leduc. To judge by the number of performances recorded in the contemporary press and by their favourable critical reception, Davaux, though second to Cambini in output, was easily first in popularity. Of greater intrinsic merit are the works of Bréval and the Chevalier de Saint-Georges, whose symphonies concertantes are among the most charming in the repertory. Cambini, an Italian who spent half a century in Paris, and a shrewd judge of popular taste, established a monthly subscription for the sale of his assembly-line production of symphonies concertantes. Mozart suspected that Cambini was responsible for the suppression of his own symphonie concertante for four wind instruments intended for the Concert Spirituel.

The most important Mannheim composers of symphonies concertantes are Cannabich (one from *c*1766–7, one

from 1771–2, both possibly written in Paris; also the quintets referred to above), Franz Danzi (4, including one for flute, oboe, clarinet and bassoon in E♭ with interesting resemblances to the work for the same combination ascribed to Mozart as KAnh.9/297*b*/C.14.01; see Stoltie, 1962), Anton Stamitz (4) and Carl Stamitz (over 30, second only to Cambini). Carl Stamitz's works, written in the French manner, mainly in two movements, were issued regularly in the 1770s by French publishers. His third symphonie concertante is unusual in being in a minor key (D minor). His solo group is generally made up of two string instruments (violin and cello, violin and viola or two violins).

In London the scene is dominated by J.C. Bach. His 15 concerted symphonies (not 31, as listed by Terry), written for his own Bach-Abel concerts and for the Concert Spirituel in Paris, expansively composed, are among the finest works in the genre. Ten are in three movements, five in two. The solo group is usually made up of three or more instruments, varied in composition: e.g. oboe, violin, cello and piano (B♭), flute, oboe, violin and cello (C), and once a unique grouping of nine instruments: two violins, two violas, two oboes, two horns and cello (in E♭, with orchestra of two violins and bass). This solo group approaches the size of an orchestra, suggesting a possible relationship between Bach's symphonies for double orchestra (op. 18) and the symphonie concertante. In the Hummel edition of the *Concert ou symphonie à deux violons obligés* (Amsterdam, *c*1775) the curious title is doubtless the publisher's; the work was first issued by Sieber (Paris, 1773) as *Simphonie concertante no. 2 à plusieurs instruments*.

The Italian contribution to the genre was very limited. The number of works actually written or published in Italy is extremely small and few manuscripts are to be found in Italian libraries; Italian composers using the form mostly worked outside their homeland. The leading ones (excluding Cambini, considered with the French group) are F.P. Ricci (3), Ignazio Fiorillo (5), Prospero Cauciello (3), G.B. Viotti (2) and especially Boccherini and Brunetti (5 each). All but one of Brunetti's, dated between 1769 and 1794, were for two 'violons principaux'; they remained unpublished in his lifetime. Boccherini's works were published for the most part in Paris and Lyons in the 1770s and 1780s under such headings as: *Simphonie concertante à 8 instruments obligés, Serenade, Concertino a più stromenti concertanti* and *Grande symphonie*.

Composers in Habsburg lands who produced a modest number of variously titled but significant works included the Bohemians Mysliveček, Kozeluch, Wranitzky and Gyrowetz. The Viennese composer G.C. Wagenseil wrote seven concertos for two keyboards and small orchestra; some date from the 1760s and are among the first examples of early Classical multiple concertos. Other Austrians include Vanhal, Dittersdorf, Pichl and Hoffmeister with three or four works each. Haydn's role in the development of the concertante principle in Classical music can hardly be over-estimated; his originality is everywhere apparent, for example in his *Six divertissements à 8 parties concertantes* op.31 (Vienna, 1781; H X:1–5, 12) and in more than a third of his symphonies. He wrote only a single fully-fledged symphonie concertante, his op.84 in B♭ for violin, cello, oboe and bassoon,


DEUX
SIMPHONIES
CONCERTANTES
La Premiere
Pour deux Violons principaux et un Alto Viola recitans; deux Violons ripieno, un second Alto, et une Basse, les Hautbois et les Cors ad Libitum.
La Seconde
Pour deux Violons principaux recitans, deux Violons ripieno, un Alto et une Basse, les Hautbois et les Cors ad Libitum.
Composées
PAR CHARLES STAMITZ
ŒUVRE XVIII.e
Mises au Jour par M.r BAILLEUX.
Prix 7.# 4.s
Gravées par M.lle Lobry.
A PARIS
Chez M.r Bailleux M.d de Musique Ordinaire des Menus-plaisirs du Roy
Rue S.t Honoré à la Regle d'Or.
à Lyon, Chez M.r Casteaud.

Title-page of Carl Stamitz's 'Deux simphonies concertantes' op.18 (Paris: Bailleux, c1776)

written in 1792 for the Salomon concerts in London (H I:105).

Mozart's first concertante piece was written in 1773 and called *Concertone*, K190/186*E*. It is a scintillating *galant* work in C with solos for two violins, oboe and cello. Both Leopold Mozart and the flautist Wendling referred to it as 'just the thing for Paris'. During his 1778 stay in Paris and in the year immediately following, Mozart was spurred to attempt no fewer than six symphonies concertantes. In addition to the one for four wind instruments K297*B* (see Levin, 1986), he wrote two others in E♭: the masterwork for violin and viola, K364/320*d*, and another for two pianos, K365, as well as the Concerto for flute and harp in C. Two other works of magnificent promise remain only as fragments: one in D for piano and violin, KAnh.56/315*f* and one in A for violin, viola and cello, KAnh.104/320*e*.

Germany, aside from Mannheim, presents no unified picture. Composers were dispersed in many different cities (Berlin, Dresden, Hamburg, Leipzig, Munich, Darmstadt) and courts (Ludwigslust, Württemberg, Regensburg, Donaueschingen, Harburg), each a separate unit. Few wrote more than one or two works, and these usually bear the title 'concerto' rather than 'symphonie concertante' or 'concertante', terms which were not used until the late 1780s and 1790s. The numerous concertos for two keyboards (W.F. Bach, C.P.E. Bach, C.H. Graun) or two flutes (J.J. Quantz, J.F. Kleinknecht etc.) seem designed for the private salon rather than the public concert hall. In Beethoven's generation and later, the situation changed considerably. Many large-scale virtuoso concertante pieces were written, e.g. by J.B. Moralt, G.A. Schneider, C.H. Meyer, J.J.B. Martinn, F. Westenholz,

P.J. Lindpaintner, H.A. Hoffmann, Franz Weiss etc. (see McCredie, 1975). Isolated examples of the concertante genre may be found elsewhere in Europe, for example in Sweden by Bernard Crusell and in Denmark by Schall.

5. Social basis. The symphonie concertante came into being in response to external social forces rather than to internal musical imperatives. It is only from a sociological vantage point that one can explain why, for example, the symphonie concertante came into fashion so precipitously around 1770, why it flourished so brilliantly and why it virtually burnt itself out in a few decades: the answers relate to the genre's function in the musical life of the time, to the changing social status of the musician and to the changing natures of concert life, concert audiences and means of music dissemination.

At the onset of the high Classical era, around 1770, there was a notable expansion in public concert life and with it an increase in the dissemination of music. Instrumental virtuosity came to be more and more prized. The symphonie concertante provided a vehicle for the instrumental composer and performer to display his wares and profit from his talent.

It was no accident that the focal point for the development of the genre was Paris, which provided a hospitable climate for the composer-performer of instrumental works pleasing to the large concert-going public. The symphonie concertante was designed for this milieu. Musicians were able to improve their status and augment their income by performing their own and each other's works, dazzling the public with melodious, scintillating and instrumentally varied pieces. These men were not for the most part travelling virtuosos but first-rate local musicians, some of whom had no aspirations to a soloist's career. Their participation as symphonie concertante principals, however, sufficed to place their names before the public, helping them to secure additional pupils, wider sales of their printed works and better contracts with publishers. Composers who wanted to build their careers in the commercial world found that the new appeal of the symphonie concertante helped them. Similarly, extra-musical factors in the early 19th century help explain the decline of the genre. The symphonie concertante no longer had a valid function in concert life, especially after the Napoleonic wars when the cult of the individual became a guiding consideration. The glamour of the travelling virtuoso replaced the concept of 'concerted' action by local composers and performers working together.

6. Later developments. The popularity of 'symphonie concertante' as the name of a piece declined considerably in the second and third decades of the 19th century. The word 'concertante' used as a noun persisted, as did the title 'concerto for two [three etc.] instruments'. But the symphonie concertante as a genre virtually disappeared. Multiple concertos came to be called fantasy, rondo, potpourri, variation or Konzertstück as well as concerto, concertino and concertante. Such works were extremely varied in character and appeared sporadically, often as *pièces d'occasion* or for specific soloists. Among the most important works for several soloists and orchestra written after Beethoven's Triple Concerto are Mendelssohn's two youthful concertos for two pianos, Spohr's five concertantes and one quartet concerto, Schumann's Konzertstück for four horns, Brahms's Double Concerto and Bruch's concertos for clarinet and viola and for two pianos.

20th-century composers have occasionally used the term 'symphonie concertante' or its cognates usually more as an exotic title or for works of a symphonic rather than concerto-like character with a single solo instrument, rather than as a reincarnation of the 18th-century genre. Examples include Szymanowski's Symphonie concertante for piano and orchestra (1932), Jongen's Symphonie concertante for organ and orchestra (1926), Enescu's Symphonie concertante for cello and orchestra (1901), Rubbra's Sinfonia concertante for piano and orchestra (1934) and Prokofiev's Symphony-Concerto op. 125 for cello and orchestra (1950–52). A more legitimate use of the title was made by Hiiding Rosenberg who wrote a Symphonie concertante for violin, viola, oboe, bassoon and orchestra (1935) and by Frank Martin with his Petite symphonie concertante for piano, harpsichord, harp and strings (1945).

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BARRY S. BROOK/JEAN GRIBENSKI

Symphonion. A trade name for various types of mechanical instrument, notably the disc-playing MUSICAL BOX made by the Symphonion Co. of Leipzig.

Symphonische Dichtung (Ger.: 'symphonic poem'). A term coined by Liszt to describe 12 works he composed between 1848 and 1858 – the first of them *Ce qu'on entend sur la montagne*, the last *Hamlet* – and generally adopted in Germany for orchestral works in this form. Richard Strauss, however, preferred to use the term 'Tondichtung'.

See SYMPHONIC POEM.

□

Symphony (Fr. *simphonie, symphonie*; Ger. *Sinfonie, Symphonie*; It. *sinfonia*). A term now normally taken to signify an extended work for orchestra. The symphony became the chief vehicle of orchestral music in the late 18th century, and from the time of Beethoven came to be regarded as its highest and most exalted form. The adjective 'symphonic' applied to a work implies that it is extended and thoroughly developed.

The word 'symphony' derives from the Greek *syn* ('together') and *phōnē* ('sounding'), through the Latin SYMPHONIA, a term used during the Middle Ages and the Renaissance. It is essentially in this derivation that the term was used by Giovanni Gabrieli (*Sacrae symphoniae*, 1597), Heinrich Schütz (*Symphoniae sacrae*, 1629) and others for concerted motets, usually for voices and instruments. In the 17th century the term 'symphony' or (more commonly) 'sinfonia' was applied to introductory movements to operas, oratorios and cantatas (*see* OVERTURE, §2–3), to the instrumental introductions and ritornellos of arias and ensembles (*see* RITORNELLO), and to ensemble works that could be classified as sonatas or concertos. The common factor in this variety of usage was that sinfonias or symphonies were usually part of a larger framework, such as another composition, an 'academy' or a 'church service. (For a fuller discussion *see* SINFONIA (i).)

The immediate antecedent of the modern symphony is commonly considered to be the opera sinfonia, which by the early 18th century had a standard structure of three sections or movements: fast, slow, and fast dance-like movement. That form was extensively used by Alessandro Scarlatti and his contemporaries and was widely adopted outside Italy, particularly in Germany and England (less in France, where the FRENCH OVERTURE held sway). The terms 'overture' and 'symphony or 'sinfonia' were widely regarded as interchangeable for much of the 18th century.

I. 18th century

1. INTRODUCTION. To understand the development of the Classical style there is no better exercise than to follow the long evolution of the 18th-century symphony. Firstly, the symphony was cultivated with extraordinary intensity throughout most of the century: the *Catalogue of 18th-Century Symphonies* (see LaRue, 1959, 1988) contains over 13,000 distinct works. In Europe at the time there was hardly a princely, ecclesiastical, civic or even private musical establishment that did not possess a stock of symphonies. Valuable collections have been discovered from Finland to Sicily and from Kiev to Salem, North Carolina. The leading area of symphonic production was no doubt Vienna and the rest of the Habsburg Monarchy, followed by Germany, Italy, France and England; but significant activity also took place in the Low Countries, Scandinavia, Spain, Poland and Russia. A second important aspect is the continuity of the symphony's development, beginning in the late 17th century with the skeletal necesssities of instrumentation, texture and tempo contrast and leading ultimately to the balanced array of procedures that epitomize the Classical style. Finally, the characteristically large-scale, public nature of the symphony, together with the fact that it did not depend on soloistic virtuosity to achieve its effect, gave it a weight and significance that seemed to call for a composer's best efforts. The increasingly prominent position accorded the symphony during the 18th century appears tangibly in both the importance it occupies in publishers' catalogues and the conspicuous role it plays in writings of the time, including those of Scheibe, Riepel, Burney, Schulz, Koch and many others.

2. SOCIAL ASPECTS. The symphony pervaded a broad spectrum of 18th-century life. It provided an important element of state, civic and institutional functions, from installations and other official ceremonies to banquets and receptions. Symphonies were also a standard component of Catholic church services, the usual practice being to distribute the various movements throughout the Mass as substitutes or accompaniments to items of the Proper such as the gradual, offertory and communion (Zaslaw, 1982).

The most characteristic use of the symphony, however, was as part of one of the varied types of occasions we lump together under the rubric 'concerts'. One type of concert was the 'academy' or private concert in a palace, monastery or private residence. In contrast to the later image of the concert as a primarily aesthetic experience, aristocratic academies generally featured tea and card-playing, and descriptions of the time make clear that there was much moving about and conversation as a counterpoint to the music: Spohr recalls in his autobiography that as late as 1799 the Duchess of Brunswick insisted that the orchestra always play softly when she was present so that the card-playing should not be disturbed. Of burgeoning importance throughout the century was the public concert, ranging from ale- and coffee-house concerts and the many amateur series to the formal subscription and benefit concerts common in the second half of the century.

Whether it was a private academy or a public concert, the principal fare of such occasions during the period was nearly always music that featured soloists, both instrumental and vocal. Programmes of the time show that the most common role of the symphony was to open the concert, an introductory function not unlike that of an overture. Either another symphony or one movement of the opening symphony might then close the programme. The growing prestige and aesthetic significance of the symphony in the course of the century may be seen in the

prominence given to Haydn's latest productions during both his London stays: whereas a symphony (still known in England as an overture) by another composer would most often begin the concert, Haydn's newest work was usually placed at the start of the second half, where it would presumably receive greater attention – and not suffer from, or be missed by, latecomers.

3. SOURCES. The enormous number of 18th-century symphonies mentioned above obviously implies an even more enormous number of sources. A well-known symphony by Pleyel, for example, may be found in as many as 50 libraries, and its popularity extended even to remote locations; for instance, the records of the Philharmonic Society of Breslau (now Wrocław) show performances of Pleyel's op.30 extending to 1833. Copies of symphonies by Gossec and van Maldere appear in provincial church archives in lower Slovakia; many Italian overtures found their way into Russian libraries; and a Russian symphony/overture by Berezovs′ky is extant in the Doria-Pamphili collection in Rome.

Symphonies during the 18th century were usually transmitted in parts rather than score, and manuscripts were much more common than prints. The copying of manuscripts was a standard obligation of musicians at courts, monasteries and other institutions. In addition, manuscripts could be obtained commercially from such copying shops as the well-known ones of Vienna. Firms such as Breitkopf in Leipzig and Ringmacher in Berlin (see Brook, 1966, 1987) even issued incipit catalogues from which one could obtain manuscript copies (though Breitkopf offered more and more prints for sale over the years). After about 1750 the symphony became so popular that publishers in Paris, Amsterdam and London issued them on a periodic basis, as in Robert Bremner's famous series 'The Periodical Overture in 8 Parts', begun in 1763 and intended 'To be continued monthly'; such publications were especially popular with amateur music societies and for domestic use. It should also be noted that neither prints nor manuscripts of the 18th century normally bear dates, so that determination of chronology typically rests on circumstantial evidence alone.

Symphonies in the 18th century appear under a large number of different titles in addition to 'sinfonia' and its cognates, such as overture (also introduzione, intrada, prelude), sonata, trio, quartet or quadro, quintet, concerto, concertino, parthia, divertimento, cassation, serenade and pastorale. Thus, to identify them according to a 'semantic principle' (such as that adopted by W.S. Newman in his books on the sonata, i.e. to include only works bearing some form of the title 'sinfonia') would result in a skewed and highly incomplete survey. A related question of 'when is a work a symphony?' arises with regard to the use of operatic overtures as concert symphonies, a practice that reached its peak about 1760 and then tapered off as the stylistic distinction between the two genres became clearer. In general, the present survey will take account of overtures only when necessary for contextual purposes, as when they provided important models or avenues of innovation for the symphony proper.

Two final problems with symphony sources concern anonymous works and misattributions. The widespread problem of non-attribution has plagued librarians since the inception of the symphony; it may result from loss of the cover page carrying the attribution, from carelessness on the part of a copyist or librarian, or from myriad other causes. A majority of anonymous symphonies can be linked to a composer by use of the 'Thematic Identifier' volume of the *Catalogue of 18th-Century Symphonies* (LaRue, 1988) or, when it is completed, *RISM*, but a frustratingly high percentage represents unique sources for which no attribution has been discovered.

Regarding misattributions, while frauds relating to Haydn may receive the widest publicity, equally severe problems affect countless composers of less importance and may lead to equally severe misunderstandings of their output and style. Such mistakes can occur under the best of auspices, as shown by the publication in a respected monumental edition (DTÖ, xxxi, Jg.xv/2) of a symphony in an obviously later Classical style under the name of the early Viennese composer M.G. Monn (1717–50). This work had troubled three generations of writers attempting to explain the Viennese symphony, for stylistially it did not fit at all with the modest instrumentation, figural melodic style and short phrase-lengths of Monn's other symphonies. But use of the 'Thematic Identifier' revealed that it was in fact a later work by F.X. Pokorny of Regensburg, and study of the manuscript itself showed that the attribution to him had been erased and changed to Monn. Misattributions of this sort affect about 7% of 18th-century symphonies. Though the Thematic Identifier (and eventually *RISM*) can bring such conflicts to the surface, the task of determining the correct composer may still be almost insoluble; there are several symphonies attributed to no fewer than five different composers.

4. INSTRUMENTATION. The earliest concert symphonies are scored for an orchestra of strings alone, with harpsichord and often bassoon assumed as part of the continuo group. Though four parts are the norm (two violins, viola and bass, the latter comprising at least cello and double bass), trio-symphonies for two violins and bass are quite common in the early phases of the symphony. Symphonies *a 4* continue to be cultivated until late in the century, especially by composers working at smaller provincial centres but also under special circumstances by such well-known figures as C.P.E Bach, whose six symphonies for string orchestra of 1773 were written for Gottfried van Swieten.

Beginning about 1730 one begins to find symphonies *a 6* for strings and a pair of horns or (less often) oboes, and slightly later the standard *a 8* overture instrumentation of strings plus a pair of oboes and a pair of horns. The latter combination should be regarded as the standard orchestra for the symphony from *c*1740 to approximately the 1770s. Horns could be replaced by or augmented by pairs of trumpets and timpani. Similarly, oboes could be replaced by flutes, either for the entire symphony or for the slow movement alone. Bassoons increasingly took on a more concertante role, and clarinets began to make their appearance in symphonies in the 1750s. However, the expansion of the orchestra to full late Classical size (strings plus two each of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, with harpsichord often assumed even with this large a group) was erratic rather than consistent, and the whole development is closely linked to local contingencies. For instance, the best-known early example of this instrumentation, Mozart's Symphony K297 of 1778, was written for the large orchestra of the Concert Spirituel in Paris.

5. KEY, FORM. The great majority of 18th-century symphonies are in a major key, only rarely going beyond four sharps or three flats. Only about 7–8% of these works are in the minor, though as we shall see, certain composers of the period evinced a special fondness for it. With respect to large-scale form, the fast–slow–fast (or fast–slow–moderate) movement sequence familiar from the Baroque concerto and overture furnished the basic pattern for the early symphony, and it continued to appear prominently throughout the period, especially outside the Viennese sphere of influence. Second movements of early symphonies are generally in the relative or tonic minor, the dominant, or the tonic, with the subdominant coming to the fore after about 1750.

A familiar question arises over the introduction of the minuet and trio into the symphony as the third movement of four, for which priority has been claimed on behalf of both Mannheim and Vienna. Isolated precedents for this usage appear in works of the suite tradition and in G.M. Monn's famous D major symphony of 1740. However, the latter work is the composer's only four-movement symphony, and the penultimate movement lacks a trio (see below, §10). Credit for the sustained use of four-movement form must therefore go to the Mannheim composer Johann Stamitz, over half of whose symphonies incorporate a minuet and trio as the third movement of four (see below, §9). In conjunction with this expansion, Stamitz and others sought to give the finale greater substance, often placing it in 2/4 and marking it Presto or Prestissimo so as to end the symphony with a flourish. It may be noted here that the argument that the four-movement symphony resulted from the addition of such a movement at the end of a fast–slow–minuet cycle cannot be maintained: the 'minuets' of the majority of early symphonies correspond to the faster Italian type, without trio, not the more stately French type with trio found in Stamitz's four-movement symphonies from the mid-1740s. The genesis of the four-movement cycle is better explained by reference to the Austro-German parthia (see Koch, 1802; *see also* PARTITA *and* SUITE) as well as to hybrid symphony-suites of a type common in Germany (see §§8–9, below), genres that by definition unite abstract and dance movements.

Another addition to the basic plan of the symphony was the slow introduction, which not only added length and stylistic variety, but also freed the composer to use a wider variety of primary themes to begin the Allegro, especially lyrical or folk-like themes that might have seemed too lightweight as the initial gesture of a symphony. Slow introductions evidently first appeared in three-movement symphonies of the 1750s, and after *c*1760 they begin to be found as part of the normal four-movement cycle, in both cases in works by Austrian composers. (On this and other variants of the symphonic cycle see below, §§10 and 14(i).)

First movements (and many finales) of 18th-century symphonies generally conform to one of two basic plans, as already recognized by J.A. Scheibe in his extensive discussion of the symphony in *Der critische Musikus* of 1739. Most important is some version of large-scale binary form, whether of the simple, asymmetrical, rounded (i.e. with full recapitulation) or sonata type. Both parts of such a movement are normally repeated, though after about 1770 the repetition of the second part (development and recapitulation) is frequently dropped. From the 1740s on, however, many symphonic fast movements, especially within the Mannheim orbit, omit both repetitions, a more processive approach doubtless derived from the Italian opera overture and, ultimately, ritornello structure.

In contrast to these binary or binary-based plans, some of the earliest symphonies, as well as large numbers of symphonies in more conservative centres until late in the century, employ a more continuous type of structure, without double bars and repeat signs, that is related to the ritornello structure of the concerto (including the ripieno concerto; see below, §6). In the simplest and most common of these types, designated here as tri-ritornello structure, an opening section moves from the tonic to the dominant (or, in minor, the relative major); after an elision, a second related section, beginning with the same thematic material, moves from the dominant to a related (usually modal) degree, often cadencing there; and the third section essentially parallels the first but now remains in the tonic. Obviously, except for the omission of repetitions, a tripartite form of this type bears a strong resemblance to a rounded binary or early sonata form without repeats, the second section corresponding to the 'development' section, the third to the recapitulation.

Sonata form as found in the 18th-century symphony should be understood as encompassing a wide range of variants; indeed, it is less a form than a flexible collection of characteristic procedures and techniques. These include contrast and directional modulation between tonic and dominant or other related key areas; differentiation and functional specialization of thematic material; slowing of harmonic rhythm to articulate and stabilize thematic areas; development involving modulation and changes in material; recapitulation; and orchestration and textural differentiation that selectively enhance these procedures.

Three particular variants of sonata form should be mentioned here. One is a type of binary in which the return to the tonic for the recapitulation is marked by the return of the secondary rather than the primary theme. Here labelled binary-sonata form, this type was especially common in the early symphony. It was also the preferred form at Mannheim (typically without repetitions), where the occasional return to primary material after the reappearance of the secondary theme may give the impression of a 'reversed' or 'mirror' recapitulation. However, this is not as common as often stated, and in any event the rearrangement of material in a Mannheim recapitulation often goes far beyond a mere reversal of the primary and secondary themes. Conversely, many early sonata forms that begin with the return of the primary theme in the tonic then drastically abbreviate the material that had appeared subsequent to it in the exposition, so that the result may nonetheless approach a symmetrical binary form. It should also be noted that even into the 1770s many composers began part 2 (after the central double bar, if there is one) by modulating quickly from the dominant back to the tonic (the latter frequently marked by a restatement of the primary theme) before moving on to other keys and, eventually, the recapitulation; though 'textbook' sonata form would not condone this procedure, it was considered appropriate and even desirable by theorists of the time (e.g. Riepel, 1755).

A second variant is the movement type in which the recapitulation begins in a key other than the tonic,

normally the subdominant. Familiar from isolated movements by Mozart and Schubert, this technique is often found in symphonies by the Viennese composer F.L. Gassmann (for a fuller discussion of this technique *see* SONATA FORM, §3(iii)). A third variant, ubiquitous in opera overtures after *c*1735 and occasionally found in symphonies, is 'exposition-recapitulation' form, consisting simply of an unrepeated exposition followed by an unrepeated recapitulation, without development but frequently with a retransition connecting the two sections (as in Mozart's overture to *Le nozze di Figaro*). In a further variant, a slow movement may be inserted between the two sections (as in Mozart's overture to *Die Entführung aus dem Serail*). The latter procedure is, in turn, one version of a da capo or related cycle in which some or all of the first movement returns after the slow movement. Such designs are found in opera overtures throughout the period and occur from time to time in concert symphonies.

Although many characteristic features of the Classical style occur in isolated contexts in earlier works, no mere collection of traits can generate its full character, which results from a higher-level synthesis that may be termed 'concinnity' – a skilful and elegant arrangement and mutual adjustment of the various elements or parameters. Once this central technique had been mastered, composers of symphonies could turn to other characteristics: at the phrase level, a weighted hierarchy of punctuation necessary to clarify their increasingly more complex phrase, sentence and paragraph structures; at the section level, a differentiation and eventual specialization of material according to function (primary, transitional, secondary and closing); and at the movement level, a sophisticated set of techniques for the development of thematic material, both within and outside the development section. Thus, by comparison with the relative homogeneity of the Baroque style, the first movement of a Classical symphony may signal the contrast between the primary and secondary groups not merely by changes in melody but also by changes in dynamics, orchestration, texture, rhythm (both harmonic and surface), register and phrase length. This kind of coordination is both a defining characteristic of the mature Classical symphonic style and a major source of its power.

With respect to the remaining movements of the symphony, the formal structure of second movements spans a wide range, from various binary and ternary types to the sonata, variation, rondo and refrain forms characteristic of the latter part of the century. Early finales are usually dance-like 3/8 or 3/4 movements or (less commonly) a variety of 2/4 types, all normally in some sort of binary form. In the course of the century finales took on greater weight and breadth, often incorporating full sonata forms comparable to those found in first movements. Of a number of alternate types, including the fugal finale and the theme and variations, the most important are those based on the rondo principle. The earliest such examples seem to be the finales *en rondeau* found in certain French symphonies before mid-century, while in Vienna and related centres rondo finales began to appear in the 1750s, sonata-rondo finales in the 1770s.

6. PRECURSORS. The traditional explanation for the genesis of the symphony, found in countless textbooks and more specialized studies, has been that the three-movement Italian opera overture or sinfonia of the type attributed to Alessandro Scarlatti was simply transplanted from the theatre to the chamber, where it took on independent life as the 'concert' symphony. Research on the early symphony beginning in the 1950s has, however, challenged this overture-transfer theory in favour of a broader and more inclusive approach, one that gives equivalent attention to such independent instrumental genres as the sonata and concerto in their manifold forms (e.g. Churgin, 1963; Wolf, 1983, 1995).

Of the many genres that furnished models for the early symphony, the Baroque sonata da chiesa has generally been dismissed owing to its association with the four-movement Corellian type, which alternates pathetic slow movements with fugal Allegros. Yet church sonatas *a 3*, *a 4* and larger in such northern Italian centres as Bologna, Brescia and Venice in the second half of the 17th century frequently begin with a fast movement; in the case of the brilliant works for trumpet and strings popular in Bologna, these movements are even in a mostly homophonic style and are known to have been played with doubled parts. As a matter of fact, beginning as early as Maurizio Cazzati's op.35 of 1665 it is not uncommon to find trio (and larger) sonatas in the three-movement pattern later associated with the concerto, overture and symphony. A more direct model for the symphony was the 'neutral' trio and quartet sonata characteristic of the period after about 1700, suitable for either church or chamber; these are often in three homophonic movements and thus clearly adumbrate the early symphony, especially when the opening movements are in some type of binary form.

The sonata da camera and other types of suite, especially for orchestra, provided an obvious source for the binary forms that came to predominate in the symphony. Particularly interesting in this regard is a type of trio sonata popular in northern Italy in the late 17th and early 18th centuries that begins with a balletto, a dance in fast or moderate tempo, related to the allemande, that generally displays few overt dance traits. The abstract instumental style of such movements, homophonic and in binary form, provides an obvious parallel to the opening movement of a symphony.

Even more directly related to the symphony is the little-known genre designated variously as the ripieno concerto (i.e. 'concerto for the ripieno'), *concerto ripieno* (Vivaldi's own term) or *concerto a 4* or *a 5* (the latter grouping usually including a second viola part; see Wolf, 1983). These are orchestral works (i.e. with doubled parts), generally for strings and continuo alone, that despite the designation 'concerto' have no solo parts (or purely negligible ones). The term is thus being used in its standard early meaning of 'work for an ensemble', with no connotation of opposition or contrast between solo and tutti. While many of these concertos resemble the Corellian church sonata in form and style, the majority anticipate the first symphonies in their preference for brilliant homophonic writing and shorter formal cycles beginning with fast movements (most often fast–slow–fast). A fair number of opening movements after 1700 are even in large binary forms, though ritornello types are more common (see above, §5).

The earliest known ripieno concertos are the six *concerti a 4* in Giuseppe Torelli's op.5 of 1692. These were followed in 1698 by the ten in Torelli's *Concerti musicali* op.6, which firmly established the three-movement fast–slow–fast pattern as the norm for the genre, and the three

in G.L. Gregori's *Concerti grossi* op.2. The next few decades saw the appearance of many new sets of ripieno concertos. Soon, however, the genre merged more or less gradually with the symphony *a 4*; after the 1730s, works that might formerly have been called concertos are generally called symphonies, the former term now being reserved primarily for works featuring tutti–solo contrast.

A final important progenitor of the symphony is the Italian opera overture. De-emphasis of the overture as the unique parent of the symphony does not mean that it did not take a prominent part in the creation of the latter genre: it was the probable source of the label 'sinfonia' (though the same term appears frequently in northern Italy as an alternative designation for trio sonatas *da chiesa*); it is orchestral; and it favours rapid, brilliant movements in homophonic style, after *c*1700 generally within standard three-movement form. (Alessandro Scarlatti's *Tutto il mal non vien per nuocere* of 1681 is often cited as the first opera with a three-movement overture; but it is only the revised version, *Dal male il bene* of 1687, that has such an overture in extant sources. An earlier example, therefore, is G.A. Perti's overture to *Oreste in Argo* of 1685. In any case, as already noted, three-movement form was by no means exclusive to the overture.) Moreover, there exist early examples of the transfer of overtures to the chamber and of 'chamber' works (sonatas, concertos, sinfonias) to the opera house, for example in the music of Vivaldi and G.B. Sammartini. But such transfer was relatively rare before about 1740, and it was only after that date that many elements of the overture – in particular its use of a larger orchestra (with woodwind and brass) and concomitant simplification in style and stress on dynamic effects – began to manifest themselves strongly in the symphony proper (see below, §7).

It is also relevant to note that the overture in the period before about 1740 spans an enormous range from the stylistic standpoint: overtures can be found that match each and every type described in the foregoing survey, including many three-movement works with binary first movements. Hence the influence of the overture was anything but monolithic and is accordingly all the more difficult to delineate with precision. At the same time, the theory that the opera overture was the principal basis for the symphony has as one of its weakest points the fact that the two genres were intended for quite different venues and kinds of audience, whereas the circumstances of performance and the social function of ripieno concertos and (in many cases) sonatas were precisely those of early symphonies.

7. Italy. Writing from Italy in 1739, President Charles de Brosses of France commented that although Naples had the finest conservatories and Bologna the best school of singing, 'Lombardy excelled in instrumental music'. He was probably referring at least in part to the spate of works produced in and around Milan by the two most important and prolific early symphonists, G.B. Sammartini (1700/01–75) and Antonio Brioschi (*fl* *c*1725–*c*50). Each of these composers wrote symphonies that can be dated to the early 1730s: one movement of a Sammartini symphony also appears as the 'Introduzione' to Act 2 of his opera *Memet* of 1732 (the overture to that opera also circulated as an independent symphony), and a symphony by Brioschi appears as the overture to a Hebrew cantata of 1733, and two independent symphonies by him exist in sources dated 1734 (in *I-CMbc*). As the style of these works is already rather advanced as compared with other early works of these composers, it seems likely that both were already writing symphonies by the late 1720s.

This conclusion is supported by the publication in 1729 of Andrea Zani's op.2, containing six 'sinfonie da camera' *a 4* and six violin concertos. Zani's publication provides both the earliest explicit date for works that are unquestionably part of the symphonic tradition and one of the earliest known uses of the term 'sinfonia' by a composer to designate such a work; until the 1740s sources for the 'symphonies' of Sammartini and Brioschi are just as likely to label them overtures, sonatas or even 'concerti a 4' (as in four Milanese manuscripts of Brioschi symphonies in *CZ-Pnm*). That Zani was from Lombardy (Casalmaggiore, near Cremona) strengthens the claim of this region to be the most important early centre of symphony composition. This is important not only intrinsically but also because Lombardy during most of this period was ruled by Austria, providing a long-term basis for the transfer of works, styles and practices between the two areas. Other early symphony composers from Milan include Ferdinando Galimberti (*fl* *c*1730–50), G.B. Lampugnani (1708–1788) and Count Giorgio Giulini (1717–80).

With one or two possible exceptions, Sammartini's approximately 20 symphonies from before *c*1740 and all of Brioschi's over 50 extant symphonies are in three movements and are scored for strings alone (*a 4* or, less often, *a 3*). Though several first movements by each composer make use of ritornello-based plans, without double bars, the great majority are in some type of binary form; both composers show a strong preference for large rounded binary or early sonata forms, generally with extended 'development' sections and full (though often reformulated) recapitulations. By comparison, four of the six first movements of Zani's op.2 symphonies make use of ritornello procedures of the type common in the ripieno concerto, while two are in binary form (one simple and one rounded). Thus even in its early phase the Milanese symphony demonstrated a commitment to the basic formal design that the mainstream symphony was to favour throughout the century. It was only after about 1740, however, that clearly differentiated and demarcated secondary themes became standard in the concert symphony, somewhat later than in the overture.

The evolution in Sammartini's symphonies during his early period from a basically late Baroque idiom reminiscent of Vivaldi's ripieno concertos to his individual version of the early Classical style shows how various traits characteristic of the earlier era could be redirected for Classical purposes. The powerful beat-marking rhythms of the earlier style moved to the bass, so that the upper voices could articulate larger phrase units; counterpoint – still a prominent element of both Sammartini's and Brioschi's style, seen especially in the independence of their second violin parts – submitted to coordinated cadences lest it obscure the main melodic line; the superb Baroque motivic development survived and flourished, both within and outside development sections; and the deft elisions and overlaps so common in the high Baroque now functioned to prevent loss of momentum between the more heavily punctuated phrases and sections. Sammartini's slow movements are often quite extended and

make use of highly expressive (sometimes almost eccentric) chromaticism, both harmonic and melodic. He also seems to have grasped the importance in a concert symphony of a substantial finale, developing compact sonata forms that require the listener's full attention.

That the symphony in Italy was not exclusive to Lombardy even in its earliest phase is implied by two sets published posthumously by Boivin and Le Clerc in Paris in the early 1730s, each consisting of 12 symphonies *a 4*; these are by the rather mysterious composer Alberto Gallo, who is said in the first of these prints to have 'died young'. Gallo is further identified as being 'da Venezia' in manuscripts dated 1724 in the Estense collection in Vienna (*A-Wn*), a geographical connection supported by the fact that this collection originated in the Veneto (near Padua). The works in one of the 1724 manuscripts, a set of nine 'sinfonie' with parts for two violins, cello and violone, may well have been intended for ripieno performance; if so, Gallo's use of the term 'sinfonia' – in this case for trio symphonies – antedates Zani's in op.2 by five years (see above). All Gallo's symphonies, in a late Vivaldian style, are in three movements, usually with a brief and often purely transitional slow movement. Similarly, with the exception of six movements from the 1724 set that use ritornello procedures, all Gallo's first movements follow a normal binary plan (both simple and rounded, even in the 1724 set). South of Milan and Venice, in Bologna, the early symphony is represented by the 24 symphonies of Padre Martini, extending from 1736 to 1777. Perhaps surprisingly, the symphonies of the great contrapuntist are in a generally homophonic style, though they still tend to reflect the Baroque motivic tradition.

During approximately the period just discussed, an important new generation of Italian opera composers, including such Neapolitans as Leonardo Vinci, Leonardo Leo and G.B. Pergolesi, were making strides in creating a new style for opera, both *seria* and *buffa*. The overtures to their operas were similarly influential, not only in that they were circulated as concert symphonies but also in that many of the techniques and practices they developed were eventually adapted for use in independent concert symphonies (see Hell, 1971). These works demanded large orchestras, often with trumpets and timpani, which were skilfully employed to create brilliant and striking dynamic effects. Both Vinci's overture to *Artaserse* (1730, Rome) and Pergolesi's to *Olimpiade* (1735, Rome) call for an orchestra *a 11* and begin with unmarked but unmistakable crescendo passages that rise gradually through more than an octave. Indeed, throughout the entire first movement of both these pieces the extremely homophonic texture, combined with block-like rather than linear treatment of the woodwind and brass, creates a massive effect perfectly suited to the large theatres for which these works were intended.

The first movement of Leo's overture to *Lucio Papirio* (1735, Naples) is an early example of a formal type that was to remain the norm for the Italian overture for much of the century: a clear exposition-recapitulation form (see above, §5) in which primary, transitional, secondary and closing material is fully differentiated and demarcated in each half. The next generation of opera composers, including most notably Nicolò Jommelli and the Venetian Baldassare Galuppi, adopted this basic plan in most of their overtures of the 1740s and 50s, though naturally with the expanded phrase dimensions and increasing thematic specialization characteristic of that period. Jommelli and Galuppi rely extensively on dynamic effects, among them, beginning in the late 1740s, explicitly marked crescendo passages. According to J.F. Reichardt (1774–6), 'When Jommelli first introduced [the crescendo] in Rome, the listeners rose from their seats during the crescendo, and only at the diminuendo noted that it had taken their breaths away. I myself have experienced this phenomenon in Mannheim'. This passage is often cited as a description of a Mannheim crescendo, omitting any reference to Jommelli.

Though it was in fact Mannheim that showed the most overt interest in adapting this new overture style to the concert symphony (see below, §9), few composers in Europe remained completely aloof from it. Sammartini's symphonies after about 1740, for example, call for an orchestra *a 6*, with horns or trumpets, or *a 8*, with oboes and horns. The wind tend to function not as linear doubling but as a separate textural bloc, often providing a sustained chordal background or rhythmic punctuation. Other changes in Sammartini's style after *c*1740 include regular use of clear secondary themes, expansion of the phrase dimension to a full four- and eight-bar hierarchy and further slowing and differentiation of the harmonic rhythm combined with increased use of pedal points. Similar innovations characterized the evolution of the symphony at mid-century in all but the most conservative centres.

The next generation of Italian symphonists included two fine composers, Luigi Boccherini and Gaetano Brunetti; but both spent most of their careers in Spain rather than Italy (see below, §13). The reverse situation is represented by the early symphonies of J.C. Bach, who was in Italy from 1754 to 1762, and later by the prolific Czech composer Václav Pichl (1741–1805), composer to the Austrian governor of Milan from 1777 until 1796. Of Italians resident in Italy one may mention Gaetano Pugnani (1731–98), F.P. Ricci (1732–1817), P.M. Crispi (*c*1737–1797) and Gaudenzio Comi (*fl c*1775–85). Pugnani's over 40 symphonies, the majority in four movements, are typical for their sometimes bland lyricism; cantabile ideas pervade even the primary sections. For the most part it seems fair to say that Italian composers of the second half of the century failed to realize the potential that Sammartini had initiated, possibly because of a disinclination towards the 'serious style' implicit in the evolution of the symphony. Yet in the supreme works of Haydn and especially Mozart there is rarely a movement that does not by some touch of cantabile line or rhythmic spark pay tribute to the Italian background.

8. Dresden, Berlin and German Protestant centres. Of the two most important courts in north Germany, that of the Elector of Saxony in Dresden (and for part of this period Warsaw) seems to have fostered relatively few independent symphonies. Among the principal instrumental composers at court, including J.D. Heinichen (1683–1729) and J.G. Pisendel (1687–1755), only J.B.G. Neruda (*c*1711–1776) produced more than a handful of symphonies. Of four works of Heinichen that come into question as possible concert symphonies, two are called sonatas but have doubled string parts, while a third is untitled. All include full wind parts and consist of a through-composed first movement, a brief connective Adagio or Largo and a binary finale. Each opening movement ends

with a surprise elision connecting it to the succeeding Adagio or Largo, a device learnt from the Neapolitan overture and found in many later north German symphonies. The fourth work, called 'sinfonia', is a symphony-suite of a type fairly common in central and north Germany: it appends a series of French dances to a normal three-movement cycle. If these works are not simply detached overtures, as are three others by Heinichen extant in Dresden, they would number among the earliest concert symphonies (Heinichen died in 1729).

The pre-eminent Dresden court composer, J.A. Hasse (1699–1783), apparently wrote no independent symphonies, although his overtures appear as separate works in collections throughout Europe. These influential works illustrate many of the basic formal and stylistic characteristics of the north German symphony until the last decades of the century. All are in three movements, often elided or otherwise connected. Hasse's first movements exhibit the clear ritornello forms (usually of the tri-ritornello type) that he had learnt in the 1720s and 30s in Italy, combined after about 1740 with a more up-to-date approach to thematic differentiation. Stylistically they are relatively conservative, frequently falling into repetitious, motivic rhythms particularly unfortunate at this time of stylistic change. In the high Baroque style even the most note-repetitive themes gain relief from the rapid chord changes, sequential modulations and textural activity; but in the emerging Classical style the stabilized harmony and balanced subphrases often turn Hasse's potentially vigorous ideas into arid repetitions. In other respects he showed some originality, for instance in seeking new forms (the minuet-rondo finale of the overture to *Asteria*, 1737) and new tone colours (two english horns in the overture to *Il trionfo di Clelia*, 1766, Vienna; the use of english horns, found also in Haydn's Symphony no.22 of 1764, was a Viennese tradition).

The principal Dresden contribution to the early concert symphony came not at the electoral court itself but in the private Kapelle of the powerful Saxon privy councillor and cabinet minister Count Brühl, who employed J.S. Bach's eventual successor Gottlob Harrer (1703–55) from 1731 until the latter's departure for Leipzig in 1750. During this period Harrer produced over two dozen symphonies, 19 of which are still extant in score (mostly autograph, in *D-LEm*). Of these 13 bear dates ranging from 1732 to 1747, earning them a place among the earliest concert symphonies. Worth noting in these scores is the composer's consistent use of the title 'Sinfonia'. As remarked above, Italian symphonies of the same period use a wide variety of titles; but Harrer's usage (and other evidence) suggests that Germany preferred the term 'sinfonia' from the beginning. Harrer's symphonies range from small pieces for strings alone to large suite-related works that call for oboes, flutes and three horns in evocation of the hunt. Once again the general style is for the most part italianate (Harrer had studied in Italy in the 1720s) and the first movements are ritornello-based.

The other principal court of north Germany was that of Frederick the Great in Berlin. Frederick's Kapellmeister, C.H. Graun (1703/4–59), devoted himself primarily to opera, but his overtures, like Hasse's, were widely distributed as independent works. His brother J.G. Graun (1702/3–71), Konzertmeister at the Prussian court, provides another example of a German composer whose style was formed in Italy in the 1720s and retained its basic character from then on; in this respect it was not unlike Frederick's taste in music. Graun's nearly 100 concert symphonies are important both for establishing the symphony as a central genre at Berlin and for their quality. While they outwardly resemble the overtures of Hasse and of his brother, Carl Heinrich, they are more contrapuntal in style and show a firmer sense of Classical balance, whether at the phrase level or in the well-planned climaxes of their development sections. Graun's basic approach was followed by other composers at court who wrote fewer symphonies, most notably Franz Benda (1709–86).

The 18 symphonies of C.P.E. Bach (1714–88) are divided fairly evenly between the eight written for the Berlin court (one in 1741, the remainder in 1755–62) and the ten composed after his move to Hamburg in 1767. Of the latter, four are string symphonies written for Gottfried van Swieten in 1773, while the other six, for large orchestra, were written in 1775–6 and published in 1780 in Leipzig. Bach's symphonies, surprisingly consistent in style for works that span three and a half decades, occupy a somewhat enigmatic position in the history of the symphony. Few of them achieved wide distribution, and since his contemporaries seemed unable to adopt or adapt Bach's idiosyncratic style, his influence, though often intense, was selective.

The fundamental enigma of that style results from a sometimes almost bewildering combination of Baroque, Classical and pre-Romantic traits. The presence of his father can be felt in C.P.E. Bach's frequent polyphonic textures, whether ingenious, casual imitation or serious fugato. Equally Baroque are his passages in undifferentiated rhythm, often combined with melodic sequence. By contrast, his motivic treatment has evolved beyond simple linear continuation to a process of significant change and growth that is fully Classical in character. In similar fashion, the structure of even the latest of Bach's first movements, though often described as sonata form without repeats, is squarely rooted in the older tri- or quadri-ritornello schemes that characterize the majority of north German symphonies; yet his mastery of the development process, including development by fragmentation or permutation, contrapuntal combination and new harmonic or orchestral colouration, leads beyond his contemporaries towards Haydn and Beethoven. Parallel with this redefinition of motivic play, Bach also deepened the function of ornaments, turning them from charming appliqués into affective vehicles of the *empfindsam* style, capable of reflecting every nuance of feeling yet fully integrated into the melodic line. His chromatic or dissonant ornaments and sudden dynamic shifts concentrate one's responses on brief episodes of violent feeling that sometimes seem deliberately shocking. Neither these Romantic moments nor the Baroque details of rhythm and ornamentation requires a large musical unit, and thus even Bach's longer movements do not necessarily achieve the kind of breadth generally associated with the Classical symphonic style.

One reason for this is that, in the symphonic style, original and colourful moments of the kind common in C.P.E. Bach may interrupt the flow or disrupt the balance of the larger design. Bach's approach may be illuminated by a comparison between his use of surprise and Haydn's. For Bach, surprise seems to have been important in and of itself, for its direct emotional impact. For Haydn, too,

it created emotional excitement, but that excitement is generally related in some manner to structural considerations, deriving from and enhancing the awareness of a total, unfolding design. This difference in emphasis implies no lack of understanding of Classical continuity or articulation on Bach's part, and his acute sensitivity to harmonic tension and excursion went far beyond the conventional tonal patterns of the day, including the use of remote keys for slow movements and as developmental goals. Among numerous other originalities are the dramatic connection of movements by devices such as deceptive cadences, an extension of a familiar north German ploy; the use of unusual instrumental colours, ranges and textural distributions; the exploitation of new chord types and dissonant combinations; and a command of dynamics that, like other aspects of his style, influenced the coming century more than his own.

In addition to Dresden and Berlin, numerous smaller courts of central and north Germany maintained superior musical establishments that after about 1740 cultivated the symphony, often (at least initially) in a form incorporating elements of the Baroque suite. Of these one may mention Zerbst, in Saxony, where J.F. Fasch (1688–1758) wrote at least 19 symphonies – seven in a unique form with an *alla breve* movement, usually fugal, as the third movement of four – in addition to his nearly 100 French overtures; Hesse-Kassel, represented by the symphonies of Fortunato Chelleri (*c*1690–1757) and the Swedish-born J.J. Agrell (1701–65; from 1746 in Nuremberg); Rudolstadt in Thuringia, whose Kapellmeister C.G. Scheinpflug (1722–70) left 25 symphonies in autograph score (now at *D-RUl*); Bückeburg, where J.S. Bach's third-youngest son J.C.F. Bach (1732–95) wrote a total of 20 symphonies – ten early in his career, ten in the 1790s – of which only four from each period have survived; and Saxe-Gotha, where Georg Benda (1722–95), better known for his pioneering melodramas and other vocal works, also composed some 30 symphonies.

At the ducal court of Mecklenburg-Schwerin to the north, two generations of the Hertel family produced a notable corpus of symphonies. Until recently these had all been attributed to Johann Wilhelm Hertel (1727–89), but research has now shown that 24 of them still extant at Schwerin (*D-SWl*) are by his father, Johann Christian Hertel (1697–1754; see Diekow, 1977). These are generally of the Graun-Hasse type and range from string symphonies to festive works with three trumpets and timpani. With the attribution of the works in an earlier style to his father, J.W. Hertel's symphonies can now be seen as the examples of fully developed Classical style that they are, well constructed and with thematic material that is nicely profiled and differentiated. Equally up-to-date in orchestration, Hertel often added flutes and obbligato bassoons to the standard complement of strings, oboes and horns.

In south-western Germany there were several other important Protestant courts that actively cultivated symphonic composition and performance, particularly in the early decades of the period. Their composers included Christoph Graupner (1683–1760) and J.S. Endler (1694–1762) at Hesse-Darmstadt and J.M. Molter (1696–1765) at Karlsruhe, whose 170 symphonies make him the most prolific symphonist of the 18th century. Just as at the closely related smaller courts to the north, these composers often combined the symphony and suite to produce a hybrid form, appending one or more dances to a standard three-movement cycle or otherwise incorporating dance movements within the cycle. As one would expect, these works generally have a pronounced Baroque flavour, both stylistically and in their use of instruments. At the same time, music at these courts could not escape the influence of the dominant Catholic courts of the region (notably Mannheim and Stuttgart), especially after *c*1760.

9. Mannheim and other German Catholic courts. While Habsburg Vienna presents a truly imperial diversity of symphonic activity, Mannheim stands at the opposite pole in its concentration of talent and energy in a single electoral court, a single orchestra and, at least initially, a single individual, Johann Stamitz (1717–57). Stamitz was a musician of exceptional drive and innovatory talent who gathered an orchestra of virtuosos and trained them to a pitch of discipline that astounded all listeners. The vaunted Mannheim orchestral effects, such as the famous crescendo and *sforzando-piano*, were actually more Italian than Palatine in origin (*see* Mannheim style). But the expert ensemble of the Mannheim Kapelle, particularly when playing Mannheim symphonies specifically composed to exploit these effects, created the strong impression that Mannheim was the centre of a new and distinctive style.

The sheer volume and wide distribution of the symphonies produced at Mannheim played a part in its prominence. The virtuosos that Stamitz assembled were nearly all active composers, and his tireless efforts provided both motivation and a successful model. Beginning in the 1740s, and capitalizing on advances made by such Italians as Jommelli and Galuppi, Stamitz worked out several basic Classical procedures that left early Viennese symphonists like Monn and Wagenseil temporarily far behind. First, he perceived that larger Classical dimensions required broader contrasts, which in turn required clearer stabilization of the main tonal areas as a foundation for those contrasts; in earlier works neither melodic nor rhythmic contrasts could have their full effect against the hyperactive Baroque harmony and bass line. Similarly, stabilization in small dimensions – slowing down of the chord rhythm, the use of radically simpler chord progressions – was a prerequisite for contrast at the phrase level. At the same time, as if sensing the dangers of too much stability, Stamitz typically constructed musical ideas with rhythms that created momentum, or with connective features such as thematic upbeats and matching activity in other parts, so that each phrase seems impatient to launch into the next. This quality of overall rhythmic élan and the homogeneity of this type of material implies a certain degree of interchangeability, and in fact Stamitz often developed ideas more by permutation or reassembly of phrases and subphrases than by actual variation. Using these principles in conjunction with his ever-exciting exploitation of the orchestra, Stamitz was able to create an unusually high proportion of effective symphonies.

From the formal standpoint, Stamitz and most of his colleagues and successors at Mannheim preferred a type of binary-sonata form to sonata form with full recapitulation. Expositions in all but his earliest symphonies are generally well differentiated. The outer movements until approximately the late 1740s all have double bars and repeat signs. Thereafter, however, probably under the influence of the Italian opera overture, Stamitz began to drop the repeats in fast movements in favour of a more

volatile move directly into the development section. While the latter section is often intensively 'developmental' in the later sense, Stamitz apparently felt no need thereafter to return to the primary material in the tonic, which is usually marked instead by the return of the secondary theme. As if by way of compensation, Stamitz and the other Mannheimers often add weight towards the end of the movement, for example by inserting a final quasi-ritornello of the opening material or recalling a striking crescendo passage. However, as already noted, the impression of a true 'reverse' or 'mirror' recapitulation is neither so frequent nor so straightforward at Mannheim as is commonly assumed.

As discussed above (§5), Johann Stamitz deserves the principal credit for expansion of the symphony to four movements by insertion of a minuet with trio before the finale (see Wolf, 1981). Beginning in the mid- to late 1740s, most of his symphonies adopt this plan, at least in authentic sources (somewhat oddly, the earliest French prints of his symphonies usually excise the minuets). Nor is it generally recognized that the second generation of symphonists at Mannheim abandoned the use of a minuet and trio movement in the 1760s, returning to the older three-movement plan.

The first generation of Mannheim symphonists included two figures older than Stamitz, F.X. Richter (1709–89) and Ignaz Holzbauer (1711–83). Both came to Mannheim as well-established composers, Richter in 1749 from southern Germany, Holzbauer in 1753 from Vienna and Moravia via Stuttgart. It is important to note that both composers contributed significantly to the earliest phases of the symphony long before they arrived in Mannheim: Richter had already published 12 symphonies *a 4* in Paris by 1744, while a large body of symphonies by Holzbauer still exists in Czech and Austrian libraries, some of them probably dating from his early years in Moravia during the 1730s, others from his Vienna period before 1750.

Richter's symphonies written at Mannheim are the more conservative of the two, featuring motivic rhythms, imitative textures, compact miniature forms and unadventurous orchestration. His generally regressive orientation did not, however, exclude imaginative harmonic details, and he frequently made use of surprise, most commonly in the form of abrupt pauses and unexpected rhythmic twists. On occasion Richter adopts a quite up-to-date style for his opening themes, only to lapse after a few phrases into undifferentiated rhythm and motivic sequential techniques; even in the 18th century he was criticized for his reliance on sequence. Richter cannot have found Mannheim particularly congenial, and he left in 1769 to become Kapellmeister of Strasbourg Cathedral, henceforth devoting his talents to sacred music. By contrast, Holzbauer was Kapellmeister for the theatre at Mannheim, and his primary compositional responsibilities were in the realm of vocal music, especially *opera seria* (he made several trips to Italy early in his career). Thus it is not surprising that his symphonies are often italianate (especially Venetian) in style while also having recourse to Viennese formal designs and Mannheim melodic and rhythmic mannerisms.

The second generation of Mannheim symphonists were all pupils of Stamitz, and thus their works show more consistency than those of the older composers just considered. The Bavarian cellist Anton Fils (1733–60) has in the past been grouped with the first generation owing to his early death, but his date of birth and the progressive, somewhat stereotyped style of his symphonies clearly place him with the younger composers. Fils's natural, sure-footed movement, accessible melodic style and uncomplicated textures led to early popularity. Yet the immediate appeal of his music often hides a subtly irregular phrase structure that is all the more interesting because concealed. For example, a Symphony in A published in Paris in 1760 (DTB, iv, Jg.iii/1, 135) opens with a crescendo passage underlined by accelerating surface rhythm, rising line, expanding texture and the gradual addition of instruments. Less immediately noticeable is his parallel acceleration and eventual deceleration in phrase rhythm: 2 + 2, 2; 2 + 2, 1; 1 + 1, 1 + 1, 1, 2 (1 + 1), 2. As if to balance this refined art, Fils frequently drew upon folk idiom not only for his minuets and trios but also for his outer movements.

Stamitz's successor as leader of the Mannheim orchestra was Christian Cannabich (1731–98), who maintained and even raised its level of performance and discipline. Cannabich's 73 symphonies were strongly influenced by the overtures of Jommelli, with whom he studied. Until fairly late in his career they are stereotyped and rather pedestrian, relying heavily on dynamic effects and on standard Mannheim melodic clichés such as the turn. In the 1780s and early 1790s, however, after removal of the court to Munich in 1778, Cannabich produced a number of larger, more complex works of considerable melodic appeal and developmental ingenuity. As might be expected, Cannabich's treatment of the orchestra is exemplary; the wind are given ample solo material, notably the clarinets, which had already appeared in Stamitz's late symphonies. Formally, Cannabich's symphonies changed in a number of ways in the course of his career. His early works are in four movements, but in the early 1760s he shifted abruptly to the use of three. Many of the Mannheim composers made regular visits to Paris, and French influence may account for the sharp rise in the number of three-movement symphonies in the works of the second generation. Cannabich's first movements are mostly of the binary-sonata type until the 1770s, when full sonata form becomes more prevalent; clear secondary themes are virtually always present, and development sections tend to be short in all but the late works. Finally, double bars and repeat signs occur until the mid-1760s, after which, like Stamitz a generation earlier, he turned to the more continuous effect of a movement without repetitions.

The modern editions of the symphonies of Cannabich's co-Konzertmeister at Mannheim, Carl Joseph Toeschi (1731–88), include a cautionary example of the slanting of evidence: Hugo Riemann, concerned to prove that the four-movement symphony originated at Mannheim, selected one of only one or two such works by Toeschi among his 80-odd symphonies (DTB, xiii, Jg.vii/2). Moreover, this symphony is representative of only a small group of early works characterized by motivic thematic material, frequent imitative textures and lack of sectional contrast. Elsewhere Toeschi wrote in an uncomplicated, smoothly lyrical style with generally simple textures, clearly punctuated themes and effective orchestration, the latter notable for its difficult violin parts.

Several other composers often associated with the second generation of Mannheim symphonists actually had only limited connection with the electoral court.

Franz Beck (1734–1809), known for the impulsive originality of his symphonies, was born there and evidently studied with Stamitz, but he seems to have left as a young man and was never employed by the court; most of his career was spent in Marseilles and Bordeaux. Similarly, Stamitz's sons Carl (1745–1801; see §11) and Anton (1750–between 1796 and 1809) left Mannheim in 1770 and spent the most important part of their creative lives in Paris. Nor was the violinist, bassoonist and composer Ernst Eichner (1740–77) ever directly associated with Mannheim, but until 1772 with the closely-related court of Zweibrücken and from 1773 with Berlin. His 30 extant symphonies, written only from 1769 on, are very well-crafted, especially in their orchestration and sense of formal balance; unlike those of the Mannheimers, they consistently employ full sonata form, with clear specialization of all thematic functions, in both opening movements and finales.

The numerous courts of Bavaria also proved fertile in their cultivation of the symphony. On this count the electoral court at Munich seems to have been most active in the early part of our period. One important body of symphonies was produced by the chamber composer Joseph Camerloher (1710–43), whose works have continually been confused with those of his younger brother Placidus. However, recent research has shown him to be the composer not only of the 12 symphonies attributed specifically to him but of the great majority of some 40 others attributed to 'Camerloher' without given name (see Forsberg, 1984). These works show a clearly Baroque melodic, rhythmic and textural profile, with much use of imitation and other contrapuntal devices. By contrast, the symphonies of his brother Placidus von Camerloher (1718–82), Kapellmeister to the Bishop of Freising, are generally homophonic and show a clear tendency towards Classical thematic treatment. Another body of early symphonies at Munich comprises the 26 extant works by Wenceslaus Wodiczka (between 1715 and 1720–74; Konzertmeister from 1747). 24 survive in a single set of parts bearing the date 1758, half of them with trumpets and timpani; nine of these are in a single movement and were probably intended for use in church. In the decades before the arrival of the Mannheim court in 1778, however, Munich seems not to have favoured the symphony as a genre, perhaps owing to the overwhelming interest in Italian opera there.

Of the many other musically active courts in the region, two in northern Bavaria should be singled out, those of Oettingen-Wallerstein and Regensburg. One of the most prolific symphonists of the Classical period, F.X. Pokorny (1729–94), was active at both, moving from the former to the latter in 1766. His works for Oettingen-Wallerstein contain some of the most difficult horn parts of the period, composed for the outstanding group of hornists resident there. Other prominent later symphonists at Oettingen-Wallerstein were the court intendant Ignaz von Beecke (1733–1803), two of whose symphonies in minor contain noteworthy pre-Romantic traits, and the gifted Antonio Rosetti (*c*1750–1792), whose style combines Mozartian, Haydnesque and individual touches. The symphony at Regensburg during the same period is represented by the court intendant Theodor von Schacht (1748–1823), who produced over 30 symphonies between *c*1770 and 1792. Further west, on the Rhine north of Mannheim, the courts of two archbishop-electors bear mention: that of Mainz, where Johann Zach (1699–1773) and later J.F.X. Sterkel (1750–1817) were active, and Koblenz, where J.G. Lang (1722–98) matched his important output of keyboard concertos with 40 rather italianate symphonies, six of which were published in Augsburg in 1760.

10. The Habsburg monarchy: Vienna, Salzburg. The traditional position of Vienna as a crossroads in European civilization stimulated a host of special achievements. In the 18th century the web of cultural influence spread unusually wide, owing to the vast reach of the Habsburg Monarchy, and the resulting confluence of talent brought an incomparable richness of ideas and creative activity to bear on the evolution of the symphony. Mannheim and Paris may have exceeded Vienna in brilliance of musical performance, but the imperial capital drew together an unprecedented number of musician-composers, attracted by an unsurpassed degree of patronage: in addition to the Habsburg court, literally hundreds of noble families supported musical establishments, generally dividing their time between Vienna and their ancestral estates in Austria, the Czech lands, Hungary and farther afield. The aristocracy also provided the principal audience for public concerts in Vienna, which grew ever more important during the second half of the century. In such a climate of opportunity every talent could prosper, every musical genre flourish.

The early Viennese symphony reveals the potent influence of three genres identified strongly with the Austrian Baroque. The first of these is opera and such related types as the serenata. Viennese opera overtures in the period 1700–40 cover a vast range of types, including French overtures of various kinds, polychoral works with as many as eight trumpets, concerti grossi, one- and two-movement overtures, and standard three-movement Italian types. It is the latter that furnished, together with the northern Italian symphony, the principal model for the concert symphony in Vienna. While the majority of such overtures have first movements that use ritornello procedures, without repeat signs, a substantial minority have binary first movements, providing a near-perfect parallel with the early Viennese concert symphony; a well-known example is Francesco Conti's overture to *Pallade trionfante* of 1722, one of his ten overtures with binary opening movements. During the 1740s and 50s this type of overture became especially frequent, for example in the works of Wagenseil (see below); this tended to encourage their transfer from opera house to concert. In a more general sense as well, the influence of Italian opera persisted in Vienna throughout the 18th century. The characteristic Viennese feeling for recapitulation surely owes something to the long exposure to operatic ritornello and da capo. Equally important, the operatic aria had made important advances in the development of Classical melodic and phrase structure. And finally, many Viennese symphonies after *c*1760 represent either wholly or in part an adaptation of *opera buffa* style to a work for orchestra; one is reminded of the close connections between Mozart's *Le nozze di Figaro* and the Prague Symphony K504, to give only one example.

Two other genres important to the early Viennese symphony were the church sonata and the parthia or partita and related types (see Larsen, 1994). The former, often played with doubled parts, was the one of the sources (together with the French overture) for the many fugal movements in Austrian symphonies, as well as of

four-movement cycles beginning with an Adagio or Largo; while the latter, which mixed abstract and dance movements and could be soloistic or orchestral, provided a model for the insertion of dance movements within the normal overture cycle, leading eventually to the four-movement symphony.

Interestingly, the 25 symphonies *a 4* of one of the earliest Viennese composers of symphonies, the court organist W.R. Birck or Pirck (1718–63), follow precisely the typology just outlined: they consist of diminutive three-movement symphonies (in all but one case with binary first movements), church-sonata types with fugal second movements, and three early examples of the standard four-movement cycle with minuet and trio. More uniform are the many symphonies of Ignaz Holzbauer written before his departure from Vienna in 1750 (see above under Mannheim, §9) and those of his slightly younger contemporaries M.G. Monn, G.C. Wagenseil and J.P. Ziegler. As already pointed out in the discussion of the four-movement symphony (see above, §5), a work by Monn (1717–50) including a minuet and dated 1740 has been treated as a turning-point by scholars supporting Austrian primacy. But the score, an autograph, does not in fact label the work a symphony (it is so designated only in a notation by Aloys Fuchs, who owned the manuscript), and the extensive wind solos, the placement of all the movements in one key and the inclusion of a dance movement relate the work more closely to the Austrian parthia or serenade tradition than to the remainder of Monn's symphonies, all of which are in three movements. While generally conservative, Monn's symphonies show a sensitivity to line and a notable feeling for harmony, both in his choice of unusual tonalities and his expressive use of dissonance. Sonata forms predominate in the first movements, sometimes with clear, moderately lyrical secondary themes in the dominant minor that are then recapitulated in the tonic minor (a characteristic Viennese trait from the 1740s to the early 1760s, borrowed from the Italian opera overture); but numerous variants occur as well, such as ritornello or binary-sonata forms.

Wagenseil (1715–77), a prolific composer more in touch with the full spectrum of Viennese musical life, began his career in the mid-1740s as a composer of Italian operas for the Viennese court. Their overtures and, later, Wagenseil's independent concert symphonies were published both in France and England. With one or two possible exceptions, all are in three movements, though still small in dimension, mostly with a fast 3/8 or 'Tempo di Menuet' finale. Wagenseil's first movements, though still small in dimension, are typically Viennese in their firm grasp of the principle of recapitulation. Rhythmic vigour and a strong sense of continuity give an immediate appeal to many of his symphonies, but he rarely escaped the emphases characteristic of works of the period: his snap rhythms, frequent syncopations, sweeping upbeats and quick turns enliven the individual beat, but the grouping of beats into larger units – sub-phrases and phrases – lacks profile and may involve merely a chain of repeated beats without differentiation. This combination of small-scale, repetitious motivic material and strong rhythmic continuity tends to work against thematic contrast, and many of Wagenseil's expositions, though clear in tonal-textural outlines, lack a correspondingly clear thematic organisation.

The second generation of Viennese symphonists begins with Karl von d'Ordonez (1734–86), who composed more than 70 symphonies, a substantial majority (about 75%) in three movements. Four of the latter open with a slow introduction connected to a following Allegro; these may be related to a four-movement symphony of his in the Göttweig monastery (*A-GÖ*), dated 1756, which begins with a slow movement (ed. in Brown, 1979). The second movement of the 1756 symphony (marked Allegro molto), like several of the first movements from Ordonez's early period, could be considered formally either a ritornello-influenced variant of sonata form without repeats or, perhaps less anachronistically, a tri-ritornello structure with clearly contrasting secondary material. Otherwise, his opening movements rarely depart from standard Viennese sonata procedures, including in the earlier works the frequent placement of the secondary theme in the dominant minor. Stylistically Ordonez's symphonies tend to rely more upon rhythmic activity than melodic suavity, and contrapuntal texture, including imitation at the outset of a work, is not uncommon. As an orchestrator, Ordonez can claim credit as one of the few symphonists of the 18th century to give a prominent solo passage to the viola (with pizzicato accompaniment), the cantabile opening theme of a slow movement from the early 1760s (Brown B♭ 6).

The slightly older composer F.L. Gassmann (1729–74) made his reputation as an opera composer in Venice and later served as Kapellmeister to the Viennese court. In Gassmann's concert symphonies, all or most of which date from the 1760s, more of the operatic lyricism carries over than in Wagenseil, even affecting vigorous fast movements. Gassmann experimented constantly with first-movement form, using shapes ranging from binary-sonata forms to rather sophisticated thematic plans in which the transitional, secondary and closing materials are each variants of the primary theme yet at the same time preserve their characteristic functions. Also exemplifying this fluid conception of form are a number of works with recapitulations beginning in the subdominant or submediant.

In other details of style Gassmann's most striking talent is his control of rhythmic outline, both as a means of creating a smooth rise and fall of activity in the phrase and as a way of building excitement when approaching a point of climax. His management of orchestration and texture, especially his careful deployment of partial tuttis and mixed groups with cello or even viola serving as the bass, reflects an awareness of the broad objectives of each movement. Another composer worth mentioning in the Ordonez-Gassmann generation is the violinist and ballet composer Franz Asplmayr (1728–86), who composed over 40 symphonies.

Apart from Haydn and Mozart, the highest achievements in the Viennese Classical symphony – an opinion shared, incidentally, by Charles Burney (*BurneyGN*, 124) – were those of a trio of prolific, gifted composers who were nearly exact contemporaries: Leopold Hofmann, Carl Ditters von Dittersdorf and J.B. Vanhal. The sources for the symphonies of Hofmann (1738–93), most of whose output falls into the 1760s, are second in number only to those of Haydn and Pleyel in European archives – a significant measure of contemporary popularity. Like Haydn during this period, Hofmann employed a wide variety of movement cycles. While about half of his

approximately 50 symphonies are in normal three-movement form, at least 20 turn to the four-movement pattern that was soon to become standard in Vienna; several of the latter date from at least as early as 1759–60, making him one of the first Viennese symphonists to adopt this plan. Notable among the four-movement works are two with slow introductions, one of which is dated 1762 in the Göttweig catalogue; together with Haydn's Symphonies nos.6–7 of 1761, these are the earliest known instances of standard four-movement symphonies with slow introductions. Other cycles found in both Hofmann and Haydn, already seen in Ordonez, include three movements with slow introduction and four movements in the slow–fast–slow–fast pattern of the church sonata.

Though only slightly younger than Gassmann and Ordonez, Hofmann matured at the right time to exploit the new internal coordination and larger phase units characteristic of the full Classical style. As a result, his sonata structures and thematic types leave an impression of both clarity and a firm sense of functional differentiation. Much of his music has a pre-Mozartian smoothness, extending even to lyrical allegro themes. In view of his convincing style and the wide distribution of his music, there is little doubt that Hofmann's four-movement symphonies exercised a strong influence on the evolution of the symphonic form.

Dittersdorf (1739–99) was the most prolific symphonist of the second half of the century; he wrote over 120. Although one expects (and finds) many recurrent formulae, there is also much genuine invention and instinctively good structure. The large-scale movement of his line is convincing, and he was equally skilful in a brisk Allegro or a sophisticated cantabile with smoothly balanced phrases. There are many small niceties of thematic relationship and development, using techniques such as imitation (never long pursued), diminution, augmentation and recombination of motifs. On occasion, like Haydn, he could simulate (or perhaps remember) a catchy peasant tune to fit a rustic mood. Also like Haydn, Dittersdorf introduced many touches of the specialized musical humour that results from phrase extensions or truncations, displaced accents or other bar-line manoeuvres. On the other hand, there is often a lack of rhythmic variety in the lower parts, and the bar-to-bar harmony is rarely imaginative.

Possibly because of his success in dramatic music, Dittersdorf began early on to give descriptive titles to symphonies, including a seven-movement work describing the humours of mankind (before 1771) and a series based on Ovid's *Metamorphoses* (*c*1782). Though these can be considered remote ancestors of the 19th-century programmatic symphony, they contain scarcely more actual description than the touches that gave Haydn's Paris symphonies their nicknames – Actaeon, transformed into a stag, jumping in a 6/8 'tempo di caccia', or the croaking of the farmers changed into frogs. From the musical standpoint these are among Dittersdorf's least interesting works; more successful is a *Sinfonia nazionale nel gusto di cinque nazioni* (1767) with movements intended to reflect German, Italian, English, French and Turkish taste.

Dittersdorf's contemporary, Vanhal (1739–1813), with symphonies published in London, Paris, Berlin, The Hague and Amsterdam as well as a large corpus of manuscript sources, was unusually popular in northern Europe. All his symphonies were composed in the period *c*1760–80. Although they are soundly constructed, with attractive, well-contrasted themes and skilful formal techniques, the real reason for their popularity may be their frequent quality of pathos, as reflected in their exceptional number of minor tonalities and their broad spectrum of expression, which ranges from melancholy introspection to fiery tragedy. Five of Vanhal's minor-key symphonies call for four horns – as in Haydn's Symphony no.39 and Mozart's G minor Symphony K183, tuned a minor third apart as a means of coping with the modulation to the relative major – and another adds a fifth horn tuned a perfect 5th above the tonic. With this exception, Vanhal was not particularly experimental, and he made no particular contribution to the evolving symphonic convention. But more than Hofmann or Dittersdorf, he seems to parallel Haydn in the ability to make his music move in a tight process of continuation, with each phrase containing, as it were, the genetic code for its successor. There is also a kinship with Mozart in the italianate lyricism of his later works and in the occasional use of gentle, retrospective closing themes that interpolate a moment of quiet before the entry of the cadential trumpets.

In addition to Haydn and Mozart, the most important and prolific composers of symphonies in Vienna from *c*1780 to 1800, the date of Beethoven's First Symphony, were the composer and publisher F.A. Hoffmeister (1754–1812) and the two Bohemians Paul Wranitzky (1756–1808) and Adalbert Gyrowetz (1763–1850). For the most part their works are content to represent the high Classical tradition of Mozart in well-wrought, melodically accessible works rather than to break new or controversial ground.

The prince-bishopric of Salzburg has only recently gained attention as a centre of symphony composition, both for its intrinsic importance and for its role in Mozart's compositional development (Eisen, 1994). Among symphonists active in Salzburg, the most important during the middle decades of the century was Leopold Mozart (1719–87), who arrived in 1746 as a court violinist and became Vice-Kapellmeister in 1763. Both formally and stylistically his symphonies trace the same overall evolutionary path as those of the imperial capital. However, he had begun using a four-movement cycle on occasion by about 1750, earlier than in Vienna; his preferred sequence of movements placed the minuet and trio in second rather than third place, a practice found in most of Haydn's quartets from op.9 through op.33 and in five of his symphonies. Leopold's symphonies are also up-to-date in their use of clearly differentiated secondary themes; like the Viennese, during the same period, he often places them in the dominant minor, recapitulating them in the tonic minor.

Leopold Mozart evidently wrote few if any symphonies after his promotion in 1763, which was also the date at which Joseph Haydn's younger brother Michael (1737–1806) arrived in Salzburg as Konzertmeister and court composer. Trained in Vienna, where he may have written a few of his earliest symphonies, his style belongs more to that school than elsewhere. Yet as with Leopold Mozart, there are certain qualities that set him apart. In the first place, in many of his works there is an almost Baroque rhythmic continuity with many similar note-values – bar after bar of quavers, for example; in similarly

continuous and undifferentiated passages, his brother Joseph would typically find ways of punctuating and regulating the flow by harmonic or textural means. Another somewhat old-fashioned characteristic in Michael's music is both welcome and more successful in the Classical context: the frequent use of contrapuntal textures and devices, which lend unusual interest to many of his movements. Even his latest symphonies, from 1788–9, contain several fugal finales (as the last movement of three). Michael's music is also impressive for the richness of its harmony, which features not only unusual modulations and the dramatic placement of remote chords, but also sinuously chromatic lines reminiscent of passages in Mozart; it is difficult to know who influenced whom.

Any discussion of the symphony in Austria should also refer to the active role of the great Austrian monasteries such as Göttweig, Melk, Kremsmünster and Lambach in fostering both the performance and composition of symphonies (see Freeman and Meckna, 1982), a role magnificently illustrated by the huge collections of instrumental music extant at each. Of numerous monks who composed symphonies, the most important was probably Amandus Ivanschiz (*fl* 1755–70), whose 20-odd symphonies from approximately the 1760s generally reflect contemporaneous Viennese trends, including clear sonata forms (in this case with or without repeats) and the frequent use of four movements.

11. PARIS. In the second half of the 18th century Paris was the leading European centre of musical performance and publishing, but not of symphonic composition. The surprising total of more than 1000 works compiled by Brook must be seen in the light of his inclusion of works in the SYMPHONIE CONCERTANTE form, a type of multiple concerto rather than a symphony in the modern sense of the term.

The earliest French symphonies show an obvious, and often acknowledged, debt to Italian symphonists such as Sammartini and Brioschi, whose works were well known in Paris in both manuscript and printed form; the famous Fonds Blancheton, for example, a large collection of manuscript instrumental music assembled *c*1740, contains dozens of works by each composer (La Laurencie, 1930–31). The publication in 1740 of *VI simphonies dans le goût italien en trio* op.6 of L.G. Guillemain (1705–70) places the beginnings of the native Parisian symphony in a chronology closely parallel to that of Vienna and Mannheim. The 'Italian taste' mentioned in this title (and repeated in Guillemain's op.14, 1748) probably refers to the use of a three-movement cycle and to the insistent quality of beat-marking quaver and semiquaver rhythms in a texture that moves freely between homophony and quasi-contrapuntal three-part writing. In addition, while the consistent one- and two-bar units give a less motivic feeling than in early works of Monn and Wagenseil, the exact *piano* repetition of many bars evokes the tutti-solo echoes of the Baroque concerto. These retrospective details, however, do not outweigh the generally up-to-date impression contributed by the relatively clear differentiation of primary, secondary and closing material (with matching punctuation provided not only by rests but by slower chord and surface rhythm); by the fresh treatment of derived material in developments, which are occasionally longer than their respective expositions; and by the full, literal recapitulations.

A decade later François Martin (ii) (1727–57) published six works with a title as suggestive as that of Guillemain, his *Simphonies et ouvertures* op.4 (1751). Here the *ouvertures* are French overtures with slow introductions followed by fugal allegros, while the symphonies are of the usual three-movement Italian type. This raises doubts as to whether, as Landon and others have suggested, the slow introduction of the Classical symphony derives from the opening Grave of the French overture. As Martin's (and others') usage shows, there is a clear separation between the two genres and little chronological continuity between the French overture at its height and the mature symphony with slow introduction. Indeed, the few slow introductions in French symphonies of the period sound quite unlike the opening sections of French overtures.

The long, productive life of F.-J. Gossec (1734–1829), the most important composer of the Parisian group of symphonists, did much to establish and maintain the strength of the French symphony. In his first six works, op.3 (1756), Italian influence is evident in snap rhythms and obvious triadic themes; all these symphonies are in three movements, and all but the last, which adds two oboe parts, are scored for strings *a 4*. By op.4 (*c*1758) Gossec had assimilated most features of the mature Classical symphony, including Mannheim dynamic effects and the use of a four-movement cycle, the latter with well-planned sonata form in many slow movements and finales as well as first movements. Here and in op.5 (*c*1761–2) he paralleled Viennese developments in the clear divisions and explicit thematic contrast of his sonata forms. However, his fast movements generally omit double bars and repeat signs, a procedure that again shows the influence of the Mannheim symphonies popular at the time in Paris (and was later adopted by Mozart in his Paris Symphony K297).

With the broad sweep of his melodic lines and the telling use of warm harmonic touches, particularly diminished 7ths, Gossec created a personal style recognizable even among the hundreds of contemporaneous works. His frequently asymmetrical treatment of phrasing brought charges from the critics that he imitated Haydn. In other respects as well, Gossec's symphonies maintained a high level and serious tone, noticeable in the large proportion of works in minor keys and in the frequency of well-worked textures with clean-lined counterpoint. On these points his works stand out against the characteristically facile tone of many later Parisian symphonies. Beginning with op.6 (*c*1762), he moved away from the four-movement plan and frequently introduced unusual instrumental combinations and unconventional designs, including the use of fugal movements.

In the bustling cosmopolitanism of Paris, it was difficult for the French symphony to maintain a strong national identity in the second half of the century. First came the invasion from Mannheim, whose virtuosos brought the brilliantly effective new style to Paris on their visits; as already noted, it found a congenial reception in the symphonies of Gossec. As the capital of the performing world, Paris continued to attract countless foreign musician-composers, many of them respectable symphonists. In addition, the flourishing Parisian publishing industry found that the most marketable composer of symphonies was Joseph Haydn. Although in the latter part of the century a separate French style cannot often be recognized, the excellent models available to Parisian composers and

the stiff competition from foreign talent led to many works of high quality.

The Italian influence noted in early Parisian symphonies received further impetus from the arrival of the Roman flautist-composer Filippo Ruge (*c*1725–after 1767), who not only composed but brought numerous Italian works with him. His symphonies contain early examples of programmatic titles (op.1 no.4, finale, 'La tempesta', 1756). A more important immigrant composer was Henri-Joseph Rigel (1741–99), whose 14 extant symphonies show notable thematic inspiration and strong harmonic pathos in slow movements. Born in Germany and influenced by the Mannheim group, he wrote three-movement symphonies that typify the Parisian style about 1770. Opening with appealing, neatly articulated melodies, the movements unfold smoothly owing to the composer's mastery of phrase formation and connection. The range of thematic types in each work adds a vitality that easily explains his popularity at the time.

Another prominent foreign composer in Paris was Carl Stamitz (1745–1801), Johann's eldest son. Carl moved to Paris in 1770 from Mannheim, producing a massive amount of instrumental music there before eventually departing in the early 1780s. Born nearly at mid-century, he inherited the full range of Classical structural procedures, from advanced thematic specialization in his sonata forms to a fully developed phrase syntax. His thematic material combines soundly balanced line and rhythm with a less easily described melodic charm. Probably owing to his rapid rate of production, Stamitz occasionally fell victim to an overuse of clichés such as the ubiquitous 'sigh', yet even the presence of clichés does not spoil the polished succession of phrases and periods. Some of his finest expression comes in his slow movements, where he managed to introduce a surprising amount of counterpoint without distracting attention from his long, singing upper line.

After about 1770 the symphonie concertante occupied the principal attention of many native Parisian composers, many of whom wrote almost exclusively in the new genre. One who did not was Simon Le Duc *l'aîné* (1742–77), but he lived too short a time to develop his early promise, leaving only three symphonies (1776–7) in addition to three earlier orchestral trios. Like Gossec he commands attention first by his rhythmic force, but he goes beyond the older composer in his more highly developed ability to support rhythmic fluctuations with appropriate orchestration and chord rhythm. At a higher level, the variety of Le Duc's phrase rhythms recalls Haydn's imaginative treatments.

A Haydn pupil, Ignace Pleyel (1757–1831), became the outstanding composer of the last phase of the Parisian symphony, with a large body of works extending from the early 1780s to the first years of the 19th century. Pleyel reintroduced the four-movement cycle, often with slow introductions (also found in a few late works of Gossec). He also made several notable innovations, such as the insertion of a quick episode in a slow movement or the addition of a short bridge between trio and returning minuet (as in Haydn's Symphony no.104 and others). Exceedingly facile in generating thematic variants, he sometimes expanded a development to as many as three episodes. His orchestration invariably fits the musical material aptly, and he approached strings, woodwind and brass not merely as blocks of sound but as flexible combinations, for example using a single woodwind with strings or viola as bass for a thematic woodwind passage.

12. London. Until about 1760 the history of the symphony in England is almost exclusively the history of the overture, which was routinely detached for performance and publication from the vocal work it preceded. Indeed, until the end of the century 'overture' was the routine term for what elsewhere was known as a symphony. From the end of the 17th century the French overture had provided the model for most overtures, and Handel's preference for that type in both his operas and oratorios was a strong factor in its continued use. Charles Cudworth's research has shown that, beginning with the overture to Francesco Mancini's *Hydaspe fedele* of 1710, the fast–slow–fast pattern of the Italian sinfonia gained ever-increasing significance. Yet of T.A. Arne's *Eight Overtures in 8 Parts*, published in 1751, six are still in French-overture form. Similarly, in William Boyce's *Eight Symphonys in Eight Parts* op.2 (1760, but including works dating back to 1739), five of the first movements are in French overture form or a form obviously derived from it. Only in these composers' works of the 1760s, especially the independent symphonies of Arne's *Four New Overtures or Symphonies* (1767), do *galant* tendencies begin to manifest themselves in any substantial fashion.

Through many centuries London had enriched its musical life by offering hospitality to continental musicians, and again it was two émigrés who made the most substantial contributions to the English symphony, at a time when Paris was also experiencing a wave of foreign influence. C.F. Abel and J.C. Bach arrived in London in 1759 and 1762 respectively, soon joining forces to produce the Bach-Abel concerts, a series decisive for the development of Classical orchestral music in England. Abel (1723–87), best known as a viola da gamba virtuoso, published six extremely popular sets of symphonies, all in three movements, some with minuet finales of the mid-century Italian type. A careful craftsman, he wrote symphonies with energetic movement, clearly punctuated form and deftly woven texture. His advanced thematic construction, with well-balanced statement–response phrases, led to greater differentiation and more logical development. Though Abel's symphonies often sound more competent than inspired, in his slow movements there are some beautiful long lines and graceful chromatic appoggiaturas of a kind later called 'Mozartian'.

J.C. Bach (1735–82) was scrupulously trained by his elder brother Emanuel and by Padre Martini. His symphonies also reflect a wealth of his own operatic experience – gained in part in Italy before his arrival in London – in the exceptional lyricism of both his Andante movements and many of his Allegro themes. No one before Mozart seems to have understood as well as he how to underline the curve of a superb melody with a suitable ebb and flow of harmony and surface rhythm. At the same time, many skilful small imitations in the bass or inner parts lend added charm to the texture, again recalling Mozart's effortless devices. Even more important, Bach used this control to make small connections between subphrases, phrases and sentences, developing the musical equivalents of commas, semicolons and full stops (though his phrase hierarchy may nonetheless seem four-square when judged by the standards of later Mozart). Bach's combination of imagination and technical

mastery made possible a wide variety and subtle gradation of thematic ideas, which he then distinguished according to expositional functions: even out of context his themes sound like primary, transitional, secondary or closing material.

The younger generation of mature British composers started out well with the *Six Symphonies* op.1 (1761) of Thomas Erskine, Earl of Kelly (1732–81), probably the first independent concert symphonies to be published in England. Erskine, a pupil of Johann Stamitz, had obviously learnt something of his mentor's rhythmic drive, dynamic orchestral treatment and use of thematic contrast. John Collett's op.2 (1766) contains the only English four-movement symphony of the time; but before the minuet a note is printed stating, 'Either or both of the following movements to be played', a clear indication of the insecure status of the four-movement cycle in England. The small works of William Smethergell (op.2, *c*1778; op.5, *c*1790) recall at times the symphonies of the second Mannheim generation, especially in their opening gestures, but his forms are too brief to take full advantage of the Mannheim achievements. Perhaps the ablest of the younger British composers was J.A. Fisher (1744–1806), whose *Six Simphonies in Eight Parts* (1772), again extremely short, show sensitive and knowledgeable orchestral writing, including bassoon solos and an early use, for printed music, of triple *piano*. John Marsh (1752–1828) moved away from the small proportions characteristic of his contemporaries, later writing several four-movement symphonies and considerably enlarging the individual movements; his inventive *Conversation Sinfonie* (1784) exploits the idea of a dialogue between two small orchestras, doubtless in imitation of the three double-orchestra symphonies of J.C. Bach's op.18. However, the native production of symphonies in the latter part of the century remained slim. The major contribution of London at the time may be considered not symphonies as such but the London audience of 'connoisseurs and amateurs' whose appreciation and support drew forth the greatest works of J.C. Bach and Haydn.

13. OTHER CENTRES. The rapid growth of the symphony as a central orchestral genre may be seen in the speed with which it gained popularity in more peripheral areas such as the Netherlands and Sweden. Amsterdam, for example, was treated to a public concert as early as 1738 that included symphonies by Sammartini and Agrell. (There is no evidence, however, for the frequent claim that this concert was conducted by Vivaldi; see Rasch, 1993.) A notable early composer of symphonies identified with various cities of the Netherlands was the somewhat elusive figure A.W. Solnitz (*c*1708–1752/3), who published 12 symphonies *a 4* in Amsterdam *c*1739 and another set of six in the 1750s. These show many *galant* traits but no influence of the Mannheim style (as has been asserted). Somewhat later the vigorous concert life and music publishing trade of the Netherlands attracted the peripatetic symphonist Friedrich Schwindl (1737–86), who was active not only in The Hague but also in Germany, Zürich and Brussels. In turn, Brussels fostered the extensive symphonic output of Pierre van Maldere (1729–68), violinist-composer to Charles of Lorraine, who wrote symphonies good enough to be confused with Haydn's.

Like the Netherlands, Sweden boasted a lively concert life in addition to the musical activities of the court. In part for that reason it, too, was an early centre of symphonic production in the form of some 30 symphonies by J.H. Roman (1694–1758). Most are for strings alone, though some are *a 6* or *a 8*. Three movements are standard, but four-movement works in successions such as fast–slow–fast–fast are also common. Roman's symphonies, possibly dating from as early as the late 1730s, are in a solid, well-crafted late Baroque idiom that nonetheless admits many *galant* characteristics. Later in the century Sweden was host to J.M. Kraus (1756–92), who emigrated from Germany to become the greatly admired Kapellmeister to Gustavus III. His symphonies, many of which are lost, rank with some of the best of the time and were greatly admired by Haydn. They are particularly notable for their rich harmony and texture, which contribute to their often deeply expressive character; outstanding examples are his *Symphonie funèbre* on the death of Gustavus III and his Symphony in C♯ later extensively revised (see Brown, 1990).

Finally, two outstanding Classical symphonists lived in Madrid: Luigi Boccherini (1743–1805) and Gaetano Brunetti (1744–98). The symphonies of both fall almost entirely into the period 1770–90. The attractions of Boccherini's melodies have led many writers to overlook his fine control of other musical opportunities: his handling of rhythmic details as well as phrasing gives a sophisticated impression of both vigour and wit. His themes may reflect familiar italianate lyricism, but he often adds intensity by use of large-scale linear planning that embraces several four- or eight-bar phrases; and in his concern for the inner parts he seems to have inherited his compatriot Sammartini's understanding of coordinated polyphony as a way of enhancing texture without losing thematic control. In the realm of large-scale form, several of his symphonies make use of cyclic procedures, for example the quotation of material from the opening movement in subsequent ones or the enfolding of one movement within another.

Brunetti's highly original symphonies present a rather different picture: they include a number of stormy works with an unusually high proportion of minor tonalities matched by abrupt rhythms and jagged melodic lines. His music is effective in performance and appealing for its Haydnesque rhythmic verve and taut continuity. After six early three-movement 'overtures' from 1772, his symphonies use a unique four-movement plan in which the third movement reverses the usual minuet–trio–minuet sequence, consisting of a woodwind 'quintetto' (usually not in minuet style) followed by a contrasting section for full orchestra and then a return of the quintetto. This scheme adds interest to the penultimate movement of the cycle, perhaps a bit whimsically, and lends the first tutti of the finale an additional impact.

14. HAYDN AND MOZART. Because of the long span of time that Haydn and Mozart each devoted to symphonic composition, as well as the number, quality and scope of their works, the symphony must certainly be considered one of the most important and representative genres that they employed. Their achievements go far beyond those of any of the local groupings suggested above, but in curiously opposite ways. Mozart assimilated procedures from many sources besides Austrian ones, most notably from Italy and Mannheim, elevating, enriching and often expanding the original idea or scheme. Haydn, although he spoke of playing other music to stimulate his own ideas, in fact extended and intensified his own procedures

more than he developed or refined processes gleaned from others.

(i) Haydn. With nearly 40 years of composing symphonies, Haydn exceeds most other composers of the period in seniority. His symphonies are now generally considered to number 106: the usual 104 plus two early works now designated as nos.107 and 108. (The traditional numbering, dating from 1907, is often highly inaccurate chronologically, especially for the early works; for the most authoritative recent treatment of the dating of Haydn's symphonies see Gerlach, 1996.) It is difficult to arrange Haydn's prodigious output in periods, because the similarities between chronologically adjacent symphonies often seem less noteworthy than their differences and individualities. In general, his works reflect the circumstances of their composition. As a young man he worked for small establishments, with only modest orchestral forces at his disposal; this is reflected in his earliest symphonies, although his basic approach can already be perceived in the overture-like no.1, dating from *c*1757–8. During this period and in the years just after his appointment at the Esterházy court in 1761, Haydn wrote in more different symphonic types and styles than at any other time, including works with extensive concertante elements, canon, fugal finales and suggestions of the church sonata in their tempo arrangement or use of cantus firmus technique. These different styles should not be regarded merely as experiments but as responses to changing requirements, probably including performance in church. In later years, too, Haydn responded to special challenges with unusually imaginative solutions, as in the hilarious 'Il distratto' (no.60, *c*1774), whose six movements were originally written as incidental music for a comedy, or in the 'Hornsignal' (no.31, 1765), a brilliant example of concertante (and incidentally cyclic) treatment that incorporates various horn calls (the title, like most such titles in Haydn, did not originate with the composer).

Haydn's earliest symphonies show a preponderance of three-movement cycles, though from the beginning he gave his symphonic finales more weight and interest than those of the typical opera overture. In the course of this period Haydn began increasingly to use four-movement plans of the types already noted in other Austrian symphonists: fast–minuet/trio–slow–fast (nos.32, 37 and 108 of *c*1757–62, and later nos.44 and 68; see also no.15, with a composite slow–fast–slow movement in place of the opening fast movement); slow–fast–minuet/trio–fast (nos.5, 11, 21, 22 and 34 of *c*1760–64, and later no.49; see also no.18 of *c*1757–9, with the sequence slow–fast–Tempo di Minuetto); and finally the standard later cycle, fast–slow–minuet/trio–fast (beginning with nos.3, 6–8 – the trilogy 'Le matin', 'Le midi' and Le soir' – and 14, 20, 33 and 36 of *c*1758–62). Nos.6–7 are among the earliest known four-movement symphonies to incorporate a slow introduction, that of no.6 ('Le matin') representing a rather abbreviated sunrise (see also no.25 of *c*1760–61, in which the extended slow introduction, obviously related to the independent opening Adagio movements of the same period, precedes a three-movement fast–minuet/trio–fast cycle). However, Haydn did not use this pattern again until the 1770s (nos.50, 53, 54, 57 of 1773–4; nos.71, 73, 75 of *c*1778–81), and it did not become standard for him until after 1785. Later in Haydn's career came various large-scale refinements and innovations that were important for later composers. These include the introduction of thematic links between the slow introduction and the following fast movement (nos.90, 98, 102–3); the development and exploitation of a wide range of variation forms in slow movements, including alternating or double variations (beginning with nos.53, 63 and 70 in the late 1770s) and effective combinations of the variation, rondo and sonata principles (see Sisman, 1993); the connection of minuet and trio by means of a transition after the trio (nos.50, 99, 104); and the extensive use of sonata-rondo finales (the best-known examples are those of nos.88, 94, 99 and 101–3).

Haydn's position with Prince Esterházy required a steady production of symphonies for immediate performance, providing a unique opportunity for creation and self-criticism. Within the general framework just described, Haydn now began an internal expansion, enlarging his thematic ideas, working out new means of development, evolving more remote tonal excursions and extracting the most effective and varied sounds from a group that often numbered less than 20. The remarkable number of fine symphonies that resulted show numerous characteristic procedures, among them the construction of much of the exposition from a single thematic idea, with contrast often deferred to the closing area; the constant exploitation of the unexpected, unpredictable because the source of surprise changes in each work; and the creation of a clear zone of climax to lend profile and character to the development section. Especially important are two seemingly opposed processes. The first is phrase extension ($a\ b\ b^1\ b^2$ etc.), so that four bars may become seven or eleven. The second is compression by means of phrase elision, which causes the new phrase to arrive a bar earlier than expected; clear examples from early and late in Haydn's career are the primary themes of the first movements of no.8, based on a Gluck *ariette* in praise of tobacco (see Heartz, 1984, 1995), and no.104. These opposite processes, extension and compression, both serve to induce a state of rhythmic tension or uncertainty that contributes substantially to Haydn's sense of movement.

Numerous biographers have identified a period of 'Sturm und Drang' in Haydn's life in the second half of the 1760s and the early 1770s. Storm and stress can certainly be recognized in the powerful minor-mode symphonies of the period (nos.26, 39, 44, 45, 49 and 52), but this colourful interpretation neglects the fact that works in the minor still represent a distinct minority during this period. Moreover, the implied relationship (causal or otherwise) between the symphonies in question and the German literary movement known as the *Sturm und Drang* rests on shaky chronological grounds, since the latter is associated primarily with the mid-1770s and later, after Haydn's (and others') principal contributions to this style.

Beginning in 1776, probably because of his heavy new operatic responsibilities, Haydn's activity in the symphony seems to have reached a temporary plateau; his rate of production declined somewhat, and a number of these works seem somewhat neutral in character despite their mastery of the symphonic idiom. Though some writers have viewed this period in a negative light (e.g. Landon, 1955), it was during precisely this time that Haydn shaped many of the characteristic features of his late symphonic style, including the use of variation slow movements, rondo finales, and sophisticated new approaches in the

realms of texture, harmony, form and orchestration. These symphonies also show numerous direct connections with stage or opera: nos.50, 53, 60, 62, 63, 73 and possibly 67, for example, incorporate movements from Haydn's opera overtures (Fisher, 1985).

The culmination of Haydn's achievements as a symphonist came in the years 1785–95. A Paris commission of 1785 resulted in six new symphonies (nos.82–7, the 'Paris' Symphonies) for the Concert de la Loge Olympique, followed by nos.88 and 89 (the 'Tost' symphonies, 1787) and 90–92 (the 'Comte d'Ogny' or 'Oettingen-Wallerstein' symphonies, 1788). In these works Haydn reached new heights of ingenuity, humour and unpretentious intellectuality, the last chiefly in matters of development and thematic relationship (see especially no.88). Later the London trips of 1791–2 and 1794–5 each yielded two series of six symphonies, nos.93–8 and 99–104, that equal those of the preceding groups in all those qualities and exceed them in breadth of conception, melodic appeal, orchestral brilliance and magisterial but never pompous dignity.

Haydn was an innovator in all directions. Nearly every symphony contains ideas of a variety that defies categorization. Two recurrent but constantly changing procedures give some insight into his methods. First, by treating the phrase less as a goal in itself than as a part of larger rhythmic groupings (sentence, paragraph), he generated an unusually broad rhythmic control, to which his frequent elision techniques also contributed. Second, by extending the developmental process to encompass both the exposition and recapitulation, the latter often substantially recomposed rather than merely restating the material of the former (see Wolf, 1966), he demonstrated revolutionary potentialities in sonata form. These ideas exercised a major influence on Beethoven.

The scope of Haydn's imagination can only be hinted at by reference to a few representative examples. His famous dynamic surprises (e.g. the *ff* tutti entrance in the slow movement of the 'Surprise' Symphony, no.94, or the characteristic 'thunderclap' repetitions of primary themes) go beyond mere effect to delineate structure and vitalize rhythmic flow, goals also identifiable in details such as the frequent use of cross-accents – another technique appropriated by Beethoven. Similarly, the famous 'dwindling' conclusion of the Farewell Symphony, no.45 (1772) – anticipated eight years earlier in the *pp* ending of no.23 – exemplifies among other things Haydn's concern with the coherence of the symphonic cycle (see Webster, 1991). This concern also appears in the cyclic recall of material from earlier movements in the finales of nos.31 and 46. As an orchestrator Haydn used many fresh sounds, including an opening drum-roll (no.103), english horns in place of oboes (no.22), solo double bass (trios of nos.6–8, finales of nos.72 of 1763, 31 and 45), janissary instruments (no.100) and four concertante horns (nos.72, 31; compare also nos.13 and 39, also with four horns, and the slow movement of no.51, with horn solos at both extremes of range). The many solos for strings and wind were considered exemplary by critics even in the epicentre of the symphonie concertante, Paris itself.

Haydn's range of symphonic tonalities is the broadest of any 18th-century composer: in contradiction to the myth of the 'cheerful' Haydn, he actually wrote a larger proportion of works in minor keys than most 18th-century symphonists (exceptions are Vanhal, Beck and Gossec), and no.45 is the only known symphony of the 18th century in F♯ minor. Tonal relationships between movements are less adventurous than in his piano sonatas and chamber music, although the G major second movement of no.99 in E♭ must have been surprising in its time. Within movements, however, modulations often explore daringly remote tonalities by new pathways, especially various types of 3rd relationship; here Haydn clearly anticipated Beethoven and Schubert.

Haydn's attention to structure may account for his apparently lesser emphasis on melody in its own right: despite many themes of great appeal, he often impresses more with motivic evolutions than through the originality or beauty of his initial material. Many of Haydn's themes begin the process of motivic accretion and development even at their first appearance. Indeed, the folklike quality commonly associated with his themes may in certain cases result less from true folk influence than from this developmental intent, which requires thematic material that is simple in both melody and rhythm in order to leave room for later manoeuvres. Haydn's extended and forceful transition sections also include considerable development, and his frequent 'monothematic' expositions, in which the secondary theme restates or is derived from the primary theme, may also be regarded as examples of this developmental principle.

(ii) Mozart. Mozart began writing symphonies in England in 1764, more than a quarter of a century before Haydn's visits. With this very early start, at the age of eight, Mozart's composition of symphonies spans nearly 25 years; but his activity was sporadic, resulting from the needs of a variety of circumstances rather than, as with Haydn, the steadier requirements of a permanent appointment. This led to a somewhat heterogeneous instrumentation and style that do not necessarily reflect Mozart's own preferences or stylistic development. The friendly contact with J.C. Bach and Abel in London furnished Mozart with an enduringly significant model: a warmly italianate style of compelling lyricism and graceful rhythmic movement, to which his Austro-German background added harmonic depth, textural interest, subtlety of phrasing and orchestral virtuosity.

Mozart's early symphonies are beset with numerous problems of authenticity and chronology. The earliest works, written in London and the Netherlands in 1764–6 during the Mozart family's first grand tour, are now considered to include K16, the recently discovered 19*a*, 19, 22 and 45*a* (Zaslaw, *Mozart's Symphonies* 1989). All are in three movements with a 3/8 finale. Each first movement is in binary-sonata form, in which only the second half of the exposition, beginning with the secondary theme, is recapitulated; the only anomalies are the omission of double bars and repeat signs in K19 and 22 (as in most Italian overtures and many Mannheim symphonies) and in K22 the return of the primary theme at the end to round off the movement (again as in many Mannheim symphonies). Though these symphonies are routinely described as Italian in style, it requires only four bars of K16 to observe the stylistic blending mentioned earlier. It opens with a bustling operatic triad theme in unison, but beginning in bar 4 there are held chords, with suspensions, in all parts except the bass (which moves in an offbeat crotchet figure); the effect is that of a Fuxian counterpoint exercise. After a repetition of both phrases, the scurrying turns and tremolos of the transition return

us to the opera house. Either or both of the two slightly later works K19*a* and 19, usually assigned to London, may have been written after the Mozarts' departure for the Netherlands in September 1765 (Zaslaw, *Mozart's symphonies*; however, Gersthofer, 1993, considers K19 the earlier of the two and assigns it to London). The opening of K19*a* recalls J.C. Bach's singing-allegro style, while that of K19 is a statement-and-response cliché obviously patterned on the main theme of an Abel symphony Mozart had copied. Though these movements contain a number of sophisticated touches, they often sound four-square owing to their abrupt rhythms and a general lack of linear direction. In the Andantes, however, the leisurely italianate lines sometimes stretch to unexpected lengths, and the slow movement of K22 (The Hague, December 1765) introduces both more counterpoint and more chromaticism than most such movements of the time, in the latter case foreshadowing the characteristic touches of harmonic pathos in Mozart's later works.

With the little symphonies K43, 45 and 48 of 1767–8, written in Vienna, Mozart made a seemingly sharp turn towards the four-movement Viennese model. More important than the number of movements, however, is the continuing blend of German and Italian traits. Almost every transition brings the familiar Italian tremolos; trill, snap and turn figures activate many themes; and there are cantabile Andantes and 3/8, 6/8 and 12/8 finales. But one also finds rather squarely phrased slow movements (K48), plodding divertimento-style triplet lines (K45, minuet and trio) and themes like remnants of counterpoint exercises (opening of K45). Arguably the best of this group is K48, whose 'affinity with such works as Haydn's Symphonies Nos.3 and 13 is quite obvious' (Larsen, 1956, p.162); in the opening movement this can be recognized in the sweeping primary theme, the strong rhythmic drive, the sharp dynamic contrasts and the omission of a clear secondary theme (otherwise virtually *de rigueur* in Mozart's first movements), not to mention the surprise cadence in the closing section. The presence of these Haydnesque elements, however, also draws attention to Mozart's development as a symphonist: though using highly rhythmic material, he maintains his identity with the characteristically orderly punctuation between phrases and theme groups, the italianate lines and chromaticism in the slow movement and the brashness of the minuet, which after four sober opening bars explodes in violin semiquaver scales that rush up two octaves in two bars. The first-movement forms show a continuing diversity: among these supposedly Viennese-modelled works, the first movement of K43 maintains the binary-sonata design of the early symphonies, and K45 omits repeats, anticipating its re-use as the overture to *La finta semplice*. Although Mozart must have heard many full sonata forms by Viennese composers such as Hofmann and Dittersdorf, only K48 has a convincing reprise of primary material.

The 1769–71 period includes two trips to Italy, separated by a return to Salzburg. The symphonies associated with the first journey strongly reflect familiar Italian usages such as three-movement cycles (K74, 81, 84), linking of the first and second movements (K74, 95), omission of repeat signs, and even exposition-recapitulation forms (with the two halves connected by a transition over a dominant pedal; first movements of K74, 84). By contrast, a symphony written while back in Salzburg in July 1771, K110, illustrates a growing fusion of styles: the German background entails the presence of four movements, with full sonata form (including repeats) in the first movement, a vigorous minuet with a near-canon between violins and bass and a rousing finale (also with a hint of violin-bass imitation at the beginning) that includes a well-developed episode in the relative minor. In the slow movement, however, a leisurely italianate melody betrays thoughts far from rainy Salzburg, though here again the well-schooled Germanic texture includes a clever dialogue between violins as well as other attractive inner lines and brief imitations. Back again in Milan, K112 (November 1771) falls less under the Italian spell than the symphonies of the first journey. In the secondary section a charming dialogue between the oboes (doubled at the octave by divided violas) and the violins immediately evokes an *opera buffa* argument by its snap rhythms. Similarly, the 3/8 finale begins like a typical curtain-raiser; but subsequently the stress falls on a balanced unfolding of ideas, an attitude already apparent in the development of the first movement (in full sonata form, with repeats) and the well-crafted slow movement. In sum, Mozart's symphonies of 1771 begin to exploit the contrast between German and Italian styles, inexhaustible sources of colour and balance that were to become the main underlying characteristics of his personal style. By this time he was moving towards an effectively integrated style, and many phrases contain evidence of originality, charm and strength. On the other hand, segmentation often tends to interrupt the basic movement, forestalling the development of a broader continuity.

The highly productive period in Salzburg from December 1771 to August 1772 yielded at least eight symphonies. There are still stylistic mixtures not yet fully assimilated: the first movements of K133 and 134, for example, still use the type of sonata form in which recapitulation of the primary theme is withheld until near the end (to be followed in K134 by a coda – so labelled – featuring a crescendo passage). As representatives of Mozart's most evolved and expansive style to date, however, works such as K132 and 134 deserve more frequent revival: K132 shows how Italian high spirits can be applied in a fully developed sonata form (here without repeats), and K134, which contrasts a driving 3/4 Allegro – Haydnesque except for its formal structure – with a spacious early version of the Andante cantabile mood and opening melodic gesture of 'Porgi amor' from *Le nozze di Figaro*.

After a third trip to Italy for the production of *Lucio Silla* in November 1772–March 1773, Mozart again set about composing symphonies, producing four in the space of one and a half months. The strongly italianate orientation of these works is evident both in their overall style and in such formal traits as the omission of minuets and trios, the presence of transitions to connect each movement in K184/161*a* and 181/162*b*, and in the second of these works the use of exposition-recapitulation form in the first movement. Yet contrapuntal touches such as the double fugato that opens the finale of K199/161*b* remind us that Mozart was now, doubtless to his chagrin, back in Salzburg.

Autumn 1773 marks the beginning of Mozart's maturity as a symphonist. When he returned to Salzburg at the end of September from a ten-week stay in Vienna, he began writing works in a more fully realized style that resolved earlier conflicts and imbalances while at the same

time increasing the size and expressive range of every movement. The design of first movements follows the full sonata pattern, emphasized by stronger punctuation between sections and sharper thematic contrast, both melodically and orchestrally. Now there are no static lines, no dead spots, no loose ends. From this period stems the first of his only two minor-mode symphonies, K183 in G minor (dated 5 October 1773), a work of precocious feeling with an opening in syncopated octaves that recalls Haydn's 'Lamentatione' (no.26 in D minor, written some five years earlier). Balancing this darker part of the spectrum, the genial symphony K201 in A (dated 6 April 1774) contains two of the most hilarious passages anywhere in Mozart. The first occurs at the end of each half of the minuet, where unison oboes and horns add two bars of dotted musical parody. The second occurs in the finale, where a rising whirlwind scale appears out of nowhere in the violins at the end of the exposition, development and recapitulation; left up in the air each time, it is only brought down to earth at the last possible moment by the closing chords of a brief coda. Mozart had already assimilated the strategy of Haydn's long-range structural question marks.

After these works of 1773–4 Mozart essentially had no call to compose symphonies until the 'Paris', K297 (June 1778), written after his extended stay at Mannheim in 1777–8. Both this and the three he composed after his return to Salzburg in early 1779 (K318, 319 and 336) reflect his experiences in Mannheim and Paris, as seen in their orchestration (including clarinets for the first time in K297), use of three movements, and omission of double bars and repeat signs in the opening movements. The choice in K318 of a type of da capo overture form (see above, §5) has led to speculation that it was originally written as the overture to one of Mozart's vocal works of the period.

Mozart's composition of symphonies was even more sporadic after his move to Vienna in 1781, but the works he did produce are, of course, among the masterpieces of the symphonic literature: K385, the 'Haffner' (no.35 in the traditional numbering, 1782), originally intended as the core movements of a serenade; K425, the 'Linz' (no.36, 1783); K504, the 'Prague' (no.38, 1786; 'no.37' is a symphony by Michael Haydn with a slow introduction by Mozart); and the great trilogy of summer 1788, consisting of K543 in E♭, K550 in G minor and K551 in C, the 'Jupiter' (nos.39–41). In addition to the extraordinary expansiveness, originality, emotional depth, sophistication and craft of these works, the last four in particular may be seen as consummate examples of the different expressive characters a work by Mozart may evince: vivacious *buffo* style in no.38, italianate lyricism and warmth in no.39, an often disturbing 'Sturm und Drang' in no.40 and transcendent brilliance – including contrapuntal brilliance – in no.41.

Mozart's own natural gifts, especially his feeling for colour and balance, set the pattern for a number of specific differences between his symphonies and those of Haydn. His sensitivity to colour produced more regular assignments for the wind instruments and, often, a more idiomatic style of writing. It was this colour sense, too, that called forth his rich chordal vocabulary and his ingenious and far-ranging, but always smoothly executed, modulations. One might even relate Mozart's highly variegated rhythms to a sense of colour, at least if 'colour' is equated with variety and contrast. In a sense his remarkable rhythmic vocabulary is a by-product of contrast on a still larger scale, namely the strong characterization of structural areas by the creation of special thematic types: as with J.C. Bach, one can usually recognize the precise expositional function of a Mozart theme even when it is removed from its context.

This concern for colour also appears in Mozart's handling of development sections. The reliance on modulation, often without significant thematic alteration, has caused some writers to consider Mozartian developments less substantial and 'serious' than Haydn's. Yet the character of Mozart's expositions to some extent demanded his own special solutions later in the movement: elaborate motivic development might blur the characteristic thematic personalities that had been so carefully distinguished in the exposition, and in any event a perfectly formed phrase of exquisite lyricism may not lend itself easily to fragmentation. Thus Mozart's development sections typically maintain interest by refreshing one or more of his established thematic types with a trip through unfamiliar orchestral and harmonic territory, so that the tonic reprise can be recognized as its proper home. In the same way, Mozart rarely rewrites his recapitulations to the extent that Haydn does, though he frequently appends a coda, as implied already.

The word 'symmetry', sometimes too casually applied to Mozart's music, usually expresses qualities of coordination and balance. In any single phrase-unit in Mozart the activity of each musical element is typically coordinated to an unusual degree, a characteristic that in turn makes possible meticulous balances in activity between phrases. At the opening of no.41, for instance, the strong rhythmic activity of the first two bars is offset by lesser melodic and harmonic action; this leads to a balancing pair of bars in which melody and harmony take the lead while rhythm is relatively quiescent. These shifting priorities, also carefully adjusted between the larger sections of a piece, provide one explanation for the convincing flow of Mozart's music, a motion very different from Haydn's driving motivic development and broad tensions.

Two final characteristics of Mozart's mature symphonic style may be worth noting. First, some aspects of his rhythmic control, though less noticeable on the surface than Haydn's motivic drive, often contribute significantly to the fundamental movement. For example, the progress of the harmonic rhythm, especially as reflected in the rate of chord change, can effect a compelling climax. Thus in the first bars of no.40 the chord rhythm accelerates in an almost geometric progression: one four-bar chord, two two-bar chords, seven one-bar chords, six half-bar chords, and four crotchet chords, pausing finally on a two-bar dominant. A second point, also generally overlooked, concerns Mozart's development of an ending that included both serenity and brilliance. Between the usual *forte* cadential themes he sometimes introduced a *piano penultimo*: a quiet, reflective theme that enhances the brilliance of the final cadential bars (see for example the first movement of no.40). This heightened contrast in the closing area lends a special conviction and definitive repose to a Mozartian conclusion, noticeable in embryo as early as the first movement of K134. In perfecting other parts of the movement, he had attained a superb balance of phrases, thematic areas and main divisions; now, for

the end of a movement, he discovered the means to a totally satisfying finality.

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II. 19th century

1. The essence of the genre. 2. Beethoven. 3. Beethoven's contemporaries. 4. The crisis of the 1830s. 5. Germany and Austria, 1840–1900. 6. Other countries, 1840–1900. 7. Mixtures with other genres.

1. The essence of the genre. For all its outward variety, the 19th-century symphony exhibits remarkable coherence as a genre, from the early symphonies of Beethoven up to the middle-period symphonies of Mahler. The genre's identity rests in part on external criteria of size and structure: composers consistently designated as a symphony a work for a medium- or large-sized orchestra, usually consisting of three, four or five movements (most commonly four). These movements generally follow the pattern of (1) an extended opening movement, often in sonata form, sometimes preceded by a slow introduction; (2) a lyrical slow movement, typically in sonata form, *ABA*, or theme and variations; (3) a dance-inspired scherzo movement, in triple metre; and (4) a fast finale. The order of the two middle movements was sometimes reversed, and there were of course other exceptions to this pattern in practice, but they remain exceptions.

By these external criteria alone, however, one could legitimately define a symphony as a 'sonata for orchestra', whereas in fact the differences between the two genres are profound. Throughout the late 18th and 19th centuries critical commentary on the symphony repeatedly emphasized distinctive qualities: an essentially polyphonic texture and a 'public' tone. The symphony was consistently valued for its unique ability to unite the widest possible range of instruments in such a way that no one voice predominates and all contribute to the whole. Although chamber music could lay similar claim to an essential equality of voices, its timbral resources were necessarily limited and it was performed before a relatively small, elite audience (if indeed before any audience at all). The concerto, in turn, although decidedly public in nature, never enjoyed the prestige of the symphony because of the genre's aesthetically suspect propensity towards virtuoso display.

Performed by a large number of players on a diverse range of instruments and projected to a large gathering of listeners, the symphony came to be seen as the most monumental of all instrumental genres. The all-embracing tone of the symphony was understood to represent the emotions or ideas not merely of the individual composer but of an entire community, be it a city, a state, or the whole of humanity. As reflected in the writings of such critics as Paul Bekker, Arnold Schering and Theodor Adorno, this perspective continued into the 20th century, yet by the end of the century it was all but lost. It nevertheless constitutes one of the essential elements in perceptions of the symphony throughout the 19th century. Indeed, the essence of this perspective is evident as early as 1774 in Schulz's entry on the Symphony for J.G. Sulzer's *Allgemeine Theorie der schönen Künste*, where Schulz likened the symphony to a 'choral work for instruments', in which no single voice predominates but in which, rather, 'every voice is making its own particular contribution to the whole'. It was specifically in this latter connection that Schulz compared the symphony to a Pindaric ode, a work written to be sung in communal celebrations by a large chorus and expressing the ideas of an entire community, as opposed to those of the poet alone. Schulz went on to take three prominent composers of his generation to task for writing symphonies that sounded too much like arias performed on instruments: he declared certain (unspecified) movements by J.G. Graun, C.H. Graun and J.A. Hasse to be 'feeble' in their effect in spite of – or rather, precisely because of – their melodic beauty. Only occasionally, according to Schulz, did these composers succeed in achieving the 'true spirit of the symphony', which is to say, a predominantly polyphonic texture in which all voices contribute more or less equally.

This perception of the symphony as an expression of communal sentiment grew throughout the 19th century. According to Koch (1802), the symphony 'has as its goal, like the chorus, the expression of a sentiment of an entire multitude'. Fink, a generation later (1834–5), amplified this by declaring a symphony to be 'a story, developed within a psychological context, of some particular emotional state of a large body of people'. It is by no means coincidental that so many programmatic interpretations of seemingly 'absolute' symphonies conjure up images of large groups rather than of individuals. Momigny's analysis (1803–6) of Haydn's Symphony no.103 is typical: here, a large gathering prays for relief against the terrors of thunder, rejoices at the arrival of sunny weather and cowers collectively at the sudden and unexpected return of the thunder towards the end of the movement. Momigny's analysis of a chamber work, by contrast, Mozart's String Quartet in D minor K421, focusses on Dido's anguish at Aeneas's departure from Carthage: the grief expressed here is personal, not collective. The many programmatic interpretations of Beethoven's Seventh Symphony, in turn, evoke images of some kind of communal gathering, such as a peasant dance or wedding (first movement), a priestly ceremony (second movement), a dance (scherzo) and a bacchanal (finale). However naive such interpretations may strike us today, they reveal a fundamental disposition towards hearing in a symphony the sentiments of a multitude as opposed to those of a mere individual.

Throughout the 19th century this relationship of individual voices to the orchestra as a whole was frequently compared to the relationship between the

individual and the ideal society or state – that is, to an essentially democratic, egalitarian society in which no single figure predominates and in which individuals can fully realize their potential only as functioning members of a much larger society. Individual voices are 'melted to become discrete single elements within the whole', as one anonymous writer put it in 1820, thereby reflecting 'the universality of humanity'. In this regard, Beethoven's Ninth Symphony lies very much within the tradition of the genre, in spite of its external novelty of adding voices. Schiller's text extols the ideals of utopian brotherhood and social equality, precisely those characteristics that contemporaneous writers associated with the genre of the symphony itself.

The distinction between sonata and symphony extended to the audience as well, which in turn had important ramifications for symphonic style. Until the second quarter of the 19th century the sonata was essentially a domestic genre, to be performed either for the pleasure of the performer alone or at most for a small circle of friends. The symphony, by contrast, had to fill increasingly larger spaces and appeal to a diverse audience, particularly from the late 18th century onwards. Accordingly, the symphony was perceived as a genre that by its very nature had to use broader gestures and simpler themes than were either feasible or desirable in a sonata. Symphonic themes – particularly those found in the opening of a first movement – could not be too introspective or rely on refinement and embellishment to make their effect. On hearing the bold unison opening of Brahms's D minor Piano Concerto at a concert for the first time, Bruckner is reported to have said in a loud whisper: 'But this is a symphony theme!'. Whatever the veracity of the anecdote, it illustrates the underlying assumption about the nature of symphonic themes and the symphonic genre in general (Bruckner presumably did not know at the time that Brahms's concerto had in fact been conceived as a symphony).

By the late 18th century, then, but particularly in the wake of Beethoven, the symphony emerged as an institutional projection of the beliefs and aspirations of composers, performers and audiences alike. Mahler's much-quoted remark in the early 20th century that a symphony must be 'like the world' echoes a long tradition that viewed the symphony as the most cosmic of all instrumental genres.

This tendency towards the cosmic is most immediately evident in the ever-increasing size of the symphonic orchestra. At the beginning of the 19th century standard scoring for a large ('grosse') symphony called for strings, double woodwind (flutes, oboes, clarinets, bassoons), two horns, two trumpets and timpani. New instruments were steadily introduced over the course of the century. Trombones, traditionally restricted to the realms of church and theatre, appear in the finale of Beethoven's Fifth Symphony, the 'Storm' movement of his Sixth and the finale of his Ninth. The piccolo, double bassoon and certain percussion instruments, such as the bass drum, triangle and cymbals, previously reserved for special effect (e.g. Haydn's Military Symphony and the finale of Beethoven's Ninth) become increasingly common during the second half of the 19th century, with the symphonies of Mahler constituting a veritable compendium of orchestral instruments. That Mahler should use such unlikely instruments as cowbells and anvils speaks not only to his own personal style but also to the broader tradition of the symphony as an all-encompassing genre. The introduction of valved brass instruments in the 1820s and 30s dramatically increased the useful range and timbre of horns and trumpets. By the end of the century the norm for a large orchestra had grown to triple woodwind (with third players doubling on an additional instrument) and up to 20 brass instruments, in addition to an ever-increasing number of strings. As concert halls grew in size, so did the ensembles performing there.

Beyond these purely technical changes, and partly as a result of this expansion of orchestral possibilities, timbre itself became a distinctive feature for symphonists. Quite aside from issues of form, harmony or thematic construction, the timbre of Berlioz's symphonies is distinct from that found in the symphonies of Bruckner, which in turn is altogether different from that found in symphonies by Brahms, Tchaikovsky or Mahler. Every major symphonist of the 19th century felt a certain obligation to create a distinctive orchestral sound within the genre. This timbre, in turn, represented something far more basic than an additional 'layer' imposed on a composition's essential part-writing. Here again, the contrast between sonata and symphony is particularly evident: 19th-century critics consistently distinguish true symphonies from 'orchestrated sonatas' by the nature of the orchestral writing. A true symphony was perceived as a work whose very essence emerged from the polyphonic web of all instrumental parts and their distinctive colours.

Because of the symphony's aesthetic prestige, and because of the sheer technical demands of writing one, this genre was almost universally acknowledged as a touchstone of compositional prowess as early as the first quarter of the 19th century. It was widely felt that a composer could not (or at least should not) step forward with a work in this genre until he had shown sufficient mastery of smaller, less demanding forms of composition. The symphony was seen as a means of achieving fame but not fortune, for in spite of its prestige the genre as a whole remained economically unprofitable for composers and publishers alike. Symphonies were difficult to compose, demanding to perform and expensive to publish. Printed scores, moreover, had little appeal beyond a relatively small market of affluent connoisseurs. It was rare for a symphony before Beethoven's time to be published in score. Indeed the first Beethoven symphony to be published in score on the Continent – the Seventh – did not appear until 1816, and his Fifth and Sixth were not published in score until 1826. Arrangements, particularly for piano, were distributed more widely, but here again the market was fairly limited. Kirby's survey (1995) of symphonies published in German-speaking lands during the 19th century, including piano arrangements, shows that only 122 symphonies were issued between 1810 and 1860 – that is, only two or three works each year. These numbers increased somewhat in the later decades of the century but remained relatively small even in comparison with other large genres like the oratorio or opera. In an odd way, the poor economic incentives of symphonic composition helped add to the genre's aura as the highest form of instrumental music. Anyone composing a symphony, after all, could scarcely be accused of pursuing commercial gain.

Ironically, the number of performance venues for symphonies began to increase exponentially in the third and fourth decades of the 19th century, even as the

production and dissemination of new works in the genre declined. Symphonies, along with oratorios, constituted the central repertory of the many music festivals that sprang up in Germany during the first half of the 19th century. The emergence of a canonic repertory centred on the late symphonies of Haydn and Mozart and the nine of Beethoven helped further the growth of civic orchestras and standing concert series in Germany and elsewhere during the second quarter of the century. Yet this same canonic repertory also made it more difficult for new works to find acceptance.

2. BEETHOVEN. Beethoven's First Symphony appeared on the musical scene at a time (1801) when instrumental music in general, and the symphony in particular, was beginning to enjoy an unprecedented rise in aesthetic status. By the last decade of the 18th century the symphony had already established itself as the most prestigious of all instrumental genres, yet because it lacked a clearly perceptible object of representation, it was typically received (along with all other forms of instrumental music) as a means of entertainment rather than as a vehicle of social, moral or intellectual ideas. In his *Critique of Judgment* (1790), Kant echoed the general sentiment of his time in dismissing instrumental music as 'more pleasure than culture' on the grounds that it could not incorporate concepts and must therefore be judged according to the pleasure emanating from its form alone. Any associative content of thought in the mind of the listener, according to Kant, was merely 'accidental'. Instrumental works that did attempt to 'represent' a specific event or object, in turn, were routinely scorned as naive and aesthetically inferior.

Within only a few decades, Kant's views on this matter had been thoroughly supplanted, at least in Germany, where instrumental music was cultivated with special intensity. This is due in part to the growing recognition of the symphonic achievements of Haydn, Mozart and Beethoven in the early 19th century, and in part to a broader change in attitudes towards instrumental music in general. Around 1800 the perceived defect of instrumental music – its lack of a text and a definite object – began to be seen as a virtue. A number of influential critics argued that music without a text was actually superior, on the grounds that it was freed from the mundane strictures of semantics and syntax. With this change in aesthetic perspective came the premise that in addition to purely musical ideas, a work of instrumental music could now embody moral, philosophical and social ideas as well.

Of all musical genres, the symphony was the greatest beneficiary of this new aesthetic. In reviews dating from 1809 and 1810, E.T.A. Hoffmann declared the symphony to be the 'opera of instruments' and likened it to the drama. Such assertions reflect not only the symphony's implicitly dramatic qualities, but also its aesthetic status and its ability to incorporate broader ideas beyond the purely musical. Beethoven was of course by no means single-handedly responsible for the emergence of the symphony as a vehicle of ideas: the origins of this transformation are already evident in the late 18th century, even before he had begun to make a name for himself as a symphonist. Beethoven nevertheless played a central role in transforming the genre at a crucial moment in its history, and his direct impact would continue to be felt by several subsequent generations of symphonists. Particularly from the 'Eroica' onwards, Beethoven was seen to have explored a variety of ways in which instrumental music could evoke images and ideas transcending the world of sound. The notation of a 'poetic idea' has been a central constant in the reception of Beethoven's instrumental music from the composer's own day down to the present, and nowhere is this understanding more evident than in the reception of the Fifth Symphony. Long before Anton Schindler had related Beethoven's putative comment about the work's opening – 'Thus fate knocks at the door' – E.T.A. Hoffmann and others had perceived in this symphony an idealized trajectory of struggle leading to victory. Symphonies with programmatic titles or movement headings, such as 'Eroica' or 'Pastoral', pointed the way all the more openly towards such extra-musical interpretations.

The nature of these interpretations has of course varied widely. To have equated a symphony like the 'Eroica' with a specific individual beyond the most general level would have been seen, even in Beethoven's day, as an exercise in triviality. At the same time, to have perceived this work as an exemplar of 'pure' music, with no connection to the outer world whatsoever, would have been unthinkable. The aesthetic of 'absolute' music, necessarily defined in terms of what it was not, began to emerge only in the middle of the 19th century. Although elements of this outlook are certainly evident towards the end of the 18th century in the writings of such figures as Wackenroder, Tieck and Hoffmann, the idealist aesthetic of the time perceived instrumental music as the sonorous reflection of a higher, abstract ideal. Critics of the early 19th century could thus posit a connection between music and ideas without feeling compelled to deliver any detailed explication of what those ideas might actually be.

From a more technical perspective, Beethoven's symphonies explore a wide range of compositional approaches to issues that would similarly occupy at least several generations of later composers. Indeed, Beethoven's innovations in formal design are so consistently extraordinary, at the level of both the individual movement and the multi-movement cycle, that it is impossible to single out any one of his symphonies as 'typical'. His integration of vocal forces into the finale of the Ninth Symphony is merely the most obvious of the many ways in which he explored fundamentally new approaches to the genre. The Third Symphony, with its evocation of ethical and political ideals and of death ('Marcia funebre') substantially extended the bounds of the earlier 'characteristic' symphony and explicitly opened the genre into the realm of the social. The Fifth Symphony is an essay in cyclical coherence through thematic transformation and inter-movement recall. The Sixth ('Pastoral') considers the intersections of man and nature and in so doing explores the pictorial potential of instrumental music in ways that range from the vague (with the first movement heading, 'Awakening of Happy Thoughts upon Arriving in the Countryside') to the astonishingly specific (the birdcalls, labelled by species, that close the slow movement). The Seventh Symphony, perhaps the most popular of all Beethoven's symphonies in the 19th century, eschews programmatic headings but explores orchestral sonorities and rhythms with unparalleled intensity.

Among Beethoven's symphonies, the 'Eroica' nevertheless stands out as a work of singular historical significance, both for its emotional content and technical innovations.

Beethoven extended the size and emotional scope of the first movement to unprecedented lengths (even without a slow introduction, its 691 bars dwarf any comparable previous movement); introduced the 'functional' genre of the march into the slow movement; produced a through-composed scherzo of novel length and speed; and provided a proportionately substantial finale that is at once both readily apprehensible and profound, integrating variations on a simple theme with a later countertheme and extended passages of highly sophisticated counterpoint. The work as a whole, moreover, follows an overarching emotional trajectory that has often been described as approximating a process of growth or development. The similarity in the opening themes of the two outer movements is scarcely coincidental and contributes to a broader sense of a dramatic psychological trajectory in which the finale does not merely suceed the previous movements but effectively represents a culmination of all that has gone before. Critics have necessarily resorted to metaphor in describing this emotional trajectory, and although these metaphors have varied widely in their level of detail they have almost invariably been associated with the idea of struggle followed by death and culminating in rebirth or rejuvenation. That Beethoven's music could evoke such imagery so consistently and enduringly reflects the continuing power of his music and of the new aesthetic of instrumental music that emerged around 1800.

The Fifth Symphony also stands out as a work of unusual historical importance, particularly as regards the question of cyclical coherence. With its overt manipulation of a single motive across multiple movements, its blurring of boundaries between the two final movements, and the extended return to an earlier movement (the third) within the course of its finale, the Fifth brings to the surface strategies of cyclical coherence that had long been present but rarely made so obvious. The Fifth is also significant for the emotional weight of its finale, which reintroduces and resolves issues and ideas left open in earlier movements. Beethoven thereby placed unprecedented weight on a symphonic finale in a manner that was immediately palpable. The finales of other symphonies, like the Seventh and Eighth, affirm a more traditional function; as a whole, these works also re-establish the use of more subtle connections among their respective four movements, placing greater reliance on the principle of complementarity, by which contrasting units create a coherent whole.

The historical impact of the Ninth Symphony is considered in §4, below.

3. Beethoven's contemporaries. The generation of symphonists working during Beethoven's lifetime remains in many respects the most obscure of any in the entire history of the genre, for these composers laboured not only in the shadow of Beethoven but of Haydn and Mozart as well. Indeed, the symphonies of the two earlier composers provided the most important models for Beethoven's contemporaries; not until the 1820s did Beethoven begin to assume his singular importance as the genre's paradigmatic composer, and even then only gradually. As late as 1840, Robert Schumann was bemoaning the plethora of living composers who could imitate 'the powdered wigs of Haydn and Mozart but not the original heads beneath those wigs' and write symphonies 'as if Beethoven had never existed'.

Even symphonies by well-known composers of the early 19th century, such as Méhul, Rossini, Cherubini, Hérold, Czerny, Clementi, Weber and Moscheles were perceived in their own time as standing in the symphonic shadow of Haydn, Mozart, Beethoven, or some combination of the three. These works remain little-known today. Czerny and Ferdinand Ries, in particular, were seen as imitating Beethoven all too directly. Peter von Winter's *Schlacht-Sinfonie* of 1814 uses a concluding chorus a full decade before Beethoven's Ninth; in its essentially one-movement form, however, this occasional work stands outside the generic tradition of the symphony. New symphonies by other composers, including Paul Wranitzky, Adalbert Gyrowetz, Friedrich Witt, Franz Danzi, Friedrich Fesca, Franz Krommer, Johann Wilms, Andreas and Bernhard Romberg, Joseph Küffner, Norbert Burgmüller and Johann Wenzel Kalliwoda were greeted with respect and sometimes pleasure, but rarely with enthusiasm.

Spohr, the best-known symphonist among Beethoven's contemporaries, followed the model of Mozart in his early symphonies but began to experiment boldly with the genre after Beethoven's death. His 'Die Weihe der Töne' (1832) is an instrumental work based on a poem of the same name, which Spohr asked to be distributed or read aloud before every performance (the full title of the work reads 'The Consecration of Sound: Characteristic Tone-Painting in the Form of a Symphony, After a Poem by Carl Pfeiffer'). Spohr's Sixth, the 'Historical Symphony' (1839), was written 'In the Style and Taste of Four Different Periods', representing the generations of Bach and Handel (first movement), Haydn and Mozart (second movement), Beethoven (scherzo) and the present day (finale); it is revealing that a number of critics, including Schumann, could not tell whether this finale was merely a weak movement or an ironic parody of what was then the latest style. The three movements of Spohr's Seventh Symphony, written for double orchestra and subtitled 'The Earthly and the Divine in Human Life' (1841), follow a trajectory from the 'World of Childhood' through the 'Age of Passions' to the 'Final Triumph of the Heavenly'.

Schubert, too, wrote his early symphonies following the generic norms of Haydn and Mozart but soon came to recognize an inner need for a new approach. He admired Beethoven's symphonies and confessed to a friend in 1824 that he was himself working his way towards a large-scale ('grosse') symphony by composing string quartets. At the time, in fact, he had already completed the two remarkable movements of his Unfinished Symphony in B minor D759 and sketched portions of the third, but had apparently abandoned the work out of doubts about an appropriate finale. In the last year of his brief life, Schubert completed his celebrated Symphony in C major D944, the 'Great', a masterpiece that points towards a remarkably distinctive approach to the genre, one based not so much on principles of thematic manipulation and artful counterpoint, but on melody, colour and large-scale harmonic design. From a historical standpoint, however, both the Unfinished and the 'Great' remained essentially unknown until their rediscovery and first public performances in 1839 and 1865, respectively.

4. The crisis of the 1830s. When surveying the history of the symphony for the first edition of *Grove's Dictionary* in 1889, even as sober a critic as C. Hubert H. Parry (who

had already written several symphonies of his own) felt it necessary to justify extending his narrative beyond 1827, on the grounds that 'it might seem almost superfluous to trace the history of Symphony further after Beethoven'. Given the prominence of such subsequent composers as Berlioz, Mendelssohn, Schumann, Raff, Liszt, Rubinstein and Brahms within the concert repertory of the day, Parry's apologetic tone seems remarkable, yet it is altogether representative of mainstream musical thought over the last three-quarters of the 19th century. The challenge of composing a symphony was particularly acute in the years immediately before and after Beethoven's death. The dilemma, simply put, was that Beethoven could be neither copied nor ignored.

The key issue was never really one of style – few composers attempted to imitate Beethoven directly in this regard – but rather of generic conception. Beethoven's Third to Seventh Symphonies had substantially expanded the boundaries of what a symphony could be, and his Ninth had effectively redefined the genre. In the wake of such works, a symphony was no longer considered merely a matter of entertainment, but a vehicle of moral, philosophical and even political ideas. And by introducing text and voice into what had been a traditionally instrumental genre, Beethoven had implicitly brought into question the aesthetic superiority of instrumental music over vocal music at a crucial juncture, just when the former was established as a category of equal if not superior rank. Subsequent generations were sharply divided on the implications of the Ninth's finale: Wagner saw it as manifesting the limits of purely instrumental music and thus marking the end of the symphony as a vital genre; other composers were reluctant to imitate the model directly yet uncertain how to extend the genre through purely instrumental means.

In this respect, the Ninth Symphony was the catalyst for what can only be called a crisis about the very nature of the genre. By 1830 an intense debate on the future of music was in full progress and it was the symphony, the most ambitious of all instrumental forms, that stood at its centre. Critical commentary from the ensuing decade betrays a pronounced crisis of faith about the continuing viability of the genre. Schumann, in his celebrated review of Berlioz's *Symphonie fantastique*, pointed out in 1835 that after Beethoven's Ninth there had been legitimate reason to believe that the 'dimensions and goals of the symphony' had been exhausted. After summarizing the most significant recent works of this kind, Schumann declared Mendelssohn to have won 'crown and sceptre over all other instrumental composers of the day', but noted that even he had 'apparently realized that there was nothing more to be gained' in the symphony and was now working principally within the realm of the concert overture, 'in which the idea of the symphony is confined to a smaller orbit'.

Although Schumann may not then have realized it, Mendelssohn had in fact abandoned, rejected or withheld no fewer than three essentially complete symphonies during the first half of the decade. He had repudiated both his First Symphony op.11 (1824) and his Reformation Symphony (1832); allowed only a few performances of the Italian Symphony in the mid-1830s; and delayed completion of the Scottish Symphony for almost a decade in the 1830s and early 40s. Mendelssohn, moreover, was but one of several composers who had taken up the genre of the symphony in the early 1830s only to abandon it. Schumann himself, after repeated unsuccessful attempts, would complete his own First Symphony only in 1841. Liszt, too, had similarly given up work on a Revolutionary Symphony around 1830 and did not return to the genre for another two decades. Wagner, who had used Beethoven as a model (particularly the Second and Seventh Symphonies), for his youthful Symphony in C (1832), abandoned his next essay in the genre two years later and subsequently declared that the symphony had exhausted itself with Beethoven's Ninth.

Many composers, to be sure, continued to write symphonies during the 1820s and 30s, but there was a growing sense even at the time that these works were aesthetically far inferior to Beethoven's. A competition in 1835 for the best new symphony, sponsored by the Viennese publisher Tobias Haslinger, elicited no fewer than 57 entries from across the Continent, but even the winning entry (by Franz Lachner) was greeted with mixed reviews from critics and the public alike. Beethoven's legacy was of course only one of many factors affecting symphonic output of the 1820s and 30s, and it would be simplistic to attribute any change (or lack of change) within the genre to his influence alone. Clearly, the symphony did not and could not have ceased with the work of any individual composer. The real question was not so much whether symphonies could still be written, but whether the genre could continue to flourish and grow as it had over the previous half-century in the hands of Haydn, Mozart and Beethoven. On this count, there were varying degrees of scepticism but virtually no real optimism.

The only composer in the 1830s able to grapple successfully with Beethoven's legacy was not a German, but a Frenchman. Berlioz was widely acknowledged during his own lifetime, particularly in Germany, as the true heir to Beethoven's symphonic legacy. In each of his three concert symphonies, Berlioz addressed generic challenges laid down by Beethoven. His *Symphonie fantastique* of 1830, which gained considerable renown through Liszt's piano arrangement (1834) and Schumann's lengthy and much-discussed review of that arrangement (1835), represents almost a mirror image of the Ninth Symphony. The finale's 'Dies irae', an implicitly vocal melody, serves as a dark counterpart to Beethoven's 'Ode to Joy' theme, and in Berlioz's 'Dream of a Witches' Sabbath', the forces of evil triumph over the forces of good. The same pattern holds true in Berlioz's next symphony, *Harold en Italie* (1834). Again, the hero is in fact an anti-hero and the soloist, who represents the protagonist of Byron's *Childe Harold's Pilgrimage*, fails to triumph in the end not because he is vanquished, but because he runs away. Berlioz's 'Symphony with Chorus', *Roméo et Juliette* (1839), reserves the crucial scenes of Shakespeare's drama not for the voices, but for the orchestra. The brilliance and originality of Berlioz's orchestration, his fresh approach to the 'cosmic' nature of the genre and his ability to blend music and narrative, both with and without recourse to words, all inspired subsequent composers to seek new approaches to addressing the metaphysical in the realm of the symphony and to extend the spirit of Beethoven's originality without directly imitating him. The symphonies of Liszt and Mahler, in particular, are deeply indebted to the legacy of Berlioz.

5. Germany and Austria, 1840–1900. The recovery of Schubert's C major Symphony in 1839 and the quick successes of Mendelssohn, Schumann and Niels Gade in the genre in the early 1840s brought at least a temporary halt to speculations about the demise of the symphony. Without changing the essential character of the genre as cultivated by Beethoven, all three composers were able to create a more lyrical, less monumental type of symphony, and all three at various times also incorporated the idea of nationalistic colour into the genre: Mendelssohn in his Italian and Scottish Symphonies, Schumann in his Third ('Rhenish') and Gade in his First, whose outer movements use a folklike song of his own composition.

The reduced intensity of the debate surrounding the future of the symphony was also due in part to the growing prominence of a different vehicle for large orchestra, the concert overture. By the 1840s more and more composers were turning to this genre as an outlet for orchestral composition. Inspired by the overtures of Beethoven, particularly *Coriolan* and *Leonore*, no.3, composers cultivated this more compact form as a vehicle within which to blend musical, narrative and pictorial ideas. Mendelssohn's overtures *A Midsummer Night's Dream* (1826) and *The Hebrides* (1830) provided a model for many subsequent would-be symphonists to write for a large orchestra without actually having to write a symphony. Most of Liszt's 12 symphonic poems, which grew directly out of this tradition, appeared in rapid succession over a nine-year period beginning in 1848.

These works soon became the focus of a polemical debate between musical 'progressives' and 'conservatives' about the relationship of musical sounds to 'extra-musical' ideas. To some extent, these polemics centred on questions of degree rather than of kind for the symphony, more than any other form of instrumental music, was already perceived as an all-embracing, cosmic genre that transcended the realm of sound alone. It is thus by no means paradoxical that in the midst of writing (and writing about) his symphonic poems, Liszt should also have produced two significant symphonies that integrate traditional formal elements of the genre with the programmatic character of the symphonic poem. The *Faust-Symphonie* of 1854 (revised 1857) consists of three 'character pieces' reflecting the three central characters of Faust, Gretchen and Mephistopheles. In this work, Liszt used what would later come to be known (in connection with Wagner's music dramas) as 'Leitmotifs'. The motifs associated with Faust in the first movement, for example, become palpably softer and gentler in Gretchen's movement, mirroring Faust's own emotional transformation through love; Mephistopheles, in turn, has no significant theme of his own but instead consistently warps themes heard in earlier movements. The symphony concludes with a brief section for tenor and chorus based on the closing scene of Goethe's *Faust*, Part II. Liszt's *Symphonie zu Dantes Divina commedia* of 1856, also in three movements, similarly concludes with a brief vocal section that culminates a trajectory leading from struggle (*Inferno*, *Purgatorio*) to paradise. The test is taken from the Magnificat. Liszt's followers, notably Joachim Raff and Felix Draeske, continued to cultivate the symphony along similarly programmatic lines. Raff's popular 'Leonore' Symphony of 1872, the fifth of his 11 works in the genre, is based on the well-known 18th-century ballad by Gottfried August Bürger that traces the fate of two ill-starred lovers who in the end are united in death.

With the growing importance of overtly programmatic music around the middle of the century, a pronounced dichotomy of thought began to emerge about the nature of instrumental music's 'content'. Wagner helped polarize the division between 'formalists' and 'contentualists' by introducing into the debate the implicitly pejorative term 'absolute music' (as in 'absolutely detached'). But the opponents of Liszt and Wagner soon appropriated this term as a positive (as in 'absolutely transcendent'). Throughout his writings, Wagner pointed out that his own theory of the music drama was deeply indebted to the dramatic qualities inherent in Beethoven's symphonies. But by emphasizing the historical roots of the symphony in dance, Wagner sought to deny the moral, social and philosophical content accorded the genre not only by tradition but also by a great many of his contemporaries. Wagner nevertheless remained deeply ambivalent towards the genre of the symphony to the end of his life. His repeated pronouncements about its death are contradicted by his continuing ambitions to write one.

Beethoven's Ninth Symphony played a central and highly problematic role within the ideological debate on the nature and future of music. As the composer's final work in the genre, the Ninth had taken on a special aura as Beethoven's last word on the symphony, and by the second half of the 19th century conservatives and progressives alike claimed it as part of their heritage, even if the latter camp considered the genre itself to now be outmoded and largely academic. It was within this highly charged polemical atmosphere that Brahms introduced his First Symphony in 1876. This work used the traditional sequence of four movements, eschewed all overt programmatic indications in the score, and employed a remarkably old-fashioned orchestra (the horn parts, for example, could easily be played on the natural horns of Beethoven's time). In addition to his more obvious struggles with the legacy of Beethoven, Brahms was also compelled to address – in music – more recent debates about the viability of the symphony. As in Beethoven's case there is no 'formula' to Brahms's symphonies: each takes a different conceptual approach to the genre. In general, Brahms sought to avoid making the symphony even more monumental than it had already become. The relatively diminutive inner movements of the First serve almost as interludes to the outer movements, while the finale of the Second departs from the idea of a grandiose, 'culminative' finale. The imposing passacaglia-based finale of his Fourth Symphony, on the other hand, stands well within a tradition set down in the 'Eroica'.

Other German composers whose first symphonies appeared in the third quarter of 19th century include Carl Goldmark (two, 1860 and 1887); Robert Volkmann (two, 1863 and 1865); Joseph Rheinberger (three youthful symphonies, followed by the 'Wallen' and 'Florentine' symphonies of 1866 and 1887 respectively); Max Bruch (three, written between 1870 and 1877); Carl Reinecke (three, between *c*1870 and *c*1895); and Friedrich Gernsheim (four, between 1875 and 1896). Still, many later composers of note avoided the genre altogether or abandoned it early on after a few youthful works. Richard Strauss, for example, wrote two early symphonies (1880 and 1884) but never returned to the genre. His *Symphonia domestica* (1903) and *Alpensinfonie* (1915), in spite of

their names, stand firmly within the tradition of the symphonic poem.

Anton Bruckner's 11 symphonies, composed between 1863 and 1896 (the Ninth remained unfinished at his death), occupy a curious position in the polemics of the mid- and late 19th century. Although Bruckner himself took no part in the debate between progressives and conservatives, his symphonies were often allied with the Wagnerian camp on the grounds of their extended harmonic language, massive orchestral forces, imposing length, and the composer's open veneration of Wagner (the dedicatee of Bruckner's Third Symphony). Bruckner's symphonies are nevertheless remarkably independent in their generic conception. Building on the traditional four-movement design, they are monumental in scope and orchestration, combining lyricism with an inherently polyphonic design. In contrast with the more typical techniques of thematic manipulation and metamorphosis, Bruckner favoured an approach to large-scale form that relied more on large-scale thematic and harmonic juxtaposition. Over the course of his output, one senses an ever-increasing interest in cyclic integration that culminates in his masterpiece, the Symphony no.8 in C minor, a work whose final page integrates the main themes of all four movements simultaneously.

The early symphonies of Gustav Mahler, in turn, take these ideas of monumentality and cyclic integration to new extremes. Using orchestral forces of unprecedented dimension, Mahler juxtaposed the lyrical with the polyphonic, the monumental with the miniature, the sentimental with the grotesque. All four of his symphonies written in the 19th century strive towards a kind of utopian finale, and in this sense, his debt to Beethoven's Ninth is obvious. But in his Third Symphony, the instrumental finale follows two vocal movements, and in his Fourth the vocal finale is sung by a solo soprano, without chorus. In this sense, Mahler stands at the end of one tradition – the monumental, heroic symphony – and at the beginning of another, one with a more circumspect, ambivalent tone. Both traditions were to continue into the 20th century.

6. OTHER COUNTRIES, 1840–1900. For all practical purposes, the 19th-century symphony was for many decades an essentially German genre, not only by virtue of the nationality of its outstanding practitioners, but indeed by its very nature. For much of the century, non-German composers typically looked to Beethoven and other later Germans for their models. In the latter part of the century, however, the broader phenomenon of musical nationalism – the idea that music could draw on indigenous melodic, harmonic, rhythmic folk idioms – provided an important impetus to the symphony.

Such tendencies are most clearly evident in the nationalities of eastern Europe. Antonín Dvořák, who was trained and worked within an essentially German environment, began to draw on dance rhythms and melodic inflections of popular music from his native Bohemia in his later symphonies, in particular. In his last work in the genre, subtitled 'From the New World' (1893), he incorporated musical impressions from his various tours to the USA. In Russia, Anton Rubinstein also worked within an essentially German tradition but in so doing provided an important model for subsequent symphonists from his native land, including, most prominently, Tchaikovsky. Rubinstein's six symphonies, spanning the years 1850–86, enjoyed considerable popularity in their time across the entire continent, particularly his 'Ocean' Symphony (1851, revised 1863 and 1880). The 1860s witnessed the première of first symphonies by an impressive array of Russian composers, including Rimsky-Korsakov (1865), Tchaikovsky (1866), Balakirev (1866) and Borodin (1867). Later Russian symphonists of note include Sergey Lyapunov (two symphonies, 1887 and 1917), Alexandr Glazunov (the first of whose eight symphonies was premiered in 1882), Serge Rachmaninoff (three symphonies, the first from 1895), and Reyngol'd Glier (three symphonies, the first from 1900). Unlike Rubinstein, these later composers were more prone to incorporate into their symphonies such nationalistic elements as modal inflections and folk-inspired rhythms. Their orchestration also tends to reflect the rich tradition of the Russian brass ensemble.

Although the symphony continued to play an important role in the curriculum of the Paris Conservatoire, most of the more notable French composers who cultivated the symphony after Berlioz were inclined to write only a few works in this genre. A number of these nevertheless represent important contributions to the symphony. These include Saint-Saëns, who completed his First Symphony in 1853 and whose last symphony, the Third (1886), incorporates a substantial part for organ; Gounod (two symphonies, from 1855 and 1856); and Bizet, whose vivacious Symphony in C major (1855) was written when the composer was only 17 but remained essentially unknown until its recovery in the 1930s. Bizet's other symphony ('Roma', also in C, 1868, revised 1871) reflects the composer's memories of his time in Italy. D'Indy's unpublished *Symphonie italienne* dates from 1872, while his popular *Symphonie sur un chant montagnard français*, incorporating a prominent part for piano, was given in 1886; he finished two later symphonies in 1903 and 1918. Other notable French composers include Edouard Lalo (a single work from 1886; his *Symphonie espagnole* represents an ingenious hybrid of symphony and violin concerto); Ernest Chausson (a Symphony in B♭ from 1890, with sketches for a Second Symphony from 1899); and Paul Dukas (a single symphony, in C, from 1896). The Belgian César Franck, whose youthful *Première grande symphonie* of 1840 was followed almost 50 years later by the hugely successful Symphony in D minor (1888), also belongs within this tradition. Franck's D minor Symphony blends advanced chromatic harmonies with rich orchestration and an almost obsessive devotion to thematic cyclicity.

With rare exceptions, Italy remained largely indifferent to the symphony in the 19th century. Neither its musical culture nor its institutions were favourable to the development of instrumental music for large ensembles. Indeed, the first performance of Beethoven's Ninth in Italy did not take place until 1878.

Throughout the 19th century England, for the most part, remained under the direct influence of Germany. Cipriani Potter (ten symphonies, written between 1819 and 1832) and William Sterndale Bennett (six, between 1832 and 1864) produced well-crafted works that extended the traditions of Haydn, Mozart and early Mendelssohn. Later composers such as Frederic Cowen (six symphonies, between 1869 and 1898), the Irish-born Charles Villiers Stanford (seven, between 1875 and 1911), and Hubert Parry (four symphonies, all in the 1880s) took the later works of Mendelssohn and Schumann as

their principal models. In his Third and Fourth Symphonies (Scandinavian, 1880, and Welsh, 1884), Cowen attempted to incorporate nationalistic – albeit personally foreign – elements into the genre. Later, more personal, applications of this strategy are evident in Stanford's Irish Symphony of 1887 and Parry's English Symphony of 1889.

In Scandinavia, the most prominent exponent of the symphony was the Dane Niels Gade, whose eight works in the genre span almost three decades, between 1842 and 1870. After the youthful First, however, none of Gade's subsequent symphonies achieved anywhere near the same degree of acclaim, and he gradually retreated from his espousal of weaving nationalistic elements into music. Franz Berwald, in turn, laboured in comparative obscurity while producing four symphonies in the years 1842–5; only one of these, the First, was performed during his lifetime, and his others remained unknown for all practical purposes until the early 20th century. Grieg's sole contribution to the genre was a student work written under the eye of Gade in 1864; he later suppressed (but did not destroy) this symphony. Although Johan Svendsen's two symphonies (1866 and 1877) attest to the influence of Norwegian harmonies and rhythms, a distinctively Scandinavian symphonic tone emerged only at the very end of the 19th century and the early 20th in the works of such later composers as Nielsen and Sibelius.

In the USA, émigré composers provided an important impetus in both the composition and performance of such symphonies. The understanding of the symphony as a genre reflecting the aspirations and ideals of a larger community is amply evident in the work of A.P. Heinrich, who emigrated to the USA from his native Bohemia in the first decade of the 19th century. In his *Columbiad: Grand American National Chivalrous Symphony* (1837), he incorporated such tunes as 'Yankee Doodle' and 'Hail, Columbia'. Like Dvořák many decades later, Heinrich was also much taken with Amerindians and their music, as is reflected in his *Manitou Mysteries, or The Voice of the Great Spirit*, subtitled 'Gran sinfonia misteriosa-indiana' (1845), which in spite of its distinctive title follows the traditional four-movement format, with a rondo finale. L.M. Gottschalk's First Symphony, *La nuit des tropiques* (1859), on the other hand, is a two-movement work that integrates rumba and fugue towards the end of its finale. And in spite of its title, Gottschalk's later *À Montevideo: Symphonie romantique pour grand orchestre* (1868) incorporates 'Hail, Columbia' and 'Yankee Doodle'. G.F. Bristow's five symphonies span some six decades between 1848 and 1893; his last, subtitled 'Niagara', uses vocal soloists and chorus in its finale, along the lines of Beethoven's Ninth, but incorporating such extant tunes as 'Old Hundredth' and a portion of the Hallelujah Chorus from Handel's *Messiah*. Charles Ives, whose most important symphonies fall within the 20th century, built on all these traditions and more.

In the second half of the 19th century, ironically, native-born American composers were more likely to travel to Germany for their advanced musical training and follow in the more or less conservative tradition of the Leipzig school as exemplified by Mendelssohn and Schumann. These composers include John Knowles Paine (two symphonies, 1875 and 1879); George Whitefield Chadwick (three symphonies, between 1881 and 1894); and Horatio Parker, whose sole symphony (1885) was a student work that received its première in Munich. The Gaelic Symphony by Amy Beach (1896), who received her training entirely in the USA, uses Irish melodies.

7. MIXTURES WITH OTHER GENRES. Mixtures with other genres are evident throughout the century; Beethoven's Ninth Symphony opened the door to such generic cross-breeding. Outstanding examples include hybrids with the concerto (Berlioz's *Harold en Italie*, Lalo's *Symphonie espagnole*); cantata (Mendelssohn's *Lobgesang*, Félicien David's *Le Desert* and *Christoph Colombe*, the latter two designated as an *ode-symphonie*); opera (Berlioz's *Roméo et Juliette*); and even the symphonic poem (Liszt's *Faust-Symphonie*). The 'symphonic' character of many pieces that nominally lie outside the genre is evident in works such as Rimsky-Korsakov's *Sadko* ('Symphonic Pictures') and Debussy's *La mer* (1898), subtitled 'Three Symphonic Sketches', in which the remnants of symphonic form are still clearly discernible (a slow introduction to a fast opening movement, followed by a scherzo and a fast, culminative finale). Symphonic form and breadth are also frequently evident in concertos, even when not indicated in titles. The concertos of Schumann, Brahms and Dvořák, for example, all show a tendency towards a fuller integration of soloist and orchestra and turn away from an aesthetic of virtuosity for virtuosity's sake, preferring instead a depth of tone more typically associated with the symphony. The symphony exerted demonstrable influence on the orchestral suite as well. This genre enjoyed a brief but vigorous revival in the second half of the century at the hands of Volkmann, Brahms, Dvořák and Tchaikovsky. Also of note is the phenomenon of the organ symphony, as cultivated by Charles-Marie Widor.

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III. 20th century

Just as the first decade of the 19th century had seen the crystallization, in Beethoven's middle period, of a new type of symphony, so the first decade of the 20th brought that type to its fullest maturity and also effectively to its end. Not until then did the purely formal attempt to cast a Romantic symphony in a Classical mould give way once more to symphonic forms arising directly from the nature of their materials. Though the recovery was, for historical reasons, short-lived, it was to have important consequences.

1. 1901–18: Mahler, Sibelius, Nielsen. The most important symphonists before World War I are Mahler, Sibelius, Elgar and (though his greatest symphonies came later) Nielsen: to these may be added Skryabin, and Schoenberg if the decided chamber character of his *Kammersymphonie* no.1, op.9 (1906) is allowed to be outweighed by its masterly deployment of heterogeneous instrumental and musical means within a single, extended and closely argued movement. Its four-movement-in-one design is already prophetic of a vital tendency towards complete fusion of contrasting elements in the modern symphony, whereas the one-movement form of Skryabin's later symphonies (*La poème de l'extase*, 1905–8; *Prométhée, le poème du feu*, 1908–10) springs rather from something static in the music's harmony, notwithstanding its heady rhythmic and contrapuntal activity. These works are symphonic poems, as are Strauss's enormous *Symphonia domestica* (1902–3) and the picturesque *Alpensymphonie* (1915), neither of them distinguished by either compression or rigour of thought. One of the most beautiful works in this genre is the third of Szymanowski's four symphonies, a vocal-orchestral work subtitled 'Song of the Night' (1916). Its ecstatic tone reveals the influence of both Skryabin and Debussy.

By the turn of the century Mahler had completed his first four symphonies. They form a group related to the early song cycle, *Lieder eines fahrenden Gesellen*, and to the *Des Knaben Wunderhorn* songs, examples of which appear as independent movements. Remarkable though these symphonies are at the imaginative level, they hardly achieve a true symphonic fusion of their diverse ingredients. When Mahler told Sibelius in 1907 that 'the symphony must be like the world; it must be all-embracing', he was merely echoing the instinctive Romantic feeling that all products of the one imagination enjoyed *ipso facto* a sufficient unity, the test being only one of quality. However, his own last five completed symphonies (nos.5–9, of which all but the last were completed before the meeting with Sibelius) retreat significantly from this position. The Fifth (1902), Sixth (1904) and Seventh (1905) form a second group, distinguished from the first not only because they are purely orchestral but because of a new discipline in the thematic and formal craftsmanship. No doubt the two points are related. But Mahler's orchestral music after 1900 still alludes to contemporary vocal works (for instance, the various references to the *Kindertotenlieder* and Rückert songs in the Fifth Symphony) and moreover he still evidently saw the symphony in narrative theatrical terms. All three begin with marches of a funereal or tragic character, and the hero either overcomes his troubles (in the exuberant rondo finales of nos.5 and 7, both of which end in keys other than that in which the work began) or confronts them in a stern spirit of acceptance (no.6). On the other hand, these symphonies are designedly more Classical in method than their predecessors. The four-movement plan of the Sixth appears to be a conscious attempt to reassert the autonomous musical form of the Classical symphony. Its stringent motivic procedures are in the greatest possible contrast with the loose assemblage of picturesque themes

in the vast first movement of no.3. Similarly in the Fifth, though the form appears more random, its operation is precise, direct and economical. The adumbration of the rondo's jubilant climax at the end of the otherwise anguished first part is a master stroke that enables the finale to clinch the whole design in a way both musically and psychologically apt.

But Mahler's attempts to restore the conventional quadripartite form of the Classical symphony had to contend with a critical problem of late Romantic music: namely that if musical ideas were to be the direct arbiter of form, the separation of the slow movement from the mainstream of symphonic argument could no longer serve a useful purpose. Large-scale Adagio movements in fact do not occur in Mahler's middle symphonies. When they reappear, in *Das Lied von der Erde* (1907–9) and the Ninth Symphony (1909), they are on a massive scale as finales. The first movement of the incomplete Tenth is likewise an immense Adagio, while the first movement of the Ninth is also predominantly slow. There are signs here of a tendency to fuse the traditional ingredients of the symphony. But Mahler, still perhaps in the grip of his Romantic theory of universality, did not live to follow this tendency to its logical conclusion.

That his Scandinavian contemporaries Sibelius and Nielsen did, however, follow it up was not simply because they lived longer. Something decidedly anti-Romantic in their temperaments, a certain objectivity of stance, prompted them to refine and compress to the point where the fusion of contrasting elements assumed much greater importance than the insistence on their individual or picturesque nature. In the light of what happened after World War I this was a prophetic attitude. In the Third (1907) and Fourth (1910–11) Symphonies of Sibelius the anti-rhetorical streak in his nature already brought a new economy of gesture and form which only helped increase the force, energy and ultimately even the epic stature of what was said. Their prophetic character can be seen if they are compared with other symphonies of the decade before the war, not only those of Mahler and Skryabin, but Suk's massive *Asrael Symphony* (1905–6), Rachmaninoff's sumptuous but very indulgent Second (1907), and Elgar's two completed symphonies (1908 and 1910). Elgar was at the height of his powers when he wrote these works, and they are rightly admired for their uninhibited Romantic invention, their subtle ambivalence of tone and their brilliant orchestration. But symphonically they are weakened by rhapsodic elements which stretch them out to an extravagant length not justified by a consistent musical impulse. The peremptory grandeur of Sibelius's Fourth might be a direct rebuttal of everything that Elgar's Second stands for. Yet linguistically Sibelius is hardly in advance of Elgar. The change is primarily one of attitude. The artist's time-honoured *amour propre* is subjected to ruthless scrutiny, and everything spurious, pretentious or solipsistic is thrown out.

After the war Sibelius continued to develop his technique until, in his Seventh and final symphony (1924), he arrived at the point where large musical conflicts could truly be resolved in a single-movement symphony of 20 minutes' duration. The Seventh is a masterpiece as compact as it is varied and inspired. Its exact status as a symphony can moreover be tested against another one-movement masterpiece Sibelius wrote soon afterwards, the tone poem *Tapiola*. Though in one sense more unified than the symphony, since all its material comes directly from the initial theme, *Tapiola* precisely for that reason lacks the dialectical and dynamic force of the symphony. As a descriptive and imaginative work *Tapiola* is a considerable achievement. But it can hardly be denied that the symphony, in satisfactorily resolving more complicated issues within the same time-span, is musically and intellectually the more substantial work.

Nielsen, like Sibelius, started by writing four-movement symphonies along fairly traditional lines. On his first three works in the genre the influence of Dvořák and Brahms is apparent. But already in no.1 (1890–92) a new direction is taken. Though the work is 'in' G minor, it ends in C, and the composer acknowledged this ambiguity by opening the symphony with a chord of C major; what follows is, conceptually speaking, a struggle to affirm an initially doubtful proposition. But what is most significant is the exuberance and energy Nielsen brings to that struggle. Here at last is a composer whose ability to develop his musical ideas is not crippled by introspection or a gratuitous emotionalism. But it was some years before Nielsen realized all the implications of this early work. His Second Symphony (1901–2) keeps the four traditional movements, while admitting that the arrangement has become a purely external matter by naming them after the four temperaments of medieval physiology. As late as the Fourth Symphony (1914–6) Nielsen was still paying formal court to a quadripartite sequence, though the work is continuous, with a powerful thrust towards a clinching tonality which is other than the starting key. A subtitle, 'The Inextinguishable', alludes to what the composer called 'the elemental Will of Life'. This life force eventually triumphs graphically in the Fifth Symphony (1921–2), which represents the forces of destruction in a famous side-drum cadenza improvised against the main second theme, and the triumph of will in two masterly fugues in which order is finally and conclusively imposed on the material.

That Nielsen's and Sibelius's culminating symphonies were both written after the war is of some importance, since it emphasizes that their affirmations were, so to speak, properly informed. It would have been better still if they had been able to go on in the same spirit. But Nielsen's last symphony, no.6 (1924–5), is a distraught, embittered work, and Sibelius wrote nothing of significance after *Tapiola*.

2. France and Germany after 1918. As it is, the shock effect of the war is as well illustrated in the symphony as in any other artistic medium. Indeed, in the subversive and unstable atmosphere of the 1920s it was the symphony that seemed to stand most for pre-war individualism and moral certainty, values that the New Art set itself to undermine. Avant-garde composers either did not write symphonies or they wrote symphonies in which received standards were deliberately outraged. Milhaud's six chamber symphonies, written between 1917 and 1923, are as tiny, emotionally neutral and formally inconsequential as Mahler's had been vast, romantic and complex. In 1920 Stravinsky composed his *Symphonies of Wind Instruments*, using the plural form to disarm the inevitable criticism that the work was not a symphony at all but an experimental arrangement of dissociated sound-blocks. And in 1924 Prokofiev, whose Symphony no.1 (the so-called 'Classical' of 1917) had charmingly aped the courtesies of Baroque dance music,

snapped back at his Parisian audience with a dissonant and fearsomely contrapuntal Second Symphony, piquantly modelled on Beethoven's C minor Piano Sonata op.111. In Germany, the former home of the symphony, the genre went through its dimmest phase. Almost the only notable symphonies composed there in the 1920s and early 30s were Pfitzner's First (1932), the earlier of Weill's two interesting and well-wrought symphonies (1921) and, in Austria, the Third Symphony (1927–8) of the romantically inclined Franz Schmidt and Webern's exquisite 12-note Symphony for nine instruments (1927–8), which must, for the purposes of this article, be regarded as a chamber work. This list speaks for itself. It contains not a single name of importance in the history of the symphony. The Weill piece, an eclectic one-movement work influenced by Busoni and the two principal Modernists of the day, Stravinsky and Schoenberg, almost inevitably substitutes academic solidness for compelling structural energy (unlike his more assured neo-classical Second Symphony of 1933). Schmidt's late symphonies illustrate in a different way the dilemma of German music in the postwar years. His long, tragic, hauntingly beautiful Fourth (1932–3) yearns nostalgically for the age of Mahler, Reger and the young Strauss. The year of its composition is thus as significant as the year of Schmidt's death, 1939.

3. STRAVINSKY; FRANCE AFTER 1930. In France, as in Germany, many leading avant-garde figures of the 1920s made their peace with the symphony, but the truce was never more than partial and always apparently contingent on some compromise of their modernity. In France the reconciliation started soon in the 1930s. Stravinsky's *Symphonie de psaumes* (1930), though fully choral and in no way formally indebted to the symphonic tradition, has nevertheless the force of a symphony in its combination of a strong formal thrust with a deep unity of material. What it does not attempt is any conventional symphonic process of conflict or resolution. The substance of things hoped for is already, for Stravinsky as for St Paul, faith; and it is the music's neo-Baroque religious symbolism, its fugues and spiralling ostinatos, that supply both the power and, ultimately, the stability. The work is a masterpiece *sui generis*, as is a later and more massive symphony of a quasi-religious character, Messiaen's *Turangalîla-symphonie* (1946–8), one of whose musical ancestors is Stravinsky's *Symphonies of Wind Instruments*. *Turangalîla* is a difficult work to place in the history of the symphony, being devoid of the dialectical properties one instinctively associates with the genre, though by no means without development, thematic extension or indeed drama. Its later companions, *Et exspecto resurrectionem mortuorum* and *La Transfiguration de Notre Seigneur Jésus-Christ*, no longer carry the generic designation. Stravinsky's own later orchestral symphonies, in C (1938–40) and in Three Movements (1945), are a clear attempt to revive the symmetries and contrasts of the high Classical symphony. Their technical and imaginative brilliance may tend to conceal the fact that their specifically symphonic procedures (such as the sonata form of the Symphony in C first movement) are as allusive as the Baroque elements in *Dumbarton Oaks*. So far from the procedures arising from the nature of the material, they form part of the material itself. Whether, as some think, this rules them out of the history of the symphony or alternatively invites us to redefine it is a question that it may still be too early to answer. They are certainly among the finest 20th-century works to carry the generic title.

Among Stravinsky's French or French-based contemporaries, Milhaud and Honegger both turned to symphonic writing proper in the 1930s. Like so much of his music, Milhaud's 12 symphonies display the essentially conversational character of his talent, and where they aspire to conventional symphonic 'stature' they clearly overstep the plausible limits of their content. In any case, Milhaud's style remained static, picturesque, anecdotal, perhaps modestly hieratic.

Honegger wrote five symphonies between 1930 and his death in 1955. As a group they show how irrelevant this serious-minded German-Swiss composer's association with the subversive Parisian Six had been. His symphonies are tensely argued, harmonically crabbed essays, at first still dependent on the chugging rhythms of orthodox neo-classicism, later adopting a more polyphonic style propelled with a certain diabolic energy. As music they are more determined than inspired, and certainly lack the combination of variety and finesse that still brings the third and fourth symphonies of Roussel (1929–30 and 1934) the occasional performance. Roussel's Third was composed for the same occasion – the 50th anniversary of the Boston Symphony Orchestra – as Honegger's First, with which it has superficial points in common. But Roussel's eclecticism was broader, more urbane and productive than Honegger's, incorporating something of that burlesque humour which had always been so alien to Honegger, along with more orthodox ingredients of the traditional symphony. At its best Roussel's symphonic writing is lucid and exhilarating, though it can seem artificial and melodically insipid. Roussel is probably best seen as a modern descendant of that classic French 19th-century type, the academic symphonist, for his mastery of procedure generally outstripped his imaginative flair.

4. HINDEMITH. While the symphony in France thus struggled back to life, in Germany and Austria it must have seemed quite dead; here more than anywhere one can see how the erosion of secure social values had undercut the received forms of art. Thus Schmidt's Fourth Symphony, weary in style and content, was a fitting epitaph to an old order. Strauss and Pfitzner, Germany's two most distinguished composers, were symphonically spent. Of the younger figures, Hartmann and Blacher were delayed by Nazism, while Krenek, having produced three noisy and dissonant symphonies in Berlin in the early 1920s, retired to his native Vienna on the proceeds of the opera *Jonny spielt auf* and came under the influence of Schoenberg.

The one shining light in the darkness was Hindemith, and it is apt that the darkness comprehended him not. Hindemith's avant-gardism in the 1920s had mainly been of an academic rather than ideological cast, and by the early 1930s he was at work on an opera, *Mathis der Maler*, which specifically argued that the artist should concern himself above all with art and not interfere in politics. For reasons not directly connected with its subject, this opera was obstructed by the Nazis. However, in 1934 Furtwängler conducted a three-movement symphony excerpted from it, and this was to be the first of a line of symphonic masterpieces in which Hindemith re-established his place in the classic line of German instrumental composers. Like Stravinsky, Hindemith

drew heavily on Baroque phraseology, but his symphonies (eight in number if the *Symphonic Metamorphosis* and the *Sinfonietta* are included) are traditional in that they basically follow Classical and 19th-century formal procedures, and modern in that they are entirely true to Hindemith's personal manner of expression, from which they derive their vitality. Of the later symphonies the most notable are the Symphony in E♭ (1940) and the symphony from the opera *Die Harmonie der Welt* (1951). Hindemith's symphonies are tonal, with an admixture of 4th-based harmony, and indeed are energetically so. In the *Mathis der Maler* symphony (1934), for instance, the first movement derives much fuel from the tension between G major and its relative Lydian C on the one hand, and D♭–F♯ on the other, D♭ being the key both of the introductory chorale and of the final apotheosis, while the second subject of the first movement is in F♯. Hindemith's writing is rhythmically sometimes stereotyped, but he handled counterpoint like a master, in which respect his ancestry can be traced directly from the last great classical German symphony, Brahms's Fourth.

5. THE USA. Like many contemporary composers, Hindemith spent World War II in the USA. This exodus, while culturally damaging for Europe, was undoubtedly of immense benefit to America. There the absence of a truly indigenous musical tradition had the initial effect of encouraging not the invention of new formal prototypes but, on the contrary, the adoption of established European types. Thus for example Henry Cowell, whose outrageous cluster technique influenced Bartók and through him a whole younger generation of European composers, wrote some 21 symphonies, though their naive, primitive exoticism is far from the European idea of symphonic style. That the academic tradition of the symphony was, from the 1930s, embodied substantially in American music is beyond question.

Cowell himself was influenced by Ives, whose biographer he was. But it has to be remembered that, in the main, Ives's music was not known before the late 1920s, and not widely known until long after that. His tumultuous Fourth Symphony, one of the earliest examples of pluralism and collage in music, was completed in 1916 but not heard in full until 1965. After World War I the main impulse towards a new American music came, paradoxically, from Paris, where Copland, Harris and Piston all studied with Nadia Boulanger. Copland remained the most cosmopolitan, and that is perhaps precisely why he wrote the fewest symphonies. The Third (1944–6) is an imposing work of epic-romantic proportions, but the so-called 'Short' Symphony (no.2, 1932–3) is by a long way the more interesting: a rather anti-heroic work that draws attention to small symphonic processes and eschews rhetoric.

Copland would certainly have been the last composer, on this form, to use the symphony to embody the 'American Dream'. That was left instead to Roy Harris, whose seven orchestral symphonies seem to express the pioneer's religious faith in his mission, its honest purpose and sure outcome. His one-movement Third (1937) is famous and outstandingly the best. It remains the locus classicus of that muscular prairie romanticism which subsequent American symphonists took over with such effortless self-confidence. The strength of this manner is best shown in the tremendous diatonic thrust of Harris's piece, and in Piston's more sophisticated and technically correct symphonies. Its limitations loom balefully in Harris's own later symphonies, especially the Fifth (1942), whose primitivism is forced and therefore pointless, and in the nine symphonies of his pupil, William Schuman, where the muscle-flexing has moved into the boardroom and been transformed into a glib and polished oratory somewhat out of touch with the plain morality that once justified it. Schuman never cured a tendency to bully the ear. But his symphonies are expertly assembled and still show the benefit of that formal compression which Harris and Copland took with them from Europe.

The above are, broadly, the tonal school of early 20th-century American symphonists. To them one must add Barber, whose brilliant if slightly bombastic First Symphony (1936) in one movement shares the unbroken momentum of Harris's Third; the younger Bernstein, Mennin and Persichetti; the gifted Mexican Carlos Chávez, whose *Sinfonía India* (1935–6), also in one movement, is one of the best adaptations of exotic folk materials to a symphonic form; and finally the Czech-born, Paris-trained Martinů, whose six symphonies were all composed in the USA after his emigration there in 1941. In Paris, Martinů picked up a liking for brisk motor rhythms. But the essentials of his style are Czech: the eloquent string cantilenas, the chattering ostinato motivic fabric and the drifting cross-rhythms, which are both Martinů's trademark and, at times of failing inspiration, his mannerism. Like Dvořák he wrote nostalgically about his native Bohemia from distant New York, and like Dvořák he owed much to Brahms (see for instance his use of orchestral antiphony in the Fourth and Fifth Symphonies) as well as something to his adopted American compatriots.

About the American tonal symphonists in general there is perhaps a certain excess heartiness. It may be that in the last resort the most interesting American symphonist is the subtle and introspective Roger Sessions. Sessions's First Symphony, written in Europe in 1926–7, is neo-classical with some flavour of jazz. But thereafter his symphonies are increasingly chromatic, atonal and (from 1953) dodecaphonic. Unlike Riegger, whose Fourth Symphony (1956) tries to crystallize a tonal sense from 12-note ingredients, Sessions always accepted the consequences of his style, though it rapidly took him into areas where the traditional idea of symphonic writing – so basic for Harris, Piston and Schuman – could hardly function. Since the Second (1944–6), all Sessions's symphonies have had an inward-going as well as onward-going character, and sometimes their density of texture and equivocal sense of direction may call to mind the later music of Elliott Carter. But with Sessions line and pulse, though shifting, are always clear, and shape is never obscured by detail. The fact that the shape itself does not culminate in the traditional way is a modern but not necessarily unsymphonic quality; in the Eighth Symphony, for example, the concluding reprise of the opening music has the effect not of invalidating the intervening discourse but of setting it in a new dimension – one familiar from opera, where an aria may hold up the action in order to detail a character's feelings without endangering the general sense of continuity.

6. BRITAIN. Britain has also had atonal symphonists, but they have not in the main evolved forms that arise properly from the special character of the materials and procedures. Searle's five symphonies suffer from stereo-

typed gestures that belong to a Romantic idiom; Bennett and McCabe, among younger composers, have written symphonies of much surface brilliance, while in the symphonies of Fricker, Goehr, Hoddinott and Frankel there is solid and coherent invention. But perhaps the most impressive figure in this category is the underrated William Alwyn, whose dark but forthright neo-Romanticism gives his symphonies something of the sweep of the American tonal school, though the basis of his style is strictly speaking atonal. Alwyn certainly has little in common with Sessions (more perhaps with Piston), whereas a Schoenberg pupil, Roberto Gerhard, who was born in Spain but lived in England after the Civil War, is like Sessions at least in having evolved an autonomous and self-contained symphonic style out of dodecaphony, though the glittering surface of his third (1960) and fourth (1967) symphonies, with their skilful, extrovert arrangement of block textures and collage and their coruscating instrumentation, may conceal little of a more searching nature.

By contrast the tonal symphonic tradition has a secure base in the music of Elgar and of Vaughan Williams, whose nine symphonies astonishingly span the years 1910 to 1957. Vaughan Williams's popularity, and his quasi-paternal status, have tended to obscure the unevenness of his output. But the central block of four symphonies, from the *Pastoral Symphony* (no.3, 1921) to no.6 (1944–7), are sufficient witness to his originality and visionary power. It was once fashionable to praise the bellicose Fourth (1931–4) and Sixth at the expense of the other two. Indeed they are fine achievements, and the desolate epilogue to the Sixth particularly exemplifies the ambivalent, enigmatic strain that Vaughan Williams shared with Holst, and which has proved the least imitable aspect of both (compare, for example, the tortuous reflectiveness of another 'post-Tudor' symphonist, Rubbra; and, on the other side of the coin, the blatant tub-thumping in the finale of Walton's First (1935), an otherwise compelling and individual score influenced in sound rather than method by Sibelius). But the Third and Fifth (1938–43) are surely bolder and more remarkable. The *Pastoral Symphony*, while indebted to French influences achieved a private, mystical rural vision which could well support the music's superficial monotony of harmony and movement. In the Fifth Vaughan Williams placed this achievement on a specifically spiritual plane by allusion to Bunyan's *Pilgrim's Progress* (there are superscriptions from Bunyan in the score, and some of the music later reappeared in Vaughan Williams's opera on the subject); here again static harmonies and flowing, unvarying rhythms serve an essentially contemplative end.

That such qualities are not to be mistaken for dullness may be seen by comparing these two symphonies with the once-admired seven by Bax. Bax also strove for a mystical union with nature, but through a language of a distinctly neurotic character, in which unsettled harmonies lead the music not towards any clearly envisaged destination but into rambling byways from which Bax was often apparently powerless to extricate himself or his listeners. A more emphatic symphonist of that generation is Havergal Brian, who lived to the age of 96 and completed 32 symphonies, all but 11 of them after his 80th birthday. Brian's idiom is more compact and functional than Bax's, though his earlier symphonies are on a large scale. Its rhetorical gestures have a certain force, without, however, concealing that Brian's creative technique is defective in various respects: for instance, his development of ideas is often shortwinded, and certain types of music seem beyond his grasp (a 'gritty' Allegro and a menacing or elegiac tone prevail). At his best, however, in for instance the Sixth Symphony (1947–8), he merits attention, if not the ludicrous panegyrics he once attracted.

One of his admirers, Robert Simpson, was himself the author of 11 fine symphonies, influenced at first by Nielsen, later by a more direct wish to restore the formal, harmonic and above all spiritual values of Beethoven. Curiously, the same preoccupation underlies Tippett's vocal Third Symphony (1970–72), here masked by an irony absent from its two very different predecessors (1945 and 1957), and also the compact, single-movement Fourth (1976–7). From the first Tippett was a pathfinding genius, whereas the ambitions of his contemporaries, Rawsthorne and Berkeley, each the author of three finely crafted symphonies, were always more modest. Even Britten, however, generally fought shy of the symphony, though his two unequivocal essays in the genre, the *Sinfonia da requiem* (1939–40) and the *Symphony for Cello and Orchestra* (1963), both show mastery of the difficult art of manipulating symphonic materials over a large canvas and in purely abstract terms, while the kaleidoscopic *Spring Symphony* (1949) is more in the nature of a choral–orchestral song cycle. Of a younger generation only the Australian-born Williamson has shown, in his highly original modal–serial Second Symphony (1968–9), any serious desire to reconcile modern non-directional procedures (influenced by Messiaen) with traditional symphonic form.

7. Scandinavia after Nielsen. In Scandinavia, likewise, the main tendency since the 1920s has been to support the traditional status of the symphony rather than to transplant it to a wholly new aesthetic. This is in keeping with the achievements of Sibelius and Nielsen themselves, and it evidently incurs the risk of epigonism, which only the strongest personalities have survived. In Finland, Sibelius has dominated the prevailing style to such an extent that among local symphonists only Kokkonen has produced much of distinctive character (his Third Symphony of 1967 has a Sibelian economy but is gesturally original). In Sweden and Denmark, on the other hand, Sibelius has had a more helpful impact, while Nielsen has been relatively less copied. This is chiefly for methodological reasons. Sibelius's austere motivic devices could be adapted, in theory at least, to any musical idiom, whereas Nielsen's more expansive formal procedures could be sustained only by a style as rhetorical as his own, which seems to have been generally thought inappropriate and was certainly hard to copy without plagiarism. In Denmark the first outstanding symphonist after Nielsen was a Sibelian, Vagn Holmboe, whose symphonies brilliantly invest the master's rigorous thematic methods with a pulsating energy that obviously springs from neo-classicism and yet sounds quite fresh and personal. Holmboe's Eighth Symphony (1951–2) exemplifies his muscular and for the most part sparing way of developing short themes which often act, though never purely mechanically, as ostinatos.

Of the Swedish symphonists the most notable active around the mid-century were Hilding Rosenberg and K.-B. Blomdahl. Both are eclectics, as is their lesser compatriot Wirén. Rosenberg was influenced for a time

by Schoenberg, and his style is at once denser and more lyrical than Holmboe's, though still often recalling both Sibelius and Nielsen. His six symphonies vary enormously in scale. Blomdahl flirted with more up-to-date influences, but not always so discriminatingly. His last symphony (no.3, 'Facets', 1948) is a reasonably compact piece with arresting moments rather than compelling momentum.

8. THE USSR: SHOSTAKOVICH. While the poverty of symphonic writing in France and Germany between the wars reflected the general social instability as much as a confusion over aesthetic values, the rise of the symphony in the USA and Scandinavia has a mainly artistic background. Where music was shallow-rooted it needed careful and traditional husbandry. In the USSR, by contrast, the symphony, though associated with a discarded past, nevertheless survived but under new colours – those of the ideological programme symphony, a genre that skirts the disputed borderlands of the cantata, the symphonic poem and the 'pure' symphony. That a totalitarian regime should be suspicious of abstract music is to be expected; but the Russian preference would in any case be for a documentary type of symphony, and the really damaging aspect of Soviet interference in music was its insistence on popularistic styles and unremitting optimism of content.

The baleful history of socialist realism is redeemed almost solely by the genius of Shostakovich and the honesty of Myaskovsky. They appear to be the only Soviet symphonists who struggled to reconcile a personal expressive impulse with the declared needs of a society to which they acknowledged allegiance. To them must be added Prokofiev, whose last three symphonies (nos.5–7) were composed after his return to the USSR in 1933. But Prokofiev, a lyrical melodist of Tchaikovskian stamp and a brilliantly original orchestrator, had no difficulty in reverting to an accessible idiom (he probably did so with relief), while his international fame allowed him comparative freedom of genre until the Zhdanov purges of 1948, from which no composer of talent was exempt.

Myaskovsky, though not a composer of the first rank, is an interesting eclectic figure whose 27 symphonies do not all deserve neglect. A pupil of Glier, he was influenced also by Liszt, Skryabin and Mahler, and his early symphonies productively, if too remorselessly, counterpoint an excitable sensibility with a rhetorical revolutionary optimism, which in the 1920s must have seemed a highly satisfactory channelling of creative energy. But Myaskovsky was troubled by a pessimistic cast of mind, which comes out in the perfunctory (but Tchaikovsky-like) Symphony no.21 (1940) and its Lisztian companion, the so-called Symphonic Ballad (no.22, 1941), whose triumphant ending has a decidedly spurious air. From such dilemmas Myaskovsky retreated into a folksy academicism, though even that was not colourless enough for Zhdanov.

Shostakovich, by contrast, kept up to the end the struggle between his personal introspection and pessimism and the official cultural dogma of clarity, simplicity and optimism. His 15 symphonies come from both sides; yet not one of them is without interest and there is never any abject sacrifice of quality, though the output is inevitably unequal and sometimes contains misjudgments. The documentary symphonies are nos.2 and 3 (1927 and 1929), which belong to the early revolutionary period before the denunciation of the opera *Lady Macbeth of Mtsensk*, and are still modernistic in character; no.7 (1941), the so-called 'Leningrad', which Bartók parodied in a famous passage of his Concerto for Orchestra; and nos.11 and 12 (1956–7 and 1959–61), which describe respectively the revolutions of 1905 and 1917. That Shostakovich was genuinely engaged with these subjects is repeatedly shown by the quality of the music (for instance in the wonderfully atmospheric first movement of no.11). His most personal symphonies, however, are no.1 (1924–5), a brilliant student work influenced by Hindemith, Prokofiev and perhaps Bartók; no.4 (withdrawn in 1936 but released for performance in the early 1960s); nos.6 and 10 (1939 and 1953); and the vocal–orchestral symphonies nos.13 and 14 (1962 and 1969). The other scores (including the popular Fifth of 1937) – 'a Soviet composer's answer to just criticism' after his withdrawal of no.4 – come somewhere in between, in that they are abstract works that nevertheless show certain effects of state ideology. Technically it might even be said that nos.5 and 8 (1943) are (with no.10) Shostakovich's best works. But they do not exactly define his position as a modern symphonist.

It was once tempting to see Shostakovich as the natural successor to the great post-Romantic intellectual symphonists, Sibelius, Nielsen and Mahler. But this is borne out by neither the technique nor the philosophy of his most original music. The influence of Mahler has been much remarked in his large symphonies, but a movement like the first of no.10, perhaps his most completely successful, is closer to Nielsen in its slow but inexorable linear build-up to a powerful dramatic climax. There is a comparable effect in the first movement of no.6. But Shostakovich was often unsuccessful in achieving such sustained tension by purely contrapuntal means, and when he did so one is left with a feeling of exhaustion quite different from the exhilaration and transcendence of Nielsen's best work. Moreover, such movements are slow-moving in Shostakovich. For him, quick music usually fulfilled either a cathartic or a satirical function, or followed the purely conventional Prokofiev 'motor' scherzo. This raises the important question of his musical philosophy. Where Nielsen was, broadly, an epic composer, and Sibelius was more or less neutral over such questions, Shostakovich was unquestionably, in himself, anti-heroic, sceptical and pessimistic. The parodistic tone of the First Symphony, the strangely whimsical finale of the Sixth, the witty, classical Ninth coming at a time when a 'Victory' symphony was expected (1945), the enigmatic, quicksilver finale of no.10, and the barely relieved sardonic pessimism of the Babiy-Yar Symphony, no.13: all these fascinating works show that for Shostakovich there were no clear solutions or final triumphs, only tragedy, irony, moral uncertainty and, in the song cycle no.14, death.

9. EASTERN EUROPE. That Shostakovich never lost his sense of artistic truth under the most trying personal circumstances stands to his credit. His achievement is all the greater in the light of the almost complete failure of other gifted composers to survive the final ideological battering administered through Zhdanov by Stalin. Outside Russia, in the smaller eastern European countries, music went through its bleakest phase after World War II. The specific stylistic données of socialist realism, coupled with the loss of contact with new music in western Europe, stifled original creative work, and continued to do so for some years after the general

liberalization in the middle and late 1950s. The point may be illustrated by comparing the Polish composer Lutosławski's First Symphony, which had its first performance in 1948, with its epoch-making successor. Though the earlier work is skilful and effective, it lacks the exploratory power, brilliance and intellectual conviction of the Second, completed in 1967 – a score that dazzlingly combines aleatory procedures (admittedly of a comparatively controlled type) with clear and forthright dialectical thinking. The Second Symphony's distinctive two-movement form – an episodic, almost anti-symphonic movement, with virtually no developmental inclination, followed by a more conventionally symphonic, forward-driven argument – was taken and adapted (with the addition of an introduction, epilogue and coda) for the Third (1981–3) with if anything even more powerful results. And if the melodic breadth of the epilogue's *cantando* theme and the increased harmonic clarity evident in the work as a whole was read by some as portending a move in the direction of neo-romanticism, such suspicions were dispelled by the Fourth (1988–92), which yields nothing to its predecessor either in terms of formal innovation or the sophistication of its technical arsenal. The other noteworthy Polish symphonist of Lutosławski's generation, Panufnik, produced just one acknowledged essay in the genre, the entertaining if eccentric *Sinfonia rustica* (1948), before fleeing to England in 1954. His nine further symphonies – the geometric and precisely chiselled *Sinfonia sacra* (1963) and *Sinfonia di sfere* (1976) as much as the later, more Romantic Ninth (1986, revised 1987) and Tenth (1988, revised 1990) – benefit eclectically from a wide range of influences.

In the other east European countries there have been many symphonists but few of note. The Hungarian Kadosa has composed eight symphonies of which the last four, written in the 1960s in a quasi-serial idiom, are more impressive than their predecessors. Kodály's solitary late Symphony in C (1961) is by comparison a feeble essay in an evidently uncongenial form and neo-classical style. The three symphonies of the Czech composer Iša Krejčí, especially the witty Second (1956), are much more successful and likable. Kabeláč has written symphonies of a relatively ambitious cast, but lacking subtlety or true originality.

10. Germany after World War II. That composers in the communist bloc should have begun to take in advanced technical and stylistic influences without completely slipping their traditionalist anchors is heartening, but perhaps less so than the modest postwar revival of the symphony in the countries where it once seemed completely moribund, above all Germany (but also France, where Dutilleux produced two fine, somewhat balletic symphonies). In Germany the renascence was initiated, significantly, in 1940 by Karl Amadeus Hartmann, in a vocal–orchestral symphony, *Versuch eines Requiem*, to poems by Whitman. Hartmann seems to have opposed the Nazis with some courage, and his style, even during the war, shows openness to influences regarded as anathema by the cultural authorities, notably Mahler and Berg. After the war Hartmann wrote seven more symphonies, always in a complex but translucent atonal style animated now and then by the influence of Stravinsky and Bartók, and later that of Henze's Italian period, with its saturated counterpoint. Henze's own first five symphonies are no less eclectic, though the fusion of serial and neo-classical ingredients which they share with Hartmann is in the end quite personal (it shows, however, the influence of Henze's teacher Fortner, whose own Symphony (1947) made a big impact in West Germany after the war). But Henze lacks the intellectual rigour of the born symphonist, and the best of these earlier works, the Fourth Symphony (1955, but largely taken from the opera *König Hirsch*), is successful because its music is intoxicatingly beautiful rather than because its single half-hour movement has a really strong formal impulse. Soon after his turn to communism (in about 1966) Henze wrote a Sixth Symphony (1969), also in a single movement and with a large orchestra deployed as two distinct chamber orchestras; again the work depends as much on imaginative exuberance as on any real binding together of its heterogeneous materials, which include Cuban popular dance. With his Seventh (1983–4), which followed after almost a 15-year gap, Henze returned to a more traditional, Classical formal conception, but in far from a carefree neo-classical spirit: not even the opening allemande is free of violent outbursts, and the final movement, an 'orchestral setting' of Hölderlin's bleak and pessimistic late poem 'Hälfte des Lebens', reaches a truly terrifying climax. Henze's next two works in the genre followed an outwardly Beethovenian trajectory: an Eighth (1992–3) that is both shorter and lighter in mood (inspired by scenes from *A Midsummer Night's Dream*) followed by a choral Ninth (1995–7). The latter, predictably, is no 'Ode to Joy', its libretto based on Anna Segher's novel about fugitives from Third Reich, *Das siebte Kreuz*. But it nonetheless provides further confirmation of the nature of Henze's traditionalism, which is not at all the cultural rigor mortis of which the 20th century saw too much, but a feeling for history as a living and continuing process.

11. The survival of the symphony. By no means all the composers who rose to prominence in the 1950s and 60s shared Henze's belief in the symphony. To composers forging a brave new language in the aftermath of World War II the traditional preoccupations of symphonic writing – thematic development, tonal focus and unified architecture – seemed obsolete and irrelevant. And, as a result, many significant composers of the later (as of the earlier) 20th century chose to neglect the medium altogether. One of the most significant developments of the 1970s and 80s, however, was the turn to the symphony by a number of composers hitherto identified with the avant garde. With the hegemony of modernist aesthetics now challenged, the attractions of the genre became increasingly evident to composers of a neo-romantic persuasion. By no means all the fresh converts were adherents of the 'new tonality'. Others explored the symphony's formal possibilities in new and innovative ways, aiming to revive its developmental potentialities using a post-tonal language that employed individual strategies for creating pitch focus and centricity. Still others, meanwhile, sought to harness it once more as a programmatic vehicle, or as a medium for political or other forms of public statement.

The first symphonies of Penderecki and Górecki, the two most significant Polish exponents of the genre after Lutosławski, were uncompromisingly modernist in orientation. With his Second, the 'Christmas' Symphony (1979–80), however, Penderecki fully embraced an austere, monumental tonal idiom, with allegiances to Bruckner and occasionally Mahler. Górecki's output saw no

such sudden stylistic rupture: nonetheless his Third, the *Symphony of Sorrowful Songs* (1976), is marked by a new melodic directness, connected with the use of authentic Polish folk melodies in the outer movements, and a sparing use of orchestral forces which stands in sharp contrast to the massed orchestral effects of his first two symphonies. Like Górecki, the Finnish composer Rautavaara passed through a personal 12-note idiom, eventually arriving at a visionary neo-romantic language that featured elements of modal archaism (stemming ultimately from Orthodox chant) occasionally coupled with a discreet use of aleatory and sonoristic techniques. Other symphonists who have achieved a highly personal stylistic synthesis include the Estonian Arvo Pärt, whose Third Symphony (1971) provided one of the first manifestations of the austere spirituality that would characterize his later, predominantly vocal output, and the Georgian Giya Kancheli, who unlike Pärt never experimented with serialism but instead turned to his emotionally direct idiom after training in the lingua franca of official Soviet music. His five symphonies of the 1970s (nos.2–6) are unconventional in form, and draw on Georgian folk music and Orthodox chant.

In Russia the composer widely regarded as Shostakovich's natural heir was Alfred Schnittke. Written around the same time as Shostakovich's Symphony no.15 (1971), with its disruptive quotations of Wagner and Rossini, Schnittke's First Symphony (1969–72) was one of his earliest experiments in what he later dubbed 'polystylism'. The work sets fragments of Haydn, Beethoven, Chopin and others alongside jazz and improvisational episodes, but in a spirit of anxiety and despair rather than celebration. While these polystylistic excesses were revisited in the Third Symphony (1980), the Second (1979) and Fourth (1983), both choral symphonies, sought a more thoroughgoing absorption of their diverse musical sources, in the latter case drawn from Jewish, Lutheran and Orthodox traditions. The later, purely orchestral symphonies (nos.7–9) draw closer to Austro-German models, Bruckner and Mahler especially, but here the debt is apparent more in instrumental gesture than in actual borrowed material.

The overwrought intensity of much Russian polystylism has a tone distinctly remote from the disengaged and objective attitude that characterized European and American brands of stylistic pluralism in the 1970s and 80s. The restless experimentation apparent in the nine symphonies of Ib Nørholm composed up to 1990 resulted in abrupt discontinuities both within and between individual works. The Fourth Symphony of Jonathan Lloyd (1988) and the First of Poul Ruders (1989) likewise operate within a wide frame of reference that stretches in the former to Latin American dance rhythms and in the latter to American minimalism. An important European precursor for these polyglot displays had been the third movement of Berio's *Sinfonia* (1968–9), which pastes a variety of musical quotations (from Beethoven to Stockhausen) onto a stripped-down version of the scherzo from Mahler's Second Symphony, creating a self-reflexive musical commentary on the genre and its history to parallel the (largely Beckett-derived) spoken commentary of six amplified vocalists. But whereas the outer movements of *Sinfonia* leave no doubt as to the nature of the composer's own authentic (and still essentially modernist) musical voice, the all-pervading presence of allusion and quotation in such works as Rochberg's Symphony no.3 (1966–9) and Bolcom's more recent Symphony no.5 (1990) effaces any such sense of a personal stylistic idiom. Or else the personal idiom is itself impersonal, close enough to pastiche to allow quotations to be woven in with minimal sense of stylistic rupture.

To other composers, the notion of a 'pure', absolute symphonic discourse has retained its appeal. For Nørgård in his Second (1970) and Third (1975) Symphonies the pursuit of such a discourse involved a preoccupation with highly personal constructivist processes, notably those associated with the 'infinity' series, whose compositional deployment through multiple layers of an orchestral texture yields remarkably lucid and compelling results. In 1978 Peter Maxwell Davies produced the first example of his new, characteristically atmospheric but essentially abstract symphonic language. Davies, who had consolidated his reputation in the previous decade with a series of aggressive and expressionistic music-theatre works, continued to employ the constructivist techniques of melodic transformation (of plainchant especially) that had characterized those earlier works. But the seven numbered symphonies he had produced by 2000 aimed above all to re-create a formal dialectic in the tradition of Beethoven and Sibelius, one in which the conflict of opposed pitch centres plays a pivotal role. Ultimately, though, Davies's still essentially post-tonal harmonic language fails to provide sufficiently potent means with which to establish these tonal centres and their functional roles, and the symphonic argument forfeits much of its dynamism and momentum as a result. Ironically perhaps, what was arguably the most persuasive example of sustained symphonic writing from an English composer in these years was not formally designated a symphony at all: Maw's *Odyssey* (1972–85), at just under 100 minutes in length, stakes a plausible claim to be the longest unbroken movement for orchestra ever composed.

While some have continued to grapple with the kinds of formal questions traditionally regarded as symphonic, others have applied the generic title to works which subvert just about all, including more recently established, expectations of the genre. The characteristically ascetic Fourth (1985–7) and Fifth Symphonies (1989–90) of Galina Ustvol'skaya are scored not for orchestra but for small instrumental ensemble and solo voice (a contralto in no.4, a speaker in no.5). And while Gubaydulina's expansive 12-movement symphony *Stimmen . . . verstummen* (1986) embodies at its centre a portion of gracefully animated silence in the form of a cadenza for conductor alone, a number of the eccentric aleatory essays (many additionally designated 'orchestral diary sheets') of Leif Segerstam dispense with the conductor altogether. The symphonies of Glenn Branca (11 composed by 1998) are among the few to make extended use of electronic instruments and non-standard tunings. Other composers have used the symphonic medium for different kinds of 'extra-musical' statement, whether personal (Corigliano's Symphony no.1, 1988–9, an elegy for victims of AIDS) or ceremonial (Tan Dun's *Symphony 1997*, commemorating the return of Hong Kong to Chinese sovereignty). Again the designation of symphony is often loosely applied; and, with the occasional pieces, the risk as always is that they will fail to outlive their immediate purpose.

That many symphonies of the late 20th century, even those devoid of consciously ironic intent, seem to mimic

rather than genuinely re-create a truly dialectical symphonic discourse may be a symptom of compositional weakness. Yet it may also be a symptom of the jadedness of commentators and listeners amid the omnipresence of a 'permanent literature' whose gestures have become all too familiar. The symphony finds itself in an increasingly contested market-place, one of commercial recordings as much as live performances, in which the new has always to contend with the old, and even the not so old: the appetite for neo-romanticism in the 1980s was fed not only by new works but also by the revival of music from earlier in the century, such as that of Allan Pettersson (championed in Germany as much as in his native Sweden), the Estonian-born Eduard Tubin and in England Robert Simpson and, more controversially, George Lloyd. As was emphasized by Alexander Goehr in his BBC Reith lectures of 1987, the 'survival of the symphony' is ultimately bound up with the survival of the institution that has nurtured it, the symphony concert. And while that institution remains, at bottom, inherently conservative, it cannot be guaranteed that this mutual dependence will be entirely positive in its consequences.

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JAN LARUE/EUGENE K. WOLF (I), MARK EVAN BONDS (II), STEPHEN WALSH (III, 1–10), CHARLES WILSON (III, 11)

Symphony Nova Scotia. Orchestra based in HALIFAX (ii), formed in 1983.

Symphony orchestra. *See* ORCHESTRA.

Symposium [comissatio] (Lat.; from Gk. *sumposion*). In ancient Greece and Rome, a drinking party, often with musical entertainments, after the *deipnon* or evening meal; weddings, birthdays, victors' feasts and the arrival and departure of friends were typical occasions on which a symposium would have been held. The order of events generally followed a prescribed plan; they included libations (drink-offerings) and a paean sung to the accompaniment of the aulos each time a fresh *kratēr* of mingled wine and water was brought. There were numerous entertainments: the guests might sing *skolia* (*see* SKOLION) or solo drinking-songs; female aulos players were generally in attendance (although women of good character and children were most often excluded); and dancers, either professionals or individual guests, could perform individually or in groups. Other entertainments included games and puzzles. Later, when the popularity of the symposium increased, the mime and the pantomime were an important part of the entertainment. The occasion might end as a KŌMOS, from which the symposium was not always sharply distinguished, or, alternatively and more informally, as a brawl.

Music was inseparably associated with the symposium: even when some writers attacked the usual pastimes of

the symposium as frivolous, suggesting that wiser people might entertain themselves with serious conversation, the topic thus discussed seems often to have been music (as it was by Aristoxenus, according to Athenaeus, xiv, 632a–b). Plato's *Symposium*, Plutarch's *Symposium of the Seven Sages* and his nine books of *Table-Talk*, and Athenaeus's *Sophists at Dinner* convey a sense of the range and nature of the topics pursued at the symposium.

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GEOFFREY CHEW/THOMAS J. MATHIESEN

Sympson, Christopher. *See* SIMPSON, CHRISTOPHER.

Synaesthesia (from Gk. *syn*: 'union' and *aisthesis*: 'sensation'). The perception of one mode of sensation aroused by the stimulation of another sense. True synaesthesia meets at least four of the following five criteria: it must be involuntary but elicited, projected, durable and discrete, memorable, emotional (Cytowic, 64–5). It is not known how frequently synaesthesia occurs in the population. Estimates differ widely, from 1 in 25,000 (Cytowic, in Baron-Cohen and Harrison) to 1 in 500 (Emrich and Trocha). The most usual form of synaesthesia consists of hearing a sound or a piece of music in terms of colours, a phenomenon known as 'colour-hearing' (Ger. *Farbenhören*; Fr. *audition colorée*). It is important to distinguish from synaesthesia two similar but distinct phenomena. The first is intermodal-construction, aroused by questions, which is a voluntary coupling of different senses (Behne). The second is pseudo-synaesthesia, such as that which occurs in associative thinking, daydreams, fantasies and spoken metaphors. These relating of senses are voluntary and not necessarily triggered (Baron-Cohen and Harrison).

The neurological definition of the term should be distinguished from the artistic dimension (for which *see* FARBLICHTMUSIK and COLOUR AND MUSIC). The term 'synaesthesia' is used in a wider sense in the artistic context, and generally refers to the *Gesamtkunstwerk* involving several senses. The relationship of synaesthesia to the *Gesamtkunstwerk* and the significance of synaesthesia in art and music have not yet been thoroughly studied.

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JÖRG JEWANSKI

Synagogue music. *See* JEWISH MUSIC, §III, 1.

Synclavier. A polyphonic digital SYNTHESIZER developed by Sydney Alonson and Cameron Jones with the composer Jon Appleton and manufactured since 1976 by the New England Digital Corporation of White River Junction (originally Norwich), Vermont. After moving to nearby Lebanon, New Hampshire, in 1990, the company ceased operating in 1992; in 1993 its assets were purchased by an owner's group, as The Synclavier Company. *See* ELECTRONIC INSTRUMENTS, §IV, 5(iii). For illustration *see* SYNTHESIZER, fig.2.

□

Syncopation. The regular shifting of each beat in a measured pattern by the same amount ahead of or behind its normal position in that pattern; in polyphonic textures this may occur in some or all of the parts. Syncopation usually occurs in lines in which the strong beats receive no articulation. This means either that they are silent, as in ex.1 (in this connection, *see also* OFF-BEAT), or that each

Ex.1 Beethoven: Sonata in A♭ op.110, 3rd movt



note is articulated on a weak beat (or between two beats) and tied over to the next beat, as in ex.2. Because any

Ex.2 Bach: Two-Part Invention no.6, opening



syncopated musical line can be perceived as contrary to the pulse established by the organization of the music into bars, syncopation is related to, and sometimes used as a synonym for, CROSS-ACCENT, AGOGIC accent and CROSS-RHYTHM; the term has also been applied, though mistakenly, to the superposition of polyphonic parts in conflicting metres (*see* POLYRHYTHM). A texture in which every part conflicts with the sense of the prevailing metre, or even overcomes it, is also called syncopated (an example occurs in the first movement of Beethoven's Third Symphony at bars 248–80). Phrasing or articulation may be called 'syncopated' if regularly shifted ahead of or behind the beat to create tension against the established pulse.

Syncopation was the defining feature of RAGTIME, which influenced popular music and jazz; these have drawn in addition on analogous rhythmic characteristics in South American and African music.

See also RHYTHM.

□

Syncretism. This term is used most prominently in the study of the history of religion, where it designates the fusion of two or more systems of beliefs and practices to form a new religion in which features of both source religions remain in evidence in the new one. Anthropologists and ethnomusicologists have encountered religious syncretism primarily in New World religions such as *Santeria*, *Candomble* and *Vodoun*, the products of contact between Roman Catholic hagiolatry and the pantheons of traditional African religions. Musical syncretism was first discussed by Richard Waterman (1948, p.26) with respect

to the 'syncretic process' in the 'blending' of African and European music in America. He hypothesized that 'the degree of musical syncretization' would depend on the similarities between the two styles. Syncretism, one possible result of culture contact, became a hallmark of world music in the 1990s, facilitated by the global market in music recordings.

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TIMOTHY RICE

Synemba kai teleia. Pair of signs used in Byzantine EKPHONETIC NOTATION.

Synergy. A media marketing strategy that creates cross-promotional opportunities between, for instance, a film, a soundtrack album, a video and other merchandise. *See* ADVERTISING, MUSIC IN.

Synket. A synthesizer designed and constructed in 1964 by Paolo Ketoff, an Italian engineer. The Synket generates and modulates frequency, timbral spectrum, amplitude and duration. It has a console that permits pre-setting of sound combinations, and three keyboards that may be used for live performance. The composers John Eaton, Jerome Rosen and William O. Smith have written music using the Synket as a solo instrument. *See also* ELECTRONIC INSTRUMENTS and SYNTHESIZER.

RICHARD SWIFT

Synnet. *See* SENNET.

Synthesizer [synthesiser] (Fr. *synthétiseur*; Ger. *Synthesizer*; It. *sintetizzatore*). An electronic instrument, usually incorporating a keyboard, capable of producing more complex sounds than other electronic instruments that directly imitate traditional acoustic equivalents. As yet no standard form has developed, since synthesizers are mostly used for performing rock music and jazz which is specially composed, arranged or improvised. Several stages can be observed in the evolution of the synthesizer, each seeing the demise of existing companies and the rapid growth of new ones. Some earlier electronic instruments that were called 'synthesizer', such as the RCA Electronic Music Synthesizer (1951–2) and the Siemens Synthesizer (1957–9) are better classified as composition machines, as their sounds are not produced in real time (*see* ELECTRONIC INSTRUMENTS, §IV, 5(i)).

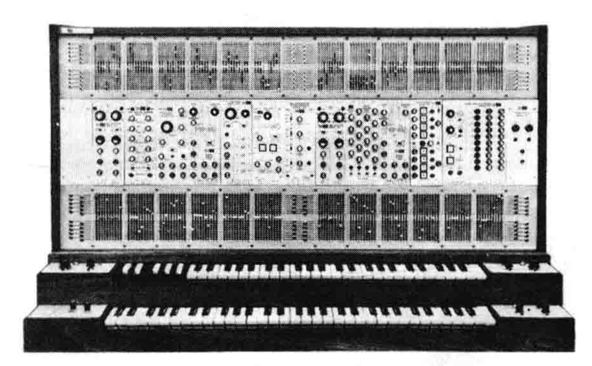
The earliest instruments that anticipated aspects of the synthesizer were developed from the late 1940s onwards, principally by HARALD BODE and HUGH LE CAINE. Sound-generating and -processing devices, assembled from heterogeneous sources in newly founded electronic music studios (such as the oscillator or sound generator, FILTER and RING MODULATOR), were specially designed as parts of a single unit or as individual modules within a console; for the first time such devices had standardized electrical characteristics, enabling certain of their functions to be operated remotely by means of VOLTAGE CONTROL. The first commercial synthesizers were marketed in 1964 by BUCHLA and ROBERT A. MOOG; in the same year Paolo Ketoff in Rome produced the Synket. They were followed in 1968 by the Putney or VCS-3 (EMS, London) and the first Japanese synthesizer (by the company now known as KORG), and in 1970 by the ARP 2500 synthesizer. These early modular synthesizers were designed primarily for use in electronic music studios.

In 1970, to meet the need of an instrument designed for concert perfomance, and in the face of increasing competition in a limited field, Moog launched the Minimoog, a small console containing a monophonic keyboard and a fixed combination of 'hard-wired' modules. This appealed to rock musicians; it was soon followed by ARP's 2600 and Odyssey (both 1971). The first polyphonic synthesizers appeared in the mid-1970s, ranging from the electronic organ-like Polymoog (1976) to the more flexible Oberheim Two-, Four-, six- and Eight-Voice synthesizers (1974–5).

Digital synthesis was pioneered in 1971 in the Allen electronic organ. Previous electronic instruments had featured a selection of timbres created by means of filters or other circuitry, each accessible like a pipe organ stop with the operation of a switch or a potentiometer; digital synthesis permitted the programming of timbres ('voices' or 'patches') in the instrument's software. In the 1980s manufacturers began increasingly to commission patches from external musicians. Some companies provided the user with programming facilities, or offered additional timbres for sale on one of the variety of existing removable storage media, including cassettes, floppy disks, data cards and plug-in microchips, RAM and ROM cartridges.

The introduction of MIDI (Musical Instrument Digital Interface; *see* MIDI) in 1983 initiated a more wide-ranging digital replacement for voltage control, whereby instruments and other devices from different manufacturers could be interconnected. The first successful digital synthesizer with MIDI was Yamaha's DX7 (1983). From the mid-1980s a new generation of microcomputers like the Apple Macintosh, Atari ST and PC models could be linked to MIDI synthesizers, and software was written to give users greater flexibility in programming their own timbres.

In the early 1980s some of the most expensive synthesizers, such as the second versions of the Fairlight CMI and Synclavier, offered not only digital synthesis but also the possibility of digitally recording external sounds, a technique known as 'sampling' (*see* SAMPLER). The E-mu Emulator (1981) was the first 'dedicated' keyboard sampler, and in 1985 the Ensoniq Mirage brought the keyboard sampler within the range of many musicians' pockets for the first time. Since then sampling has become the principal method of creating timbres on all types of electronic instruments. Today an enormous selection of timbres from instruments from all over the world,



1. ARP 2500 modular analogue synthesizer, 1970; interconnections between the modules are made by means of the matrix switches at the top and bottom of the console



2. *Synclavier II digital synthesizer, 1981; three units are shown, the keyboard console, monitor and the alphanumeric keyboard*

including 'vintage' electronic instruments, as well as non-musical sounds, are available for use in synthesizers and samplers, supplied mostly on CDs with substantial storage capacity.

Synthesizers like the DX7 were entirely digital, even though this meant that they lacked such simple analogue devices as a low-pass filter for shaping the final sound. The greater precision of digital electronics caused many musicians to feel a nostalgia for the rougher, more individual character of analogue synthesizers, a trend that is still reflected in the prices of second-hand instruments, which have increased, often substantially, since 1990. In parallel with the increasing sophistication achieved by the designers of digital equipment in creating more realistic sounds that mimic those produced by acoustic instruments, during the 1990s several combinations of the most effective aspects of both analogue and digital synthesis were established: hybrid combinations of both types of circuitry; digital instruments furnished with the multiplicity of controls found on the consoles of analogue instruments; a new generation of analogue instruments benefiting from the experience of digital circuitry; and 'virtual analogue' digital instruments based on more accurate analysis of analogue sound generation called 'physical modelling'. Some of these only became possible through the increased speed and processing power of digital signal processing (DSP) microchips.

See also COMPUTERS AND MUSIC; and ELECTRONIC INSTRUMENTS §IV, 5 and 6(iv).

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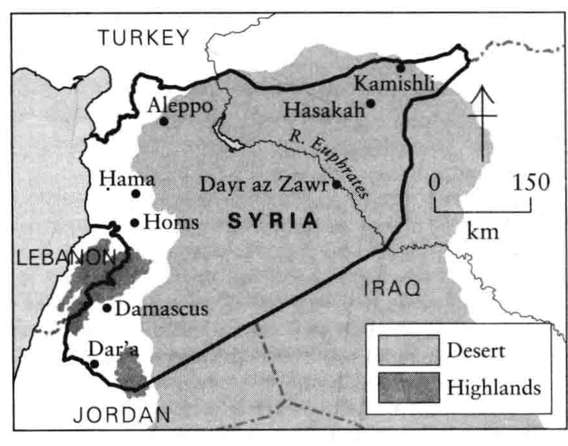
HUGH DAVIES

Syria [Syrian Arab Republic] (Arab. Jumhuriya al-Arabya-as-Suriya). Country in the MIDDLE EAST. The territory of modern Syria, with an area of 185,180 km², extends from the Mediterranean coast on the west to the desert on the Iraqi border, and from the Turkish chains of mountains on the north to the Jordanian and Iraqi borders on the south and south-east. The population is estimated at 16·13 million (2000).

1. INTRODUCTION. Syria has a very ancient civilization, with human presence in the region dating back one million years. The prehistoric period ended in the 4th millennium BCE with the establishment of an agricultural and urban society in which flourished various activities – diplomatic, economic and artistic – basically related to those of Mesopotamia. Ugaritic writings, using the first alphabet discovered in this part of the world, reveal the Semitic names of the *'ūd* (short-necked lute), *kinnāra* (lyre) and *ṭb* (*ṭabl* drum), which survive today.

Syria can be divided into three regions (fig.1). A vast area, forming the northern and western parts of the Fertile Crescent, extends from the Golan and Hauran highlands on the border with Israel and Lebanon to Mesopotamia, encompassing Damascus, Homs, Hama and Aleppo. This north-south axis forms the heart of Syria proper (*bilād al-shām*: 'the country of sham').

This area gave birth to the classical musical traditions of Syria, Lebanon and Palestine. Also included in this part are the alluvial plains of the Euphrates and the steppes around the Tigris valley, a region particularly bathed in Mesopotamian culture and now dominated by Bedouin Arabs. Kurds, Assyrian Christians, Yezidis and some Turkoman tribes inhabit the northern parts of this region. The western region, along the Mediterranean coast, has



1. *Map of Syria*

vast plains and parallel mountain chains. Though the musical culture is of Bedouin origin, the region has developed a particular style with characteristics shared with Lebanon and Palestine.

The central part of the country, covering 58% of the territory, is a desert/semi-desert and dotted with some green oases. Its population of Bedouin nomads and camel-breeders practises transhumance across Syria, Iraq, Jordan and the Arabian peninsula.

Modern Syria is an Arabo-Islamic country similar to all Middle Eastern countries in its ethnic and religious diversity. The majority of the population is Sunni Muslim. A Shi'a community inhabits the south, and members of the Shi'a 'Alawi sect inhabit the mountains (*jabal 'alawiyyīn*) overlooking the Mediterranean. Christianity is the second religion of the country, and the Syrian Christians form one of the oldest Christian communities in the world (*see* SYRIAN CHURCH MUSIC). Heterodox Islamic sects include the southern Druze and northern Yezidi (for Druze music *see* LEBANON, §2(iii); for Yezidi music *see* KURDISH MUSIC, §5).

2. CLASSICAL MUSIC TRADITIONS. Two prominent and specific classical traditions dominate Arab West Asia: the Iraqi and Syrian. The latter originates from the two ancient cities of Damascus and Aleppo and also covers Lebanon and Palestine.

(i) Music and society. Classical music has traditionally been performed at evening social gatherings of musicians and friends (*maghna* or *sahra*), in which the poetic texts are as important as the music itself. Numerous circles for performing and discussing music have long existed in Damascus, Aleppo and Homs; recently they have diminished in number. Syrian classical traditions spring from continuous interchange and mutual influence between the secular and religious spheres.

With the exception of a small tradition of light songs (*uhzūjāt*), the musical traditions of Damascus are religious in orientation. Their historical centre is the 8th-century Umayyad Great Mosque of Damascus. Even on secular occasions, the city organizes its famous religious evenings (*sahrāt dīniyya*) in which religious genres are performed alongside secular Aleppan forms accompanied by musical instruments. The city of Aleppo, the other important centre of musical traditions, combines a strong religious culture with an important tradition of secular music. In any performance both repertories can be combined. In other words, in Syrian classical music, major vocal genres are easily transferred from one context to another with suitable adjustments. The same rhythmic formulas (*usūl*s) and melodic modes (*maqām*s) are employed, but the occasion, text, form and some aspects of interpretation are significant indicators of difference.

Religious occasions, celebrated as such in the Syrian Islamic society, are limited to *al-isrā' wal mi'rāj* (the ascension of the Prophet Muhammed), the nights of Ramadan, particularly *laylat al qadr* (the night in which the skies open) on the 27th of Ramadan, the night of *mid Sha'bān*, and finally the first day of Muharram which marks the Islamic new year. On these occasions, the classical repertory, even from the secular sphere, is performed with texts adapted to the occasion.

Conversely, engagements, marriages and (to a lesser degree) circumcisions are generally celebrated at home. Recently, for lack of space, these have also been celebrated in mosques. Qur'anic recitation inaugurates and closes the suite of *qaṣīdas* (odes), *muwashshaḥ ghazal*s (love poems) and a section (*ḥuṣṣa*) from the *mawlid nabawī* (see §(ii) and (iii) below).

The Sufi *dhikr* rituals are religious ceremonies performed on a regular weekly basis within the different Sufi orders, and also at particular private occasions. The ritual represents a meeting-ground for the sacred and secular realms through its use of *muwashshaḥ ghazal*s (love poems), which Sufis interpret in mystical terms, while many secular *muwashshaḥ ghazal*s derive originally from the Sufi orders.

(ii) Vocal art forms. The main metric forms of Syrian classical music are MUWASHSHAḤ and *qadd*, while *qaṣīda* and *layālī* are free improvisational forms.

(a) Muwashshaḥ. One of the most widespread poetic forms in Syria, the *muwashshaḥ* originated in Muslim Spain and is one of seven post-Classical poetic forms that spread throughout the Arab world. It is performed on both secular and religious occasions and combines classical metres with new ones arranged in strophes. Each poem is divided into an indefinite number of units (*abyāt*, sing. *bayt*), each containing a varied number of poetic lines. Musically, a *muwashshaḥ* is performed by a solo singer alternating with responsorial, antiphonal or collective singing in unison, depending on the performing group. In Syria, it is passed on through oral transmission by acknowledged masters, both secular and sacred, though recently it has even been taught in some musical institutes. The performance of this difficult art, composed by specialists, demands a mastery of both *maqāms* (modes) and *usuls*, the complicated rythmic patterns of Arabic music.

Its formal and musical aspects have evolved in many ways, and today a musical *muwashshaḥ* is not necessarily based on a literary one. It can even use a *qaṣīda* text. Its large repertory includes some very old compositions of Andalusian or Egyptian origin, as well as more recent pieces by Syrian composers. Previously, the *samāḥ* dance used to accompany the *muwashshaḥ* in religious contexts, during the *mawlid nabawī* and the *dhikr*. Religious use of the *samāḥ* has disappeared, but it is being reintroduced in secular *muwashshaḥ* performances, mainly by new ensembles.

Today some performers distinguish between different *muwashshaḥ* types according to performance context. In religious settings they call it *tawshīḥ*; if the text glorifies the Prophet, it is *madīḥ* ('praise', pl. *madāih*) or *muwashshaḥ nabawī* ('of the Prophet'); if addressed to God, mentioning his qualities and asking his forgiveness, it is *ibtihāl*; when concerned with (sacred or secular) love, it is *muwashshaḥ ghazal*.

(b) Qaṣīda. This form, the next most common poetic form, is widely used on secular and sacred occasions. The text, in literary Arabic, follows the strict rules of classical prosody. Musically, it is performed in an improvised or semi-improvised manner. During the 1940s Aḥmed al-Ubarī (1895–1952) attempted a complete concordance between melody and text according to the historical conventions of *al ghinā' al mutqan* ('perfected song'; *see* ARAB MUSIC, §I, 2(iii)). The *qaṣīda* had to be sung in rhythms corresponding to the rhythm of the poetry. Like many other experiments, these composed *qaṣīda*s were mainly appreciated by radio audiences; they did not gain popularity at the lively evening social gatherings.

(c) Qadd. *Al qudūd* (sing. *qadd*) are popular urban songs that form part of the classical performance. They are based on well-known or old melodies to which any new text respecting the metre of the melody can be added designated as *qadd al-laḥan* (in the size of the melody). Thus many religious melodies were chosen to be sung with secular texts and conversely. *Al qudūd* are better known as *qudud ḥalabiyya* ('from Aleppo'), in reference to what the Syrians consider as their place of origin. However, this paternity is also claimed by the city of Homs. During the performance of both secular suite (*waṣla*) and the religious cycle (*fāṣil*), a number (five to six) of *qudūd* may be sung one after another with increasing speed, encouraging audience participation in collective singing.

(iii) Cyclical forms. All urban classical music is organized in cycles, each composed of an indefinite number of parts. Secular cycles are termed *waṣla* (literally 'piece'). Religious and Sufi rituals called *fāṣil* or *nawba* are also performed within cycles.

(a) Waṣla. In Syrian music this term has two basic meanings. First it implies a succession of up to four or five *muwashshaḥ*s (*waṣlāt muwashshaḥāt*) or a similar number of *qudūd* (*waṣlāt qudūd*). These successive pieces must belong to the same *maqām*; they are performed with accelerating tempo, usually in secular contexts within a large cycle also known as *waṣla*.

The second designation of *waṣla* as a larger cycle is based on a succession of various instrumental and vocal forms that have in common the unity of the *maqām*. Theoretically the order of musical forms within a *waṣla* is unfixed, but an accepted order is generally followed. A *waṣla* comprises the following forms: an instrumental rhythmic composition such as *samā'ī*, *bashraf* or *dūlāb*; a small *waṣla* of *muwashshaḥ*s (originally accompanied by the *samāḥ* dance); *qaṣīda*s and *layālī*s; one or two *dawr*s (an improvised form originally from Egypt sung in Egyptian dialect); an instrumental *dūlāb*; and a *waṣlāt qudūd*, which includes a *mawwāl* (improvisational singing in colloquial Arabic, see §3 below).

(b) Religious cycles. Religious music is presented within the following large cycles: *al adhān* (call to prayer), *al dhikr* (Sufi ritual invocation of names of God) and *al mawlid nabawī* (Prophet's birth ceremony).

Adhān. Depending on the region, time of prayer and school of interpretation, there are many styles of *adhān*, which, with Qur'anic recitation, is the main religious vocal form. The Umayyad Great Mosque in Damascus preserves the unique tradition of collective *adhān* based on the teachings of 'Abdul Ghanī al-Nablusī (1641–1731). The act of prayer is practised with the recitation of a succession of parts or sections. Each is designated by a name and has a particular religious significance. At the main Friday noon prayer the first *adhān* follows a succession of *ibtihāl*s (*muwashshaḥ*s addressing God); then comes a type of choral singing (*ṣamadiyya*, from the eternal) performed three times; then a second *adhān*; then the Friday sermon divided in two parts, ritual prayer, *takbīr* (recitation of God's attributes); and, finally the supplication (*tawassul*). During Ramadan, relief prayers (*tarāwīḥ*) are also sung. The order of the successive parts can change depending on the occasion of the prayers. The use of *maqām*s depends on the taste of the performer.

Dhikr. The Sufi *dhikr* ritual is performed in a suite called FĀṢIL whose order and general content theoretically is fixed. (Some specific *dhikr*s are performed in cycles termed *nawba*.) Unlike the secular *waṣla*, the unity of the *maqām* is not compulsory. The only fixed features are the rhythmic patterns and constant repetition of texts naming God. A *dhikr fāṣil* consists of several of the following: *muwashshaḥ*, *qaṣīda*, *tawshīḥ* and two types of *madīḥ*, *madadīyāt* and *istighāthāt* (prayers of help).

The number of *fāṣil* suites varies within the different Sufi orders. The Hilāliyya, a conservative Qādirī order in Aleppo, maintain two types of suite: five fixed *fāṣil*s (like the five prayers and five 'pillars of Islam') and more than 50 unfixed ones. The fixed ones are performed every week, whereas unfixed ones are performed only during summer, when outdoor performances extend into the night. Each week then, only one unfixed *fāṣil* is performed, but given the great number of *fāṣils*, none is repeated within a given season.

Up to the end of the 19th century it was usual to meditate in Sufi sanctuaries for up to 40 days, with a daily performance of a *fāṣil*. But the *munshidīn* (poetic reciters) and *dhākirīn* (those who repeat the name of God during the *dhikr*) have forgotten many of these *fāṣil*s. Only one religious *fāṣil*, called *fāṣil isqī al-'iṭāsh* ('give water to the thirsty'), has been adopted into a secular context and is performed with musical instruments. It was originally a prayer sung during dry spells imploring God to send rain.

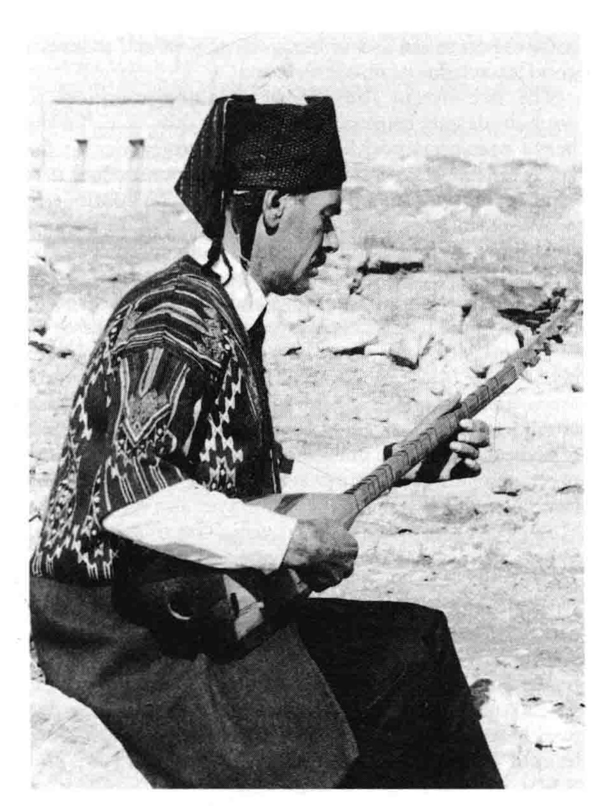
Mawlid nabawī (Prophet's birth ceremony). As elsewhere in the Arab world, *mawlid nabawī* cycles are performed on any happy or sad occasion, as well as on the birth and death anniversaries of the Prophet. The suite contains the following: *wird*, *tasbīḥāt*, *ḥuṣṣat mawlid* (part of the birth story), prayers for the Prophet, *qaṣīda nabawiyya*, religious *muwashshaḥ*s (*tawshīḥ* or *madīḥ*) sometimes with frame drums (*duff*), an optional part of a *dhikr* and finally the *mubāya'a* (election of the Prophet).

3. FOLK MUSIC TRADITIONS. The folk styles of eastern Syria are based on the Bedouin vocal art common to Jordan, Iraq and many parts of the Arabian peninsula. Syria also shares rural and mountainous traditions common to Lebanon and Palestine. Folk singing styles performed by the sedentary tribes on the Euphrates in eastern Syria are the same as those practised on the other side of the border in Iraq.

The *maymar*, *molayyia*, *abū m'anna* and other poetic forms provide the basis of metric songs for collective *dabka* dances accompanied by the folk clarinet (*mizwaj*) and drum (*ṭabl*). In the north-east, at community festivities on the Khabur river, the *nāyel* and *swehlī* vocal genres are generally sung by Gypsies. The vocal *gesīd* and *hujeīnī* are performed by nomadic Bedouins, accompanied by *rabāba*.

The main and most popular poetic vocal genre in the region is the *'atāba*, which attracts a very large audience throughout Syria including urban centres, where it is included in both secular and religious classical performances. Known as *'atāba sharqiyya* or *'atāba 'irāqiyya'* ('eastern' or 'Iraqi' *'atāba*), it is sung in a solo melismatic style by the semi-sedentarized and sedentarized Bedouin poet (*shā'ir*), generally during the sheikhs' open social sessions (*madhāfa*).

Another type, the *al 'atāba gharbiyya* ('western *'atāba*'), predominates in the western coastal and mountainous region. Its free, melismatic solo singing is usually followed



2. *Kurdish ṭanbūr (long-necked lute, also known as sāz), Syria*

by the *mijāna*, a rhythmic metric song that invites solo or group dancing. New dance groups led by Lebanese musicians perform both the western *'atāba* and the *mijāna* within the current trend for folklorization.

ZAJAL is the other predominant poetic singing genre of the western region, performed at socially important improvisation contests involving two or more poets. The poetry, in colloquial Arabic and based on specific meters, is then sung combining or alternating syllabic singing with free melismatic passages. *Zajal* meetings are popular, important social events encouraged by an audience of aficionados.

The MAWWĀL, one of the most widespread poetic singing genres in the entire Arab world, is very popular throughout Syria, especially in Homs, Ḥama and Aleppo. On account of its historical origin, the form popular in Syria is known as *mawwāl baghdādī* or *shargāwī* ('Baghdad' or 'eastern' *mawwāl*). It is composed of a number of poetic units, each including seven lines in the colloquial Arabic commonly used between Iraq, Syria, Jordan and Palestine. Musically, the *mawwāl* is performed in free improvisatory style at popular gatherings and urban secular and religious concerts. Passionate aficionados collect its poetry: two centuries ago, when Syrian sheep merchants used to walk to Baghdad, they were famous for coming back with the latest *mawwāls*. (*See also* IRAQ, §I, 3(i).)

Syrian cities have their own popular songs. The best known are the Damascene metred song (*shāmī*) and songs from Ḥama (*ḥamaouī*).

During the first ten days of the month of Muharram, the Shi'a community of the south, between Damascus and al Suweida, performs and recites the passion of al Hussayn. In the suburbs of the capital, around the shrine of Sayyida Zeinab, the granddaughter of the Prophet, ceremonies, invocations and even *dhikr* and plays are performed for this same occasion in the streets.

4. MUSICAL INSTRUMENTS. All Syrian classical and folk instruments are found elsewhere in Arab Middle Eastern traditions. As in other Arab countries, chordophones are the most important instruments of urban and classical music.

The *'ūd* is the most popular and widespread instrument. It usually has five courses, but the addition of a single sixth string has become common. Various shapes can be seen in Syrian *'ūd* workshops. The Aleppan *'ūd* (*'ūd ḥalabī*), with its 61·5 cm string length, is the longest and most slender, famous for its perfect octave harmonics. The Damescene *'ūd* (*'ūd shāmī*) has a larger soundbox. The Egyptian *'ūd* (*'ūd maṣrī*), characterized by its angular shape, has a weak upper octave. The Turkish *'ūd* (*'ūd turkī*), with strings 59 cm long, is the shortest of this family. The *nash'at kar*, a half-size Turkish *'ūd* with guitar pegs and six courses, used to be played mainly by amateurs; like other relics of Turkish influence, it has almost disappeared. Syrian manufacturers test the solidity of the different lute boxes by putting them on the ground and standing on them. Different kinds of experiments are regularly made on the *'ūd*, sometimes on the request of users.

Aleppan *qānūns* (trapezoidal table zithers) are famous all over the middle East. They have ten ditals (*'urab*) as compared with the five to seven ditals of the Egyptian *qānūn*.

Among folk chordophones, long-necked lutes are popular, usually with two or three double courses and a variable number of movable frets. The *buzuq*, *ṭanbūr* and *sāz* are played in northern Syria, especially by non-Arabs. The term *sāz* is used either as an alternative for *ṭanbūr* or to differentiate a particular type of long-necked lute. Gypsies (*nawar*) and Kurds in the villages around Aleppo play the *buzuq* to accompany Kurdish and Arabic songs. Kurds in Jebel Akrad and near the Turkish border (in Kamishli and Hasakah) play the *ṭanbūr* (or *sāz*; fig.3). Its wooden soundbox is usually made in Aleppo but may also be imported from Turkey. Aleppans also play the *buzuq* or the *sāz*, but prefer instruments with many frets (up to 29 on the Aleppan *sāz*, up to 36 on the *buzuq*). The *jumbush*, another long-necked lute, with six double courses and a metallic container as a soundbox, is used by the Armenians of Aleppo, who introduced it into their ensembles along with violins and percussion instruments.

The monochord *rabāba* is the only type of local fiddle. It is played by Bedouins in the central desert/semi-desert region between Dar'a and Ḥama, and by Gypsies, who introduced the petrol can as a soundbox (fig.3). On the Mediterranean coast, the waisted wooden *rabāba* accompanies improvisational poetic contests (*zajal*).

The *nay* (flute) is the main classical aerophone, but curiously it is losing favour and has almost disappeared. *Nay* players have always been badly paid, and instrument-makers refuse to make new flutes or transmit their professional secrets. The few remaining players now import bamboo from Egypt and make their own instruments. Among folk flutes, the *shabbā*, made from metal or bamboo is played by shepherds in rural areas. It accompanies collective community dancing in Dar'a (in



3. *Gypsy musician playing a spike fiddle made from an oil can (rabāba galan), Ḥama, 1977*

the south) and Manbij (in the north) and is also used in the Euphrates region.

Single and double clarinets (*mizwaj*) are played in almost all regions by shepherds, either as solo instruments or along with the *ṭabl* (cylindrical drum) to accompany the communal *dabka* dance. The shawm (*zurna*) and *ṭabl* drum form the well-known instrumental duo *ṭabl wa zurna*, which enlivens folk festivities and communal gatherings. The frame drum (*dūff*) is widely used in many contexts, including by women.

The local traditional urban ensembles, *al takht*, are composed of the *'ūd* (short-necked lute), *qānūn* (trapezoid table zither), *nāy* (end-blown flute), *darbūka* (goblet drum) and *daff* (frame drum). This is now augmented with violins and other Western instruments, thus creating a large orchestra.

Traditional instrument-makers have diminished in number since the first half of the 20th century. The spread of the electronic organ in the 1980s and 90s was a real blow to trade. Some manufacturers now use machines to boost production, but some good craftsmen committed to hand-built work are still to be found in the cities. Some of the latter instrument-makers, including many engineers and other specialists, inherited the traditional craft from their families and others.

5. Music education and modern developments. Musical life and its performers of the old school (1850 to *c*1950) are extremely well documented in Syrian writings. Biographies of hundreds of musicians (al-Jund, 1958) reflect their status, their cultural backgrounds and their musical life. Biographies of more recent male and female musicians are found in Dhureil (1989) and Sharīf (1991).

Traditional musicians, who until the present have basically been craftsmen, merchants and even government officials, learn and teach through oral transmission. At the beginning of the 20th century, Syrian musicians were in close contact with the musicians of Iraq, Egypt and Turkey and frequently travelled throughout these countries to learn and exchange knowledge.

Traditional musicians were (and still are) expected to master Arabic language and grammar, to know a substantial part of the Arabic poetic repertory by heart, to be expert in the arts of *maqām* and *uṣūl* and to have a good knowledge of *muwashshaḥs*.

The rich Syrian Arab music tradition continues to flourish, despite centuries of Ottoman influence and the heavy pressure towards modernism exerted during the French mandate period (1920–44). At the start of the 21st century, individuals and specialist ensembles continue to provide teaching and sources of transmission. In Damascus alone, Qur'anic and religious reciters are organized into two guilds, whose members (mostly merchants) are available to celebrate weddings and anniversaries and to perform *mawlid nabawī* ceremonies upon demand.

In the 1940s Arab music began to be taught in modern classrooms. In Aleppo, Fu'ād Rajā'ī, a dentist, important musician and patron, opened a private institute, which later (1950s) had a section for girls directed by his sister, a medical doctor and musician. It became one of the most prestigious music institutes in the Middle East, attracting famous teachers such as the *nay* player and musicologist 'Alī al-Darwīsh, Nadīm al-Darwīsh, 'Omar al-Batsh and Shukrī al-Antakī. However, private and traditional teaching continues to be the backbone of traditional music. Nowadays a great number of Syrians (especially young people) take private lessons with individual teachers or at institutes.

Although the best music flourishes in traditional spaces, official organizations also play their part. There are weekly music programmes on the radio and television, both of which have their own Arab orchestras. Films and videos are made about Arab music. The Ministry of Tourism promotes traditional music in restaurants, grand hotels, various cultural centres and even cabarets. The prestigious historical cities of Busra, Palmyra and Aleppo have annual music festivals organized around a specific theme with juries and prizes. The two large national troupes, Firqat Umayya and Firqat Zenobia, present dances and music from all parts of the country.

The Syrian government, represented by its Ministry of Culture and Education, is the only serious patron of Western art music, promoting numerous concerts of symphony orchestras, chamber music and solo performances by Syrian musicians. The Western-trained musician Solhi al-Wādī created state-supported conservatories in Damascus (1961) and Aleppo (1963) and the Advanced Conservatory of Damascus (1990), where Western music is taught, including *'ūd* and *qānūn* in a Western idiom.

Since the 1980s, Western musical life has become regular and very active in Damascus and Aleppo. In 1996 alone, about one hundred concerts of symphonic orchestras, chamber music and solo performances were given by Syrian musicians and students playing all the instruments that form a symphony orchestra. Syrian soloists participate in international competitions, and Damascus has become one of the main platforms in the Middle East for the performance of Western musicians.

See also Arab music; Bedouin music; and Islamic religious music.

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SCHEHERAZADE QASSIM HASSAN

Syrian church music. There are essentially four ancient Christian liturgical traditions that can be counted as Syrian, but the practitioners of these traditions belong to a bewildering variety of religious denominations, with diverse theological, historical and organizational loyalties. They share in common the Syriac language, an allegiance to the See of Antioch, the Syriac Bible and Syriac hymns and theological literature.

1. INTRODUCTION.

(i) Syriac language. Syriac is a North-West Semitic tongue, closer to Hebrew than to Arabic, that developed in the city of Edessa (now Urfa, Turkey). As a dialect of Aramaic (the official language of the ancient Assyrian empire to 200 CE), Syriac is related to the Palestinian Jewish Aramaic that was the mother tongue of Jesus and the first disciples as well as of many rabbinic authorities of the Talmudic period. For this reason modern Syrian Christians frequently call Syriac 'Aramaic'; Western scholars before modern times often called it 'Chaldean'.

Only a minority of Syrian Christians can still speak Syriac; for most it is a theological and liturgical language, like Latin in the West. The major vernaculars are now Arabic (in the Near East), Malayalam (in India) and English (in India and North America), all three of which are increasingly replacing Syriac in liturgical services.

(ii) See of Antioch. Antioch (now Antakya, Turkey, near the border with Syria) was the city where 'the disciples were for the first time called Christians' (*Acts* xi.26). Before the Muslim conquest Antioch was one of the four major patriarchates, with Rome, Constantinople (seat of the Byzantine rite – *see* BYZANTINE CHANT) and Alexandria (from which sprang the Coptic and Ethiopian rites – *see* COPTIC CHURCH MUSIC, and ETHIOPIA, §II – and the now defunct Churches of Nubia and Cyrenaica). Like the popes of Rome, the patriarchs of Antioch regarded St Peter as their founder (cf *Galatians* ii.11). The Syrian Christians in India, despite their many theological and denominational divisions, share a further identification with the apostle Thomas, who is traditionally believed to have gone to India as a missionary and been martyred near Madras. All the Indian groups, therefore, style themselves 'St Thomas Christians'.

It cannot be said, however, that the Syrian liturgical traditions are all directly descended from a common source, such as the originally Greek rite of Antioch: Jerusalem, Caesarea (near Haifa in modern Israel), Edessa, and Seleucia-Ctesiphon (near Baghdad) were all important centres in ancient times, and each may have contributed something to the liturgical traditions as they are now to be found.

(iii) Syriac Bible and other texts. Although there is more than one Syriac translation of the Old and New Testaments (just as there were multiple Latin translations), the Peshitta ('simple' or 'common') version is the most widely used (problematically translated by Lamsa, 1957). The Syriac psalms have their own numbering system, agreeing with the Hebrew (and Protestant English Bibles) for Psalms i–cxiii, but with the Byzantine and Latin Psalters for Psalms cxvi–cl (see table in Mateos, 2/1972, p.447).

The various Syrian chant traditions also share a corpus of Syriac theological literature as well as an extensive repertory of hymns, including the works of St EPHREM SYRUS and other authors, although the liturgical arrangements for the Divine Liturgy and Office exhibit numerous

structural differences. Many Greek theological writings that were judged heterodox in Constantinople and Rome survive in Syriac translation, particularly for authors associated with the Antiochene school of biblical interpretation, which played a major role in the doctrinal controversies that fragmented Syrian Christianity.

2. History.

(i) Assyrians. The first Syrian rite to achieve its classic form was also the only ancient Christian liturgy to develop outside the Roman empire. It originated in the Sassanian or Persian empire further east, in the region of Mesopotamia or ancient Babylon (modern Iraq and Iran). It is of great interest to liturgical historians for its many archaic features, and because it is the most thoroughly Semitic (as opposed to Hellenistic) tradition of Christian worship. After the Council of Ephesus (431 CE) condemned the teachings of Nestorius, Patriarch of Constantinople, many of his supporters fled over the border into the Persian empire, so that the Church of this area came to be regarded as Nestorian by the Greco-Roman majority. Today, however, these Christians call themselves the Church of the East, or (unofficially) the Assyrian Orthodox, in view of their linguistic ancestry. Hence, in this article, the liturgical tradition will be called 'Assyrian'.

Medieval Assyrian missionaries carried their faith along the Silk Route into Turkestan, India and Tibet, and even into China, where the famous Nestorian Stone remains a monument to their activity. By the 16th century, however, active Churches remained only in the Near East and India. In 1553 part of the Near Eastern group accepted the authority of the pope and became a uniate rite of the Roman Catholic Church, adopting Catholic dogma while retaining the traditional liturgy; this community became known as the East Syrian or Chaldean rite. Most of the Assyrians in India, pressured into Roman communion by Portuguese missionaries in 1599, became known as Christians of the Malabar rite.

(ii) Syrian Orthodox. In 451 CE the Council of Chalcedon condemned the heresy that would become known as Monophysitism. The Latin, Byzantine and, eventually, the Georgian Churches opted for the Chalcedonian doctrine, but the Coptic and Ethiopian Churches rejected it, and they were ultimately joined by the Armenian Church. Syrian Christians who opposed the teaching of Chalcedon were eventually organized into a separate Church by James (Jacob) (Yaʿqūb al-Barda'ī, *c*500–78) and are thus colloquially termed 'Jacobites'. They call themselves Syrian Orthodox, the term that will be used in this article. There is also a uniate branch, recognizing the Catholic pope, which is called the Syro-Antiochene or West Syrian rite. In India, some of the Malabar rite Christians rejected uniatism and aligned themselves in 1662 with the Syrian Orthodox (notwithstanding their former antipathy to the Council of Ephesus) and adopted their liturgy, in Malayalam translation. They now call themselves the Indian Orthodox Church but in the meantime have experienced further splits. In the late 19th century a group influenced by Anglican missionaries adopted Protestantism while retaining the Syrian Orthodox liturgy; it is known as the Mar Thoma ('St Thomas') Church. In 1930 another splinter group rejoined with Rome as the Malankar rite; it too is liturgically Syrian Orthodox.

The Syrian Orthodox liturgical tradition contains many more texts of Greek origin than the Assyrian liturgy – not surprisingly since more of its members lived within the Roman empire. This material is often assumed to be derived from the early liturgy of Antioch, but at least some of it, including the eucharistic liturgy of St James, is more readily linked to Jerusalem (Jeffery, 1994).

(iii) Melkites. The Syrian Christians who accepted the decrees of Chalcedon were disparaged by the others as 'royalists' for siding with the Byzantine emperor. Thus they are known as Melkites (Melchites, following the Greek spelling) from the Syriac term *malkāyā*. This designation survives today, however, primarily among the Catholic uniates of the Melkite rite. The other Christians of this tradition now call themselves Antiochian Orthodox and are in communion with the Ecumenical Patriarch of Constantinople; only this group is recognized as truly Orthodox by the Greek and Russian Orthodox and the other Churches loyal to Constantinople.

Over the centuries, as the Melkite Church became more distant from the Syrian Orthodox (Jacobite) tradition, its liturgy was gradually aligned with the Byzantine rite, becoming what is now essentially the Greek Orthodox liturgy translated into Syriac. Incompletely Byzantinized Melkite traditions are still attested, however, in medieval manuscripts. In this article such sources will be called 'Melkite'.

(iv) Maronites. Some Chalcedonian Syrians, instead of becoming Byzantinized, formed another ecclesiastical unit in western Syria, with its leadership centred at the monastery of St Maron (*d c*410). Opinions differ as to whether they ever adopted the Monothelite heresy condemned by the Third Council of Constantinople in 681, but with the Muslim conquest they were driven into the mountains of Lebanon, where their descendents are known as Maronites. During the Crusades, in 1182, the Maronites affirmed allegiance to Rome and became a uniate rite, the only branch of Syrian Christianity with no interdenominational divisions.

If the superficial Westernizations through Roman Catholic influence are ignored, the Maronite liturgy reveals many resemblances to the Syrian Orthodox liturgy. Recent research, however, has shown that its oldest chronological layers have much in common with the Assyrian liturgy (Macomber, 1973; Spinks, 1993). It is thus a unique synthesis of disparate elements, which affords valuable perspectives on the historical development of other Syrian traditions.

3. Liturgy and liturgical books.

(i) General. The principal Offices of the Syrian Churches are *Lelyā*, *Ṣaprā* and *Ramshā*, corresponding to Matins, Lauds and Vespers respectively; *Ramshā* is also termed *Nāgah* in the Syrian Orthodox Church, which also possesses the Offices of *Tlāth shāʿin*, *Sheth shāʿin*, *Tshaʿ shāʿin* and *Sutārā*, corresponding to Terce, Sext, None and Compline respectively. Sext is also known as *Pelgāh d-yawmā* ('midday').

The texts of the Offices are divided among various liturgical books, which in Orthodox Churches are still largely manuscript but in India and in uniate Churches are often printed (to a certain extent, however, Orthodox and uniate books are regarded as interchangeable). The Syrian Orthodox *shḥimtā* ('simple', 'ferial') contains the weekday Offices, and the *bayth gazā* ('treasury') the texts

of the model stanzas of the chants for Sundays and festivals. Proper texts for these are arranged in books according to the church year, for Sundays and saints' days. The Assyrian *kitāba* (*bayt*) *daqdhām wadbāthar* ('book [house] of before and after'; see below, §3(iii)) corresponds to the *shḥimtā* but contains Sunday and other Offices as well; the Assyrian Proper Office texts are distributed among the *gazā* ('treasure') for the immovable feasts, the *ḥūdhrā* ('cycle') for Sundays and for Easter, and the *kashkul* for weekdays.

The Syrian Divine Office, like that of the Latin Church, centres on the recitation of psalms, except for the Little Hours of the Syrian Orthodox Church that correspond to Terce, Sext and None, whose texts are free poetry. The Psalter is read in its entirety in a period varying between a day (in Maronite and Syrian Orthodox monasteries) and a fortnight. Besides psalms, *qāle* ('melodies', sing. *qālā*) dominate the Syrian Orthodox Office and are important also in the Assyrian Office (see below, §5(iv) (a)). In the Offices a *qālā* is followed by a *bā'uthā* ('petition', also termed *tbārtā*). Other categories include the *madrāshā*, which plays a part in the night Office (see below, §5(v) (a)) and is answered by an *'unithā*, or choral refrain; the *sughithā*, related to the *madrāshā* and used particularly in the Maronite Divine Office (see below, §5(v) (b)); the *prumion* (derived from Gk. *prooimion*), which precedes the *qālā* and is itself preceded by the *sedrā*; and the *kārūzuthā*, a litany with choral refrains, which characterizes the Assyrian rite.

The Maronite liturgy in general resembles that of the Syrian Orthodox Church, and the same categories of hymn are found in both; but in some ways it is simpler and more regular than the Syrian Orthodox liturgy. (For details of the differences, see Husmann, 'Die Gesänge der syrischen Liturgie', 1972, pp.84ff; Taft, 1986, 2/1993, pp.225–47.)

(ii) Syrian Orthodox Divine Office. *Tlāth shā'in*, *Sheth shā'in* and *Tsha' shā'in* (the three Little Hours) are the simplest in structure of all the Syrian Orthodox Offices. They comprise the three basic elements of those Offices, *sedrā* and *prumion*, *qālā*, and *ba'uthā*, without any additions. The form of the *ba'uthā* used at Terce (with 12-syllable verses) is known as the *bā'uthā d-Yaqūb* (i.e. ascribed to Ya'qūb of Serugh, *c*500), and that used at Sext and None (with five-syllable verses) is known as the *bā'uthā d-Balai* (i.e. ascribed to St Balai, *c*400). Those with seven-syllable verses are ascribed to St EPHREM SYRUS. Introductory prayers such as the Lord's Prayer, doxology, Trisagion and Kyrie eleison precede all the Offices, as they did in the medieval Latin rite.

Lelyā, like its equivalent, Matins, consists of an introductory section followed by three nocturns (*qawme*, sing. *qawmā*), with a fourth *qawmā* added on Fridays. The introductory section contains an initial prayer followed by troped psalms (Psalms cxxxiv, cxix and cxvii; Syrian numbering: cxxxiii, cxviii and cxvi). The tropes are termed *mā'irāne* ('vigil songs'), although elsewhere in Syrian church music such tropes are usually termed *'enyāne* ('answers', 'responds'); each psalm verse is answered by a trope verse. A prayer opens the series of *qawme*. Each nocturn contains a *madrāshā*, a *sedrā* and *prumion*, a *qālā* and a *bā'uthā* (the last is 'of Yā'qub' in the first *qawmā*, 'of Aphrem' [i.e. Ephrem Syrus] in the second, and 'of Balai' in the third). The third *qawmā* contains an extensive closing section subdivided into two groups: the first forms the climax of the whole Office and contains a *sedrā* with *prumion*, the *Magnificat* with an *'enyānā*, Psalm cxxxiii (Syrian: cxxxii) with *'enyānā*, Psalms cxlviii-cl and cxvii (Syrian: cxvi) (untroped), a *ququlion* and *'eqbā* (trope); the second of these groups is shorter, containing a *sedrā* with *prumion*, *qālā* and *bā'uthā d-Yā'qub*, and concluding with the prayer of St Athanasius and the blessing.

Ṣaprā (Lauds) begins with Psalm l, Psalm lxiii with an *'enyānā*, and Psalms cxiii and cxlviii-cl (untroped). A second section contains *sedrā* and *prumion*, first *qālā* with *ququlion* and *'eqbā*, *sedrā* and *prumion*, second *qālā* and *bā'uthā d-Yā'qub*. Prayers for the censing (*'etra*) and the blessing conclude the Office.

Ramshā (Vespers) comprises an 'introductory prayer' and the Office proper; the former consists of Psalms cxli, cxlii, cxix and cxvii (Syrian: cxl, cxli, cxviii and cxvi respectively), with the Gloria and *'eqbā*. The Office itself comprises three sections: the first contains a *sedrā* with *prumion* and first *qālā*; the second an incense prayer (*'etrā*) and second *qālā*, *ququlion*, Gloria and *'eqbā*; and the third a *sedrā* with *prumion*, third *qālā*, *bā'utha d-Yā'qub*, concluding prayer and blessing. On Saturday evenings the third group also contains an alleluia and Gospel reading.

Sutārā, like its equivalents Compline and Apodeipnon in the Latin and Byzantine rites respectively, begins with Psalm iv concluding with the lesser doxology; however, an *'eqbā* is added in the Syrian Orthodox rite. The main substance of the Office follows, comprising a *sedrā* and *prumion*, *qālā* and *bā'uthā d-Aphrem*. This is followed (as in the Latin rite) by a section whose subject matter is nightfall; here it comprises Psalms xci and cxxi (Syrian xci and cxx respectively), with an alleluia interpolated between each half-verse of the psalms. A prayer of praise, the Creed and the blessing follow.

Differences from the patterns outlined above may occur: in the normal secular rite, for example, these Offices are considerably extended on feast days, notably in the singing of texts from Byzantine *kanōnes* (the so-called *qanūne yawnāye*; see below, §5(iv) (b)).

A number of medieval Syriac manuscripts, including a 13th-century *shḥimtā* (*GB-Lbl* Add.17241, from a Syrian desert monastery in north Egypt), probably reflect an early type of monastic liturgy, which also differs in a number of respects from the secular rite, for example, in the use of the *ma'niāthā* of SEVERUS OF ANTIOCH (*d* 538) and of other hymns by John bar-Aphthonius of Qeneshre and others. In *Ramshā*, Psalm lxxxvi is sung at the beginning, and the *'eqbā* after the psalms is omitted. *Lelyā* has only two nocturns, termed *teshmeshtā*. (For further details, see Husmann, 'Die Gesänge der syrischen Liturgie', 1972, esp. pp.86ff.)

(iii) Assyrian Divine Office. In their basic structure the Offices of the Assyrian and related rites resemble those of the Syrian Orthodox tradition, although there are differences of individual detail. Subsections of the Offices are often preceded and followed by the same liturgical genres, in a characteristic symmetrical structure; the books containing these forms are in consequence termed 'before and after' (see above, §3(i)). All the chants are introduced by prayers, the names of which derive from the chants they precede. Many chants have two forms, used in alternate weeks. Besides the reading of Ordinary psalms at Matins, Lauds and Vespers, the Psalter is read once a

fortnight continuously, with the two halves of the choir alternating week by week with the intonations. For this purpose the Psalter, termed *dawīdha* ('David'), is divided into 20 *hullāle*, analogous to the Byzantine *kathismata*, with a 21st *hullālā* of Old Testament canticles. Each *hullālā* contains between three and 11 psalms and is further subdivided into two or three *marmyāthā* (sing. *marmithā*), analogous to Byzantine *staseis*, each containing between one and four psalms.

Lelyā consists of a variable number of nocturns: between one for ordinary weekdays and three on feast days. Introductory prayers immediately precede the first nocturn, containing from one to seven *hullāle*; the *qālthā*, comprising more psalms, follows on Sundays. The next section is termed the *māwtbā* (meaning 'seat', like the Greek *kathisma*), and comprises an *'unithā*, a *qālā*, a *kānonā* ('refrain'), a *teshbohtā* ('song of praise', roughly analogous to the *Te Deum*), a *kārūzuthā* (litany with choral refrains) and a *madrāshā*. If there are several nocturns, the last is termed *qāle d-shahre* ('songs of vigil') and is similarly constructed from a *hullālā*, an *'unithā*, a *shubāhā* ('song of praise'), *kānonā*, a *teshbohtā* and a *kārūzuthā*.

Ṣaprā begins with introductory prayers and a characteristic group of morning psalms (Psalms c, xci, civ, cxiii, xciii, cxlviii-cl, cxvii; Syrian numbering identical with Hebrew except for the last, cxvi). This is followed on weekdays by an *'unithā* or the *lākhumārā* ('Thee, O Lord', a canticle similar to the Trisagion). The Office ends with the Trisagion, the Lord's Prayer (to which is added on weekdays the *qāle d-sāhde*, 'songs of the martyrs') and the blessing.

Ramshā consists of introductory prayers, Gloria in excelsis, the Lord's Prayer, Sanctus and 'evening prayer', followed by one *marmithā* from the Psalter (or two on weekdays). After the 'incense prayer' and the 'prayer of the *lākhumārā*', there follows the *lākhumārā*. A central group of evening psalms follows, which occurs also in the Syrian Orthodox rite (Psalms cxli, cxlii, cxix and cxvii; Syrian numbering: cxl, cxli, cxviii and cxvi); it is preceded by a *shurāyā* 'before' and an *'unithā* 'before', and followed by a *shurāyā* 'after' and an *'unithā* 'after' (with introductory prayer). (The *shurāyā*, 'beginning', contains the initial verses of psalms, but the number of psalm verses in its text varies, normally between three and eight.) The Office concludes with a twofold *kārūzuthā*, the Trisagion, a *vāsāliqe* ('royal prayer'), an *'unithā* and the closing prayer; a closing psalm (*suyāke*) and Gospel reading may be added. After the Office proper, a short section termed *Suba'a* replaces Compline.

(iv) Divine Liturgy. The Divine Liturgy (Eucharist) in the Eastern Churches corresponds in basic structure to the Latin Mass (see MASS, §I, 2), with a preliminary Liturgy of the Word, or synaxis, intended for both catechumens and the faithful, and a second section, including the Consecration and Communion, intended for the faithful only. This basic twofold structure is preceded by an enarxis, or introductory section, including prayers at the vesting of the priest and the preparation of the altar and the oblations. The lessons at the Divine Liturgy include not only the Epistle and Gospel, as in the traditional Roman Mass, but often additional Old Testament lessons (mostly from the Prophets) at the beginning. (*See* EPISTLE, §1.)

Some of the musical forms used in the Divine Liturgy are the same as those of the Divine Office. The Syrian Orthodox Eucharist, for example, prescribes before the Gospel a *sedrā* and *prumion*, Trisagion, and alleluia with verse; the Assyrian rite prescribes the *lākhumārā*, *shurāya* and *kārūzuthā*. Some, on the other hand, correspond to items of the Latin Mass: psalms, Creed, Lord's Prayer, Sanctus and the sections allotted to the celebrant in the central part of the Mass of the Faithful, such as the Preface and Words of Institution, except that in the consecration prayer the epiclesis (invocation of the Holy Spirit) is almost entirely confined to the Eastern and Byzantine Churches.

4. MODAL SYSTEM. Apart from the Melkites and Antiochian Orthodox who follow Byzantine practice, the Syrian Orthodox Church, and the parallel uniate Syro-Antiochene Church, are the only ones now possessing a system of eight ecclesiastical modes analogous to the *oktōēchos* of the Byzantine Church and the eight-mode Gregorian system. The Assyrian Church must formerly have possessed a modal system, as all oriental music did; this may have been the Byzantine system or an older Persian system. Modern Assyrian, uniate Chaldean and Maronite musicians refer to their scales by the names of Arabic *maqāmāt* and identify them with these *maqāmāt*; the Maronites formerly possessed, but no longer use, the Syrian Orthodox modal system.

(i) Syrian Orthodox. The eight modes of the Syrian Orthodox system are usually numbered consecutively from 1 to 8; however, some manuscripts (probably under Melkite influence) use Greek terminology, beginning with *protos* and concluding with *plagis ṭetarṭos*. Modes 5–8 are plagal modes, corresponding to the authentic modes represented by modes 1–4 respectively. The modes may be listed from 1 to 8 in order (i.e. first the four authentic modes, then the four plagal), in a manner similar to that of Byzantine chant. Alternatively, in some early manuscripts such as the *ma'niāthā* (sometimes wrongly termed OKTŌĒCHOS) of Severus of Antioch, they appear in the order 1–5-2–6-3–7-4–8, in a manner similar to that of Gregorian chant, with each pair of modes (authentic and plagal) sharing a common final grouped together (see Husmann, 'Hymnus und Troparion', 1971, esp. pp.46–58). Indeed, the Gregorian eight-mode system is directly related to the Syrian Orthodox system, even when the latter uses Greek terminology.

In modern practice this system shows Arab and Turkish influence: Syrian church musicians freely admit this, claiming to be Christian Arabs. In order to discover whether the original Syrian system was identical with the Byzantine *oktōēchos*, or an indigenous system to which Greek terminology was only superficially applied, it is necessary to attempt to distinguish the elements originally present in the repertory from those that derive from Arab and Turkish origins.

In the Syrian rites, as in the Byzantine, the chants are organized in an eight-week modal cycle: all the chants of a week are in a single mode, and the modes are taken in order. In the Byzantine rite the texts also vary, and thus any particular text is sung, to a single melody, once every eight weeks. In the Syrian rites, however, the texts remain the same from week to week but are sung to different melodies, depending on the mode of the week; furthermore, the authentic or plagal mode corresponding to the mode of the week is used on Monday, Wednesday and

Friday, with the main mode of the week on the remaining days.

Ex.1 shows the first two lines of a *madrāshā* in each mode as sung in successive weeks by Archbishop Kyrillos Yakobos, Syrian Orthodox Metropolitan of Damascus (from Husmann, *Die Melodien der jakobitischen Kirche*, i, 1969, pp.15–16). In the example, the 1st mode (with D as final) corresponds to the 1st Byzantine and Gregorian mode. The 2nd mode, also on D, is the first plagal mode (i.e. Byzantine 5th mode, Gregorian 2nd mode) and thus corresponds with the peculiarly Syrian order of some ancient manuscripts. The 3rd mode, however, is on F and thus corresponds to the Byzantine 3rd mode; the 4th mode similarly corresponds to the Byzantine 4th mode (here, as in modern Byzantine church music, based on C rather than on F as in the medieval system); this may be the result of Arab influence, since *rāst*, the corresponding Arab *maqām*, is based on C. The 5th mode, on F, can only be a repetition (with the same melody) of the 3rd Byzantine mode or the 5th Gregorian mode; it thus represents another example of correspondence with the Gregorian order, and with that of some of the Syriac manuscripts (the 5th Byzantine mode, or *plagios prōtos*, had already been allocated the second place). The use of the same mode and melody for the 3rd and 5th modes is a peculiarity of the individual singer here recorded. The 6th mode concludes on E, but all the sections of the melody except the last conclude on A, which seems to represent the final; the construction is, in this case, inverted, with the lower note used as a dominant and the note a 5th above as the final. This type of construction is unknown in the medieval Byzantine and Gregorian systems, but occurs in the Arab *maqām 'ajam*. The 7th mode can be regarded as the medieval 7th *barys* mode of Byzantine chant, transposed on to C, but the intervals used (e.g. three-quarters of a tone between C and D and between E and F) are modified under Arab influence. The 8th mode similarly contains C–D♭-E–F in its structure: this does not occur in modern or medieval Byzantine chant, but corresponds to the Arab *maqām ḥijāz* and *ḥijāz-kar* (the same scale pattern is part of the so-called 'gypsy' scale). It will be seen, therefore, that the eight modes as represented in the example show anomalies due, on the one hand, to nomenclature derived partly from the Byzantine system and partly from the Old Syrian system (which resembles the Gregorian), and, on the other hand, to Arab influence.

A broader view of Syrian modality, based on analyses of large quantities of material, shows that a single modal name (e.g. 1st mode) may serve at different times and places for a number of different modes; these may be indigenous Syrian or Arab modes, and may exchange places. It shows too that the Syrian modes, like those of Gregorian and Byzantine chant, have notes with special functions, comparable to the finals and 'dominants' of medieval chant. Within a mode, the final and dominant can exchange places (see Husmann, 'Eine Konkordanztabelle', 1974): for example, in the 1st mode, D can be the final and F or G the dominant at one time, and F can be the final and D the dominant at another. This exchange of functions occurs also in the modern Greek ecclesiastical modal system; in both cases it can be explained as the result of Arab influence (see above, where an example of this exchange of functions was explained as the result of the influence of the Arab *maqām 'ajam*).

Another variable factor in the modal system is that of ambitus. A single modal number may refer to scales with different ranges (e.g. mainly above, or mainly below, the final) even when the final remains the same. Thus in Syrian chant the 'authentic' and 'plagal' varieties of a mode may often be grouped as subdivisions of a single mode, rather than as two separate modes.

The following list (based chiefly on an analysis of the *qāle*; see Husmann, *Die Melodien der jakobitischen Kirche*, ii, 1971) gives details of the modes as they are used in practice; indications are given in parentheses of



correspondences with Gregorian and Byzantine modes. It will be seen that almost all the Gregorian and Byzantine modes are represented, although the numbering is different, owing partly to a confusion between the original Byzantine and Gregorian numberings and partly to the replacement of some old modes by Arabic *maqāmāt*.

1st mode: D final; occasionally F final (1st authentic and 1st plagal modes).
2nd mode: D and G finals, analogous to the Arabic *maqāmāt bayātī* and *nawā*; F is often tuned a quarter-tone sharp in the Arabic manner (Arabic scale).
3rd mode: E final, with ambitus above or below E; F often tuned a quarter-tone sharp (2nd authentic and 2nd plagal modes, i.e. Gregorian 3rd and 4th modes, Byzantine 2nd and 6th). (The 3rd mode in ex.1 is an exception to this rule, and may represent an error on the part of the singer.)
4th mode: C final, or occasionally D; leading note below C may be B or B♭; E tuned a quarter-tone sharp (4th authentic mode, i.e. Gregorian 7th mode, Byzantine 4th mode).
5th mode: E and F finals (G final as a variant) even in the same melody and with the same singer (with F as final, 3rd plagal mode, i.e. Gregorian 6th mode, Byzantine 7th mode).
6th mode: E and D finals; characteristic motif C–E, drawn from the Arabic *maqām 'ajam* (Arabic scale).
7th mode: E (or E a quarter-tone flat) and F finals; D and E both often tuned a quarter-tone flat (Arabic scale).
8th mode: C and E finals, corresponding to medieval Byzantine custom, or D final, with a scale including B♭ and C♯, in the Arabic manner; F tuned a quarter-tone sharp (partly 4th authentic mode, i.e. Gregorian 7th mode, Byzantine 4th mode; partly Arabic *ḥijāz* and *ḥijāz-kar maqāmāt*).

(ii) Assyrian. The modes of the Assyrian and Chaldean chant are given names of Arabic *maqāmāt*; it may be assumed that the church singers thoroughly understand the Arabic musical system. The great Chaldean singer Ephrem Bédé (see Husmann, 'Die Tonarten', 1969; and 'Arabische Maqamen', 1970) has claimed that Chaldean chant uses the *maqāmāt rāst*, *nihawand*, *urfalī* or *dīwānī*, *sah-gāh*, *ḥijāz* (*ḥijāz-kar*), *ṣabā*, *ṭūrānī*, *araibūnī* and *bayātī*. Of these, *urfalī* ('from Urfa', i.e. 'from Edessa'), *ṭūrānī* ('mountain *maqām*') and *araibūnī* are peculiar to north Iraq and the rest are well known in the whole Arab world, although oriental musicians claim that *araibūnī* is simply a variant of *bayātī* (*Musique arabe: Cairo 1932*, p.150).

The *rāst maqām* corresponds to the C major scale; the tuning in Iraq (as with Ephrem Bédé) is diatonic, but in Arabia includes the intervallic progression of a whole tone followed by two steps each of three-quarters of a tone. *Bayātī* is the minor scale on D mentioned as the 2nd mode of the Syrian Orthodox system. *Nawā* and *nihawand* represent the D minor scale with D, F and G as finals; again the tuning is diatonic in Iraq and includes intervals of three-quarters of a tone in Arabia. *Ḥijāz* and *ḥijāz-kar* are constructed from tetrachords comprising an interval of one and a half tones with a semitone either side of it; this tetrachord is used for both halves of *ḥijāz-kar*, whereas *ḥijāz* has a diatonic upper tetrachord.

Sah-gāh and *ṣabā* are Arabic scales, including intervals of three-quarters of a tone. *Sah-gāh* includes E and B each tuned a quarter-tone flat and has E, tuned a quarter-tone flat, as final; these notes are altered to diatonic tuning (E and B) in Turkey and northern Iraq, but with D♯ as a leading note. *Ṣabā* has D as final; its scale is C–D-E (quarter-tone flat)-F–G♯-A–B♭-C–D♯. As performed by Bédé, *urfalī* and *ṭūrāni* are also minor scales. Since 'Urfa' (derived from Syriac 'Urha') is pronounced 'Ruha' in Arabic, and 'from Ruha' becomes 'ruhawī' in Arabic, it seems likely that *urfalī* is simply a Turkish translation of the Arabic *maqām* name *rahāwī*. The latter exists, moreover, in a variant on D that may correspond with the *urfalī* (for which, see d'Erlanger, 1930–59, v, *maqām* 31; vi, ex.109, transposed on to C).

In the Assyrian system there are, therefore, major and minor diatonic modes besides Arabic scales; these diatonic modes, like those in the Syrian Orthodox modal system, may represent survivals of the ancient Syrian modal system.

(iii) Maronite. According to the great Maronite singer Mārūn Murād, the most usual *maqāmāt* in Maronite chant are the *'ajam*, *nawā*, *nihawand*, *rāst*, *jaharka* (the Pythagorean major scale on F), *ṣabā* and *sah-gāh*. These are all widely known Arabic scales; the particular frequency of the *'ajam* is noteworthy.

The extensive researches of Louis Hage, on the other hand, led him to conclude that 'the "modality" is of a special archaic type, irreducible to the Arab musical system or to that of the eight modes of Byzantine or Gregorian chant' (*Musique maronite*, ii, 1995, p.156). Maronite chant, in Hage's view, consists of essentially diatonic melodies moving within a small range of a 5th or less, and ending on one of three possible finals (called 'do', 're' or 'mi', depending on the presence or absence of half steps above or below). But Hage also recognizes the presence of 'alterations' that introduce 'habitual formulas' of familiar Arabic *maqāmāt*.

5. Musical forms and styles.

(i) Liturgical recitatives. Much of the Syrian Divine Office is chanted to a recitative, as is almost the whole of the Divine Liturgy (the latter, in a manner without parallel in the West, as a dialogue between the celebrating priest and a deacon or deacons). The particular details of the recitative are freely improvised, whether the singer uses normal speech, heightened speech or (as in the readings at the Eucharist from the Old Testament and the Epistles) a fixed reciting note with simple cadential formulae such as the fall of a tone or semitone. Even in this free improvisation, however, the singers defer to tradition, since they invariably use familiar formulae learnt from their teachers. (*See* Centonization.)

(ii) Antiphonal psalmody. In the Syrian Divine Office, the psalms are spoken, rather than sung, by the two halves of the choir in alternation (i.e. in the manner known in the West as antiphonal). Sung hymns are interpolated between the verses of the psalms, and these are also antiphonal, with the alternation occurring strophe by strophe as in Ambrosian hymns; the strophes are marked with the letters A and B in the margins of the manuscripts to indicate which half of the choir is to sing them (see Husmann, 'Die antiphonale Chorpraxis', 1972).

(iii) Polyphony. Both in the spoken antiphonal psalms and in the sung antiphonal hymns, primitive improvised polyphony often occurs in the various Syrian church traditions. The chant is reinforced in various ways with parallel intervals: the crudest examples use parallel 2nds, 3rds and 4ths together, but only parallel 4ths (or, rarely, 5ths) are found in the most sophisticated (see Husmann, 1966). Western polyphony, like Western antiphonal psalmody, therefore, has some parallels with Eastern practice.

(iv) Interpolated hymns. Most of the Syrian hymns are sung in alternating strophes interpolated between the verses of the psalms and canticles and are thus analogous to the Byzantine *stichēra* and *troparia*. The Byzantine distinction between the latter categories is, however, not drawn in Syrian hymnody: all these interpolations are given the name *'enyānā*, which is derived from the root *'nā* ('answer') and which thus corresponds etymologically with the Latin *responsorium* ('respond', 'responsory') and the Byzantine *antiphōna* ('antiphon').

(a) Qālā. The *qālā* is a special category of hymn that occurs extensively in the Syrian Offices (see above, §3). The strophes of a *qālā*, in most current Syrian practice, are sung between psalm verses of diverse origin; but the original pattern, in which the strophes of the *qālā* are interpolated into single continuous psalms or canticles, survives in Maronite chant. *Qāle* are found in manuscripts as early as the 9th century; the simpler Assyrian *qāle* may, however, date from as early as the 4th century. Most of those in the Syrian Orthodox rite are attributed to Simeon the Potter (*Quqāyā*, *c*500) and are cast in a developed *AABBCC* ... structure, including an alleluia and resembling that of the later Western sequence. One of the most widely known *qāle*, *'m kulhun qadishaik*, found in the Syrian Orthodox, Maronite and Old Syrian rites, is unique in being a translation of a Byzantine *kontakion* (*Meta tōn hagiōn*).

The melody of the psalm verse that precedes a *qālā* may be taken from the beginning of the strophe of the *qālā* itself (ex.2). When the versions of different singers are

Ex.2 Qālā 'Al' eṭrā dbesme



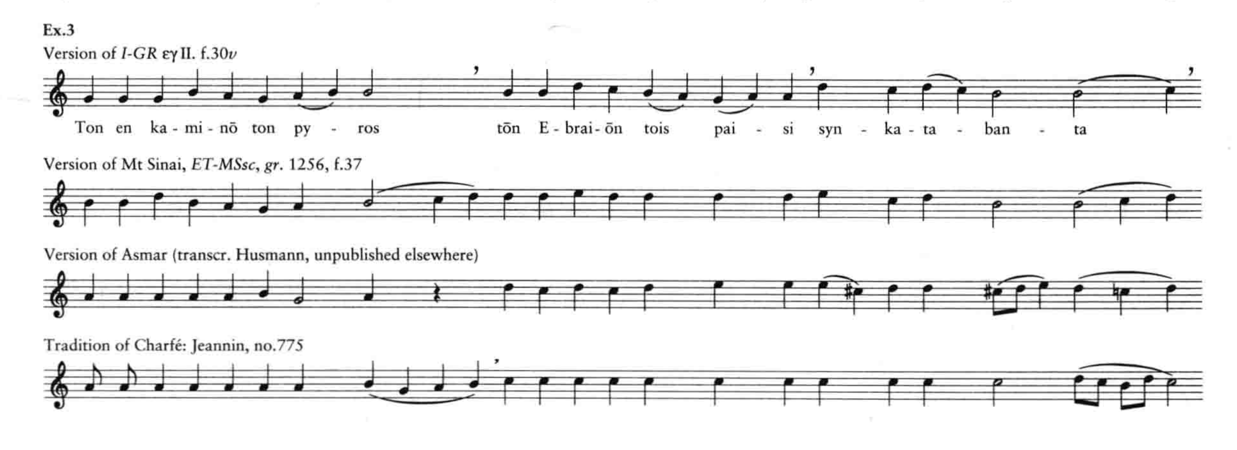
compared, the melodic variants in some *qāle* appear slight; in others, there are considerable divergences. (Even within the Syrian Orthodox rite the melodies of the older Indian tradition are sometimes more elaborate than those of the other branches of the tradition.) Indeed, the melodies may differ from one rite to another so widely that it is impossible to reconstruct their original form; the differences must result from the long separation of the traditions, but there is usually no way of discovering at what period melodies were adopted in particular rites, or in which rite they originated.

Some Syrian Orthodox *qāle*, sung on ordinary weekdays, however, have an extra 'ferial' melody besides the eight melodies, one for each mode, with which they are sung at festivals (the *qāle* for vigils have only the eight modal melodies). The ninth melody is generally simpler than the others and is normally identical in the Syrian Orthodox, Maronite and Assyrian rites. It is probably, therefore, the original melody, and the other eight were most likely composed after the introduction of the system of eight modes into Syrian Orthodox chant. It is possible that one of the eight modal melodies of the *qāle* for vigils was the original melody (being already suitable for use in one of the modes) and that the others were added; these *qāle*, and presumably their melodies, are not recent compositions since they occur in the oldest surviving manuscripts.

The normal structure of the *qālā Quqāyā*, like that of the sequence it resembles, may be subject to extension, abbreviation or interpolation. The alleluia may be omitted; the strophes of *qāle* may be preceded by short verses (*pethgāme*) summarizing the content of the strophe, although the last strophe is always preceded by the lesser doxology. In the Syrian Orthodox rite these latter are spoken, but in the Assyrian rite they are sung. The Assyrian *qāle* are simpler in style than those of the Syrian Orthodox rite, but they also exist in variants (*shuchlāfe*) whose melodies are quite unrelated to those of the *qāle*. Both *qāle* and *shuchlāfe* may have as many as 30 to 50 strophes.

(b) Qanūne yawnāye. Another special category of Syrian hymn is represented by the *qanūne yawnāye* ('Ionian [i.e. Greek] *kanōnes*'), which are translations of Byzantine *kanōnes* associated with the nine biblical canticles. Their melodies permit a particularly interesting comparison between modern Syrian and medieval Byzantine melodies (ex.3), where it can be seen – despite differences – that the melodic tradition has remained essentially the same. These *qanūne yawnāye* appear in Syrian manuscripts from the 10th and 11th centuries (e.g. in *GB-Lbl* Add.14507; see Wright, i, 1870, pp.283ff).

(c) Ma'nithā. A further species of hymn, the *Ma'nithā* (like *'enyānā*, *'unāyā* and *'unithā*; from *'na*: 'answer'; pl. *ma'niāthā*), occurs more rarely, except in manuscripts reflecting a Syrian Orthodox monastic rite. A large collection of *ma'niāthā* (often wrongly termed 'oktōēchos') for the church year is translated from a lost Greek original, the core of which was created by Severus of Antioch (see Brooks, 1909–10/*R*). (The original Greek term represented by *ma'nithā* may be *hypēchēsis*, although it is usually translated back into Greek as *antiphōna*.) Each *ma'nithā* has a single strophe in most manuscripts, preceded by a psalm verse, but in practice the strophe



may have been followed (as in Byzantine *troparia*) by the lesser doxology and then repeated or replaced by a *theotokion* in honour of the Virgin Mary. In monastic Syrian Orthodox manuscripts, the *maʿniāthā* are grouped in fours, with the first half of the lesser doxology prescribed before the psalm verse of the third *maʿnithā* and the second half of the doxology before the psalm verse of the fourth *maʿnithā*.

Manuscripts of the *maʿniāthā* had an appendix of other chants, including a Syriac version of the ancient Byzantine *troparion Hypo tēn sēn eusplanchnian*.

(v) Independent hymns.

(a) Madrāshā. The *madrāshā* is a category of independent strophic hymn whose invention is attributed to St Ephrem Syrus. Each strophe is followed by a short refrain, whose melody is generally that of the first half of the strophe. Although the *madrāshā* is commonly regarded as the ancestor of the Byzantine *kontakion*, there are structural differences between the two categories: the strophes of the *kontakion* end only at the conclusion of the refrain (the last verse of the *prooimion*, termed the *koukoulion*), which differs in metre from the strophe.

Several of the *madrāshe* are sung in both the Syrian Orthodox and Assyrian traditions (including, in each case, the parallel uniate rites); it is thus possible to compare the melodic traditions. Variations occur in the optional embellishments and in the tuning of the scales used; they also occur particularly at the beginnings of melodies, where (as in folksong and other comparable traditions) the singer is 'searching' for the melody (ex.4). These variations are not essential, however, and the rites may well share a common melodic tradition in the *madrāshe*.

At the beginning of a *madrāshā*, the incipit of the original text sung to the melody of the *madrāshā* is given. Thus *madrāshe* are in effect contrafacta. The incipits are not always consistent, however: a single melody may appear with several different titles, which may therefore represent the incipits of further contrafacta – or perhaps there was no single original. In his edition of Ephrem's hymns, Beck has investigated this nomenclature and has shown that in most of the cases where nomenclature varies, one of the titles used is also attested as the incipit of a *madrāshā* by Ephrem. It seems, therefore, that all these melodies may originally have been composed by Ephrem and subsequently used by him for constructing contrafacta; this fact may discredit the medieval tradition that early Christian hymnographers used secular or pagan melodies in order to win the hearts of the people.

Ex.4 The melody of the *madrāshā Tao nettoe harka* in three versions

(a) As sung by the Assyrian priest A. Debaz in Chicago

(b) As sung by the Chaldaic cantor E. Bédé in Cairo

[variants G or G♭ on first note]

(c) As sung by the Syrian Orthodox Archdeacon Asmar in Beirut

[variant of first two notes; E?–F]

Syrian musicians believe that all the *madrāshe* originally had eight melodies, although in current practice all except the 'great' four have only one. At the time of Ephrem (*d* 373), however, the church year was not divided into eight-week cycles according to the modal system, and the hymns of Severus of Antioch (*d* 538) were not originally categorized according to mode (*see* OKTŌĒCHOS); there would therefore have been no reason for each *madrāshā* to have eight melodies. Accordingly, the melodies of the great *madrāshe* (perhaps all eight of each, or seven if the original melody was retained) must have been composed after the introduction of the eight-week cycle.

(b) Sughithā and bāʿuthā. The *sughithā* (pl. *sughiāthā*) resembles the *madrāshā* in form but includes alphabetical acrostics in its text. Since its text often features dialogue in direct speech, the *sughithā* may thus be regarded as a prototype of liturgical drama. There are two *sughiāthā* in a fragment now bound into *ET-MSsc* syr.233, a Sinai manuscript to which Palaeo-Byzantine notation was later added (see Husmann, 'Eine alte orientalische christliche Liturgie', 1976).

Smaller hymn forms include the *bāʿuthā* (*tbārtā*), which is divided into three categories according to metre (see above, §3(ii)). Each text has eight melodies, whose musical style is simple; the *bāʿuthā*, like the *qālā* (see above, §5(iv)(a)), may have *shuchlāfe*. The melodies, like those of some of the other categories, are used according to the eight-week modal cycle.

(vi) Mimra. A sermon in prose or verse, the *mimra* is a particularly popular genre, of which there are examples among the works of St Ephrem Syrus. Those in verse are analogous to the rhymed sermons of the West in the Middle Ages. In current practice all of them are merely spoken, but *mimre* in verse must originally have been sung; *ET-MSsc* syr.233 contains *mimre* with musical indications, including details of the mode and terms such as 'low' and 'he declares' (perhaps meaning 'spoken'). It is remarkable that only short sections of the *mimra* remain in the same mode: there is constant modulation.

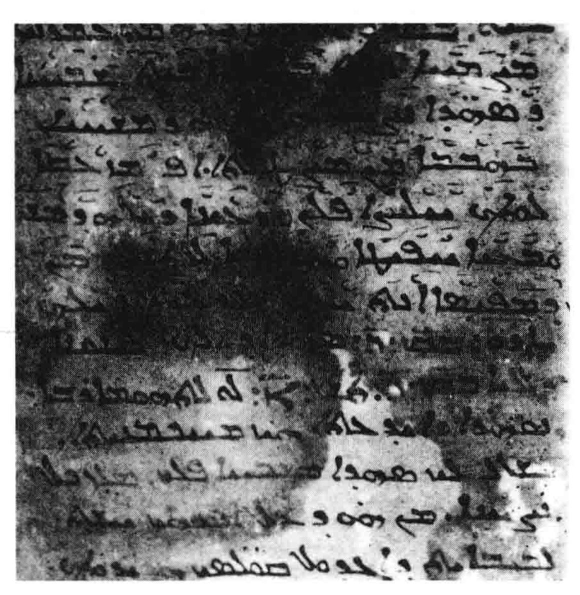
6. NOTATION. Most Syrian liturgical books lack musical notation, except in the Melkite rite. Palaeo-Byzantine notation, supplemented with some Middle Byzantine signs to clarify the size of the melodic intervals, occurs in a Melkite manuscript, *ET-MSsc* syr.261 (fig.1; facs. ed. Husmann, 1975–8; see also Husmann, 'Ein syrisches Sticherarion', 1975). This notation is used also in the *sughiāthā* of *MSsc* syr.233 (see above, §5(v)(b)). A more primitive version of Palaeo-Byzantine notation – using only a limited number of its signs – occurs in Syrian manuscripts, especially for marking melismas; it also occurs in Byzantine manuscripts, from which (on account of its lavish use of the Greek letter *thēta*) it has been termed 'theta notation' by Raasted (1962). Another Syrian Orthodox notation, discovered by Husmann in a



1. *Page with 'heōthina' (morning hymns) notated in Palaeo-Byzantine neumes, supplemented by Middle Byzantine signs, in a Melkite sticherarion copied (c1233–4) at the Monastery of St Catherine, Mt Sinai (ET-MSsc syr.261, f.195v)*

musical notebook, uses mainly *oxeiai*. (*See also* BYZANTINE CHANT, §3(i–ii).)

A distinctive Old Melkite notation occurs in Syrian Melkite manuscripts; although this is more highly developed than the notations described above using *thēta* signs



2. *Old Melkite notation in an undated MS fragment (Bibliothèque du Seminaire de Charfe, Lebanon)*

and *oxeiai*, it is still less developed than Byzantine or Latin chant notation. It was first discovered in 1898 by Parisot and published in facsimile by J.-B. Thibaut (*Origine byzantine de la notation neumatique de l'église latine*, Paris, 1907; fig.2). This notation appears also in manuscripts from Sinai (of which *MSsc* syr.80 is particularly rich in neumes), and there are good examples of it in *I-Rvat* syr.331–3.

A similar notation is used in some Syrian Orthodox manuscripts, especially those at Berlin, where there are also Assyrian and Chaldean manuscripts with neumes constructed with dots. Such neumes also occur in Chaldean manuscripts in Iraq (according to a private communication from Ephrem Bédé; for an example see Hatch, 1946, pls.CLXXI–CLXXX).

See also EKPHONETIC NOTATION, §1.

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HEINRICH HUSMANN/PETER JEFFERY

Syring, Jacobus (*b* Rotenburg an der Fulda; bur. Celle, 20 April 1606). German composer. On the title-page of his works he refers to himself as 'Rottenburgensis hassiae' and 'musicum et ducalis judicii Zellae procuratorem'. It is not known where he studied law. According to town archives, he lived in Celle from 1578 to at least 1599 and was buried there on 20 April 1606. His earliest work *Cantiones poenitentiales* (Ülzen, 1582) is dedicated to Duke Wilhelm the Younger of Braunschweig-Lüneburg. In the following year he dedicated his *Te Deum laudamus Teutsch* (Ülzen, 1583) to the Duke's sons. He composed two wedding songs entitled *Epithalamia* for the marriage on 3 May 1585 of Princess Elisabeth of Celle and Earl Friedrich of Hohenlohe. In 1588 he dedicated the second edition of his *Cantiones poenitentiales* (Ülzen, 1588) to Wilhelm IV, Landgrave of Hesse. From 1589 to 1602/03 Syring is mentioned in Celle court accounts as 'componista' and in 1593 he received 20 thaler for the *Cantiones* (lost) dedicated to Duke Ernst of Celle. A *Laudes Beatae Mariae Virginis* and a *Missa Septem Volcum Super 'Ego flos campi'* survive, almost complete (in *D-Mbs*).

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HARALD MÜLLER

Syrinx (Gk. *surinx*). Greek term for the type of instrument (AEROPHONE) generally referred to as PANPIPES, that is, a row of hollow pipes sounded by blowing across their tops. Originally it was made from cane pipes of equal length, joined together, to produce a rectangular raft-like shape. Changes in pitch were achieved by filling part of the pipe with material such as wax (a process described in Pseudo-Aristotle's *Problems*, xix.23). The Romans and Etruscans cut the pipes to their proper lengths, thus producing a wing-like shape. The cane pipes came to be replaced by wood, clay or bronze, and sometimes the instrument was made from one piece in which the holes were bored. Greek and Roman iconography shows the syrinx with from five to 13 pipes, approximately eight being the norm. The pipes were short, so the pitch was always high.

In mythology the instrument is the attribute of PAN, the half-goat, half-man god of shepherds. His father, Hermes, had been pictured with it in the Archaic period, but by the classical period it had become exclusively his. The central myth is related in Ovid's *Metamorphoses* (i.689–712): Pan is pursuing the nymph Syrinx, who flees to a river and begs the nymphs there for help. She is allowed to conceal herself by taking the form of a reed-bed, from which Pan subsequently picks the reeds to fashion his pipes.

In keeping with its mythology the syrinx has always had a strongly pastoral connotation. Plato, for example, excluded it from his republic while deeming it appropriate for shepherds in the field. In the Hellenistic world it gathered other associations. It probably appears in the idolatrous orchestra described in the book of *Daniel*. This purports to celebrate the royal cult of Nebuchadnezzar; the orchestra is very likely based on the practice of Antiochus IV of Syria, the Seleucid ruler of the 2nd century BCE. Parthian drinking horns from Nisa show the syrinx in Dionysian ceremonies at much the same date. The Romans kept the pastoral association, but in late classical times it also became important in the pantomime, together with such instruments as the tibia and kithara.

See also GREECE, §I, 5(ii)(b).

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JAMES W. McKINNON

Syrmatikē kai teleia. Pair of signs used in Byzantine EKPHONETIC NOTATION.

Syrmen, Maddalena Laura. *See* SIRMEN, MADDALENA LAURA.

System (Ger. *Akkolade*; It. *accollatura*). In Western notation two or more staves, usually joined together by a vertical line, and/or bracket(s) and/or brace(s) at the left-hand end and often with barlines drawn continuously through them, which together present the whole of the musical texture for any one line of music on the page. In scores, successive systems on a page are often separated by two parallel diagonal strokes between them at the left-hand side. (*See* NOTATION, §III, 4 and SCORE.)

In German the word is used as an abbreviation of *Liniensystem*, meaning 'staff' or 'stave'.

RICHARD RASTALL

Systema participato (It.). *See* MEAN-TONE.

Syuni, Grigor (Mirzaian) (*b* Kedabek, Azerbaijan, 30 Aug/10 Sept 1876; *d* Philadelphia, 18 Dec 1939). Armenian composer and choirmaster. He spent much of his childhood in Shusha, where he began to study music. He then established professional musical education at the Gevorkian Theological Academy in Ejmiadsin (1891–5) under the guidance of Kara-Murza and Ekmalian; around this time he was also an associate of Komitas. He then moved to St Petersburg where, in addition to arranging folksongs and directing the choir of the Armenian church, he studied with Glazunov, Lyadov and Rimsky-Korsakov at the conservatory there (1898–1904). His first collection of Armenian folksongs – *Haykakan zhoghovrdakan yerger* – appeared in St Petersburg. He then taught at the Nersessian Seminary in Tbilisi (1905–8) and collected more folk material in Armenia itself and in Armenian provinces in Turkey and Iran. After living for a while in Erzerum (1910–14) he returned to Tbilisi where he continued to compose, teach and conduct choirs with concerts taking him to Tehran and Constantinople. In 1921 he moved to Philadelphia where he organized a choir that appeared in many American cities. He established in Philadelphia a music studio dedicated to the study of traditional Armenian music; he also served on the juries of various international competitions. Four collections of Armenian folksong, entitled *Hay yerg-pundj* ('Bouquet of Armenian Songs'), appeared in Philadelphia between 1940 and 1947.

Syuni's work as a composer followed two main courses: national folklore and music drama. Like Komitas, whose work influenced him, Syuni left a sizable legacy of choral and solo songs which bear witness to his professionalism and taste. His opera *Asli i Kyaram* is based on a folk legend, and his operetta *Aregnazan* was staged in 1907 through the efforts of the Armenian Dramatic Society in Tbilisi. He also wrote symphonic and piano compositions and, taken as a whole, his output partly determined the route taken in the early 20th century by Armenian music towards a harmonic and polyphonic style.

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SVETLANA SARKISYAN

Szabadi, Vilmos (*b* Budapest, 10 March 1959). Hungarian violinist. He studied with Ferenc Halász at the Liszt Academy in Budapest, graduating in 1982. That year he won the Hungarian Radio National Competition and in 1983 the Jenö Hubay Competition in Budapest. In 1984 he was appointed professor at the Liszt Academy and the following year he took third prize at the Jean Sibelius Competition in Finland. He then began his international career. In 1988 he made his London début playing Bartók's Second Concerto with Sir Georg Solti as conductor. He was awarded the Liszt Prize in 1992. Szabadi is a first-rate virtuoso with a direct, unmannered approach to a wide repertory. His recordings include outstanding accounts of Ysaÿe's six solo sonatas, Weiner's and Enescu's sonatas with piano and the concertos of Dohnányi and Bartók's. He plays a 1778 violin by Lorenzo Storioni of Cremona.

TULLY POTTER

Szabados, Béla Antal (*b* Pest, 3 June 1867; *d* Budapest, 5 Sept 1936). Hungarian composer. He first studied composition and the piano with Erkel, later with Volkmann, Koessler and Sándor Nikolits. In 1888 he joined the staff of the Academy of Music and Dramatic Art as accompanist and coach, and in 1893 was appointed piano teacher and coach at the reorganized Academy of Music. His First String Quartet was awarded the Milleniumi Király-dij (Millennial King's Prize) in 1896. He was appointed professor of singing at the academy in 1920 and two years later he became head of the newly established department for training professors of singing. In 1927 he was appointed principal of the National Conservatory, in which position he remained until his death.

Szabados's music, at once poetic and restrained, is essentially conservative in character; his language never advanced beyond that of the late Romantics. He was principally known as a composer for the theatre and also as a singing teacher: his pedagogical works were in official use by the academy.

Szabados's brother Károly (*b* Pest, 28 Jan 1860; *d* Budapest, 25 Jan 1892) was also a pianist and composer and studied with Liszt, Erkel and Volkmann. In 1880 he was conductor at the National Theatre of Kolozsvár; later he became assistant conductor at the Royal Hungarian Opera House. His three-act ballet *Vióra* (1891) enjoyed considerable success.

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JOHN S. WEISSMANN/PÉTER P. VÁRNAI

Szabelski, Bolesław (*b* Radoryż, nr. Łuków, 3 Dec 1896; *d* Katowice, 27 Aug 1979). Polish composer, teacher and organist. He studied the piano and organ with Jan Łysakowski at the Warsaw Musical Society and later with Mieczysław Surzyński at the Warsaw Conservatory, gaining his diploma in 1915. After the war, he took various posts as organist before returning to the Conservatory to study composition, first with Statkowski (until 1925), later with Szymanowski (1927–9). From 1929 to 1939 and during the period 1954–67 he taught organ and composition at the Katowice conservatory, where his most distinguished pupil was Górecki (1955–60).

Szabelski's earliest surviving composition, the Second Symphony (1932), is clearly indebted to Szymanowski in its harmonic idiom and its incorporation of themes from the same folk sources used by his teacher for Stabat mater and *Harnasie*. Other inter-war compositions show a

mastery of the *moto perpetuo*, vividly embossed with Polish folk themes or sparkling with traces of early Stravinsky (as in the Toccata and *Etiuda*, respectively). The major composition of the postwar decade was the Third Symphony (1951), which received its première in March 1953, coincidentally the day after Stalin's death. It is an impressive example of monumentalism, one of several possible responses to the demands of socialist realism. It has the obligatory gestures towards positive goals, yet the toccata style is now laborious and the climaxes sound forced and brutal. The heart of the symphony lies in the numerous introspective slow sections, where Shostakovich's influence is strongly felt, especially in the frequent two-part counterpoint.

Szabelski was wedded to Baroque practices (a passacaglia in the Third Symphony, a ricercare in the Fourth) and to neo-classical motorism. But the musical argument becomes fragmented in the Concertino (1955), with its octave displacement, increasing dissonance and a bizarre allusion to the chorale section of Berg's Violin Concerto in the central movement. The effect presages one of the most startling compositional turnabouts in postwar Polish music. Undoubtedly stimulated by the close relationship with his avant-garde pupil Górecki, Szabelski produced, in his 60s, a series of works from 1958 to 1962 which embraced serially based pointillism. The most successful of these was *Wiersze* ('Verses', 1961), where he achieved a stylistic synthesis between the solidity of earlier scores and the delicate, multi-layered textures of single events. Like Górecki, he was able to achieve forward momentum in non-tonal contexts and to mediate between earlier and newer compositional impulses.

Like many of his compatriots, Szabelski soon felt the need to free himself from serialism (the delicately scored Flute Concerto may be regarded as the point of liberation). His contribution to so-called Polish sonorism was idiosyncratic: usually short pieces, replete with ostinatos, contrapuntal layering, 18th-century figurations in an atonal context and a quixotic approach to structure (brevity was not a barrier to huge textural climaxes). The last works reinterpret abstract monumentalism as ecstatic (the climax of the Fifth Symphony) or cosmic (*Mikołaj Kopernik*), although the expression is laconic and almost postmodern. This is never more true than in the six-minute Piano Concerto, whose sequence of ideas may be interpreted either as rambling or inspired in its stylistic and structural juxtapositions.

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(*selective list*)

Orch: Sym. no.1, 1926, inc.; Sym. no.2 (trad.), S, chorus, orch, 1932; Suite, 1936, incl. Toccata; Etiuda, 1938; Sinfonietta, str, perc, 1949; Sym. no.3, 1951; Uwertura uroczysta [Ceremonial ov.], 1953; Conc. grosso, 1954; Pf Concertino, 1955; Sym. no.4, 1957; [3] Sonety [Sonnets], 1958; Wiersze [Verses], pf, orch, 1961; Preludia, chbr orch, 1963; Fl Conc., chbr, orch, 1964; Sym. no.5, chorus, org, orch, 1968; Sygnał-pozdrowienie [Greetings Fanfare], brass, perc, str, 1968; Pf Conc., 1978

Choral: Cantata (A. Mickiewicz), chorus, orch, 1928, lost; Magnificat, S, chorus, orch, 1942; Marsz żołnierski [Soldiers' March] (W. Broniewski), chorus, brass/pf, 1948; Poemat bohaterski [Heroic Poem] (A. Bezymieński), chorus, orch, 1952; Improwizacje, chorus, chbr orch, 1959; Mikołaj Kopernik (antiphon Vidi aquam, Psalm CXVII, Copernicus), sym. poem, S, chorus, orch, 1975; Reduta 56 [Redoubt 56] (H. Gała), S, T, B, chorus, orch, 1976

Chbr (inst): Str Qt no.1, 1923, lost; Str Qt no.2, 1956; Aforyzmy 9 [Aphorisms 9], fl, ob, cl, tpt, trbn, perc, vn, va, vc, 1962

Kbd: Preludes, org, 1922, lost; Variations, pf, 1922, lost; Passacaglia, org, 1930; Org Sonata, 1943

Principal publisher: PWM

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L. Markiewicz: *Bolesław Szabelski: życie i twórczość* [Szabelski: his life and works] (Kraków, 1995)

ADRIAN THOMAS

Szabó, Ferenc (*b* Budapest, 27 Dec 1902; *d* Budapest, 4 Nov 1969). Hungarian composer. Between 1921 and 1926 he studied composition with Weiner, Siklós and then Kodály. He received surprisingly quick recognition in Hungarian musical life with the chamber works of 1926–31, in which he reinterpreted Kodály's folk style in a manner uniting lyrical reflection and sharp polytonal contrasts within strict and complex structures. Committed to left-wing politics from early youth, he joined the Communist Party, then illegal, in 1927. He enthusiastically took part in leading workers' choirs and writing music for performance by the masses, seeking new types of mediation between high art and popular culture. In this he condensed his style into small, readily practicable forms and achieved through reduced means a quality of terse contrast and complexity, while maintaining the individual character of his music. The fertility of this approach was demonstrated by the success of the *a cappella* cycle *Farkasok dala* ('Song of the Wolves'), performed at the 1931 ISCM Festival in London.

As a communist, Szabó was obliged to emigrate through Berlin (1931) to the USSR (1932). He became a respected figure in Soviet musical life, and found the opportunities to explore common ground between the concert hall and mass music-making on a far higher level. Besides composing a number of mass songs and film scores (notably for Piscator's *The Fisher's Revolt*, 1934), he transcribed the Sinfonietta, originally for chamber orchestra, for an orchestra of *domrï* (plucked folk instruments). He strongly resisted making any simplification in his style, and yet he was able to arrive at a positive human viewpoint through expressionist tension, somewhat in the manner of Bartók, Honegger or even Schoenberg, at a time when intellectuals internationally were taking an anti-fascist stance.

A new period in Szabó's work was fully revealed, and with decisive success, in the Lyric Suite for orchestra, introduced by Szenkár at Moscow in 1937. Szabó returned to Hungary in 1944 as a Red Army officer, and in 1945 he was appointed professor of composition at the Liszt

Academy of Music, of which he was made director-general in 1958. He retained both posts until his retirement in 1967, and was also president of the Association of Hungarian Musicians (1949–51). Twice recipient of the Kossuth Prize (1951, 1954), he was named Eminent Artist of the Hungarian People's Republic in 1962. In the 'folk epic' approach of his later years, most fully displayed in the triptych made up of the orchestral suite *Ludas Matyi* (1950), the symphony *Emlékezlető* (Memento, 1952) and the oratorio *Föltámadott a tenger* ('In Fury Rose the Ocean', 1955), he confirmed his individual style in music that is monumental but also deeply critical and analytical in treating his country's history. This is, however, no mere applied art: the music is on a high level, as are the late chamber works, which are full of polytonal antinomies yet moulded in a seemingly natural melodic style, their masterly complexity having the face of simplicity. Szabó's last work, an almost finished opera on autobiographical themes, is a summary of these qualities.

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(*selective list*)

STAGE AND VOCAL

Stage: Ludas Matyi (ballet, G. Harangozó, after M. Fazekas), 1960; Légy jó mindhalálig [Be Good Until your Death] (op, J. Romhányi, after Z. Móricz), 1969, completed A. Borgulya

Choral-orch: Aufbau der Stadt Traktorostroy (J.R. Becher), solo vv, chorus, brass, perc, 1931; Meghalt Lenin! [Lenin has Died!] (A. Komját), chorus, orch, 1933; Kolkhoznaya syuita (A. Hidas), solo vv, chorus, orch, 1934; Nótaszó [Singing Songs], 1v/chorus, small orch, 1950; Föltámadott a tenger [In Fury Rose the Ocean] (orat, S. Petőfi), 1955; Vallomás [Confession] (Petőfi), chorus, brass, perc, 1967

Unacc. choral: Magyar parasztdalok [Hungarian Peasant Songs], male vv, 1929; Farkasok dala [Song of the Wolves] (Petőfi, trans. E.J. Dent), 1929–30; Kitartás! Agitáció kórusra [Hold On! Agitation for Chorus] (A. Tamás), ?1930; Der 7-te November (Komját), ?1931–2; Die Fahne (Becher), male vv, ?1934; Grabschrift (Becher), male/female/mixed vv, ?1935; Velikiy stalinskiy zakon (Dzhambul), T, mixed vv, 1939; 3 kis kórus [3 Short Choruses] (A. József), 1948; Petőfi dalok [Songs], male/female/mixed vv, ?1950–51; Hajnali nóta [Dawn Song], 1953

Songs (1v, pf): Still, mein Herz! (Becher), 1938; 3 dal [3 Songs] (M. Radnóti), 1964

*c*50 mass songs and smaller choral works, 1927–64

INSTRUMENTAL

Orch: Suite, small orch, 1926; Musik für Streichorchester, 1930; Klassovaya bor'ba, sym., 1932; Ov., brass, 1934; Rhapsody, brass, 1935; Sinfonietta, chbr orch, arr. domrï orch, 1935; Lírai szvit [Lyric Suite], str, 1936; Moldován rapszódia, 1941; Hazatérés [Homecoming], conc., 1948; Számadás [Accounting], 1949; Ludas Matyi, suite, 1950; Emlékezlető [Memento], sym., 1952; Felszabadult melódiák [Liberated Melodies], 1955; Ballettzene, 1961; Sérénade oubliée, 1964

Chbr and solo inst: Str Qt no.1, 1926; Szerenád, fl, va, ?1926–7; Trio, 2 vn, va, 1927; Hungarian Peasant Songs, str qt, 1929; Sonata, vc, 1929; Sonata, vc, pf, ?1930; 2 sonatas, vn, 1930–31; Trio, vn, va, pf, 1931; Str Qt no.2, 1962; Sonata (alla rapsodia), cl, pf, 1964

Pf: Toccata, 1928; Öt Könnyű zongoradarab [5 Light Pieces], ?1929; Sonatina, 1929; Suite, 1930; Sonata no.1, 1940–41; Sonata no.2, 1947; Felszabadult melódiák, 1949; Sonata no.3, 1957–61

Film scores, 1920s–59; several smaller inst pieces; arrs.

Principal publishers: Editio Musica, Gosudarstvennoye muzïkal'noye izdatel'stvo

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JÁNOS MARÓTHY

Szabolcsi, Bence (*b* Budapest, 2 Aug 1899; *d* Budapest, 21 Jan 1973). Hungarian musicologist. He studied law, literary history and philosophy at Budapest University (1917–20), musicology, history and art history at Leipzig University (1921–3) and composition at the Budapest Academy of Music with Kodály, Weiner and Siklós (1917–21) and in Leipzig with Karg-Elert (1921–3), taking the doctorate in 1923 under Abert with a dissertation on Benedetti and Saracini. From the 1920s he worked in Budapest as a publisher's reader, editor and music critic, and as co-editor of the journal *Zenei szemle* (1926–9) and (with Tóth) of the Hungarian *Zenei lexikon* (1930–31). From 1945 until his death he was professor of music history at the Budapest Academy of Music, where he founded the faculty of musicology (1951), serving as its professor and head until his death. He was on the editorial committees of the periodicals *Uj zenei szemle* (1950–56), *Magyar zene* (1960–73) and *Studia musicologica Academiae scientiarum hungaricae* (1961–7, editor 1967–73) and co-editor with Bartha of the series *Zenetudományi tanulmányok* (1953–62). In 1961 he founded the Budapest Bartók Archives, which he directed until his death, and which in 1969 became the Musicological Institute of the Hungarian Academy of Sciences.

Szabolcsi belonged among that generation of Hungarians born between about 1890 and 1900 (Molnár, Tóth, Major) who took upon themselves the task of creating a contemporary musicology in their own country. Szabolcsi's work centred on his aim to create a Hungarian literature of musical history which would fulfil 20th-century requirements, to establish publishers and a readership for it and to train others to continue his initiative. It was through him that music history, as a specialized branch of literature, became a matter of common knowledge in Hungary. His scholarship was informed by the thoroughness and highly developed methodology of German research, the historical and stylistic standards of such French scholars as Taine and Rolland, and the principles of Hungarian comparative musical research inspired by Bartók and Kodály, whose example he followed in linking East and West – his first Hungarian publications were on Mozart and his first German ones on Kodály and the problems of early Hungarian music history.

Szabolcsi's collection of early Hungarian music from the Danube region in the 1920s and 30s led to ten central studies (1928–54) of Hungarian music history from the Middle Ages to the 19th century, united as *A magyar zene évszázadai* (1959–61) and in the 1930s and 40s he made fundamental contributions to Hungarian musicology with a number of works on general musical history: *A zene története* (1940), a monograph on Beethoven (1947) and *Európai virradat* (1948). His chief work, *A melódia történet* (1950), is a synthesis of his dual interest in research of eastern and western European music. His research of phenomena of music in Hungarian literature and poetry was widely acclaimed. He was a pioneer of the literature on Bartók and Kodály and the author of the first Hungarian scholarly biography of Bartók. He also contributed to the spread of their vocal compositions by translating into German the texts of Bartók's *Cantata profana*, *Village Scenes* and *20 Hungarian Folksongs* and

Kodály's *Psalmus hungaricus*, *The Transylvanian Spinning-Room*, choral works and songs. He compiled two record anthologies: *Musica hungarica* (1965, 2/1970), a chronological survey of Hungarian music, and the posthumous *Musica mundana* (1975), an anthology of general music history arranged by type of melody.

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Obituaries: F. Bónis, *Muzsika*, xvi/4 (1973), 6–8; F. Bónis, *Népszabadság*, xxxi (23 Jan 1973); I. Kecskeméti and others, *Muzsika*, xvi/4 (1973), 1–6 [as educator]; G. Kroó, J. Ujfalussy and B. Köpeczi, *Hungarian Music News*, nos.2–3 (1973), 1–2; B. Rajeczky, *SM*, xiv (1972), 3–4
F. Bónis: 'The Magnum Opus of Bence Szabolcsi', *New Hungarian Quarterly*, no.53 (1974), 218–20

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Szadek, Tomasz [Thoma a Szadek] (*d* Kraków, 1612). Polish composer and singer. On 25 June 1569, already a bachelor in the liberal arts, he was appointed a singer in the royal chapel in Kraków. He remained there until 1572 or 1574, when he was most likely ordained and became a curate of Wawel Cathedral, Kraków. From this time until 1578 he was a member of a group of singers called the Capella Rorantistarum (of the cathedral's Sigismund Chapel) and subsequently held some non-musical posts at the cathedral, including that of a penitentiary.

All his extant compositions were written to meet the requirements of the Capella Rorantistarum (an ensemble of male voices). They are in the late Netherlandish style, each based on a plainsong cantus firmus. The two masses for four voices in the Wawel Cathedral library are of the parody type: the *Officium Dies est laetitiae* (ed. in WDMP, xxx, 1957 and MAP, ii, 1993) uses the melody of the popular Christmas carol as a cantus firmus, but also employs the song *Pieśń o narodzeniu Pańskim* ('Song of our Lord's Nativity') by Wacław z Szamotuł; the other, *Officium in melodiam motetae 'Pisneme'* (ed. in Monumenta musicae sacrae in Polonia, i, 1885), is based on Crecquillon's chanson *Puis ne me peult venir*. There are also three incomplete antiphons in the Wawel Cathedral library: the gradual *Haec dies*; the communion *Pascha nostrum*; and the introit *Vultum tuum*.

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H. Feicht: Preface to: *T. Szadek: Officium Dies est laetitiae*, WDMP, xxxiii (1957)
P. Poźniak: 'Technika parodiowania w mszy Tomasza Szadka', *'Musicae sacrae ars et scientia': księga ku czci Ks. Prof. Karola Mrowca* (Lublin, 1989), 158–72 [with Eng. summary]

ZYGMUNT M. SZWEYKOWSKI

Szajna-Lewandowska, Jadwiga (*b* Brody, Ukraine, 22 Feb 1912; *d* Wrocław, 14 March 1994). Polish composer. She began her musical education at the conservatory in Lwów and after World War II studied composition at the Wrocław State Higher School of Music, first with Szeligowski and then with Poradowski, graduating in 1956. She taught the piano, theory and composition for a time, but her main activity became composition, especially for the musical stage (ballets and musicals for children); she also composed incidental music for more than 50 plays. Her ability to characterize while using an accessible contemporary musical language ensured the popularity of her stage works among young people. Several of her works received prizes, including *Gramy w zielone* ('We Play "Green"'; All-Polish Composers' Competition, 1970); she also received national awards for her works for children, in 1974, and for *Błękitny kot* ('The Blue Cat'), in 1983.

WORKS
(*selective list*)

Stage: Pinocchio (ballet, 3 scenes, Collodi [C. Lorenzini]), 1956; Harfista [The Harpist] (mimo-drama, E.A. Poe: *The Harpist or the Exchanged Hands*), 1962; Porwanie w Tiutiurlistanie [Kidnapping in Tiutiurlistan] (ballet, 3, W. Żukrowski), 1966; Thais (ballet, 3, Z. Kosidowski), 1970; Księżniczka w oślej skórze [A Princess in an Ass's Hide] (musical, 3, C. Perrault), 1974; Błękitny kot [The Blue Cat] (musical fairy-tale, 3), 1976; Zaczarowany krawiec [The Magic Tailor] (musical, 7 scenes), 1977; Czerwony Kapturek [Little Red Riding Hood] (ballet, 2 scenes, I.L. and W.C. Grimm), 1984
Orch: Concertino, fl, str orch, 1956; Pf Conc. [for pupils], 1979
Vocal: A Regiment (cant.), mixed chorus, orch, 1960; Song Cycle (T. Zasadny), S, chbr orch, 1961; 3 pieśni żartobliwe [3 Jocular Songs] (L.J. Kern), 2 vv, chorus, str, perc, 1962; O El Mole rachmim, spkr, chorus, orch, 1964; Wierszyki Pana Leara [Little Poems of Mr Lear], spkr, chbr orch, 1968; Gramy w zielone [We Play 'Green'] (M. Jasnorzewska-Pawlikowska), S, str qt, *c*1970; Poems (J. Iwaszkiewicz), spkr, pf, 1977
Chbr and pf: Sonatina, ob, pf, 1954; Sonatina giocosa, pf, 1959; Funérailles, 2 pf, 1970, arr. pf, str orch, perc, 1974; 10 Studies, 2 pf, 1975; 5 Pieces, pf qnt, 1978; 6 Pieces, pf, str qt, 1978; 4 tańce w dawnym stylu [4 Dances in the Old Style], fl, ob, 2 cl, bn, perc, 1979; 6 Triollets, s fl, pf, 1980

Principal publisher: PWM

BARBARA ZWOLSKA-STESZEWSKA

Szalonek, Witold (Józef) (*b* Czechowice-Dziedzice, 2 March 1927). Polish composer. He studied composition with Woytowicz at the State Academy of Music in Katowice, where he was later appointed professor of composition, and in Paris with Boulanger. He has received numerous awards, including an honorary doctorate from Münster University. In 1972, after his nomination as rector of the Academy in Katowice had been accepted, he resigned in protest at interventions by the political authorities. He left to become professor of composition at the Hochschule der Künste (West) Berlin. His early works draw on Polish

folk modality, but in the 1960s, with works such as *Les sons* and *Improvisations sonoristiques*, he became the most original exponent of Polish 'sonorism'. His significant research into woodwind multiphonics (from 1963) and non-Western music led to a highly individual, haunting vision, where physical properties of sound production became the source and focus of musical structure and expression. His perception-based theories anticipated much of the post-cognitive tendency in musical theory and research of the 1990s. A gradual reintegration of more orthodox procedures followed, culminating in the powerful *Musica concertante* (1977) and the B–A–C–H symphony (1979). Later works have returned to his roots in Silesian musical tradition.

WORKS

Orch: Pastorale, ob, pf, 1951, orchd; Toccata polyphonica, str, 1953; Suita polifoniczna, str, 1955; Satyra symfoniczna [Sym. Satire], 1956; Concertino, fl, chbr orch, 1962; Les sons, large ens, 1965; Mutazioni, chbr orch, 1966; Musica concertante, b viol, orch, 1977; Little B–A–C–H Sym., 1979, arr. pf, ens, 1979; Largo, str, 1994; Sym. of Rituals, str, 1996 [from str qt, 1995]; Hautbois mon amur, ob, str, 2 hp, timp, 1998

Vocal: Herbstlied (Nokturn) (L. Staff), Bar, hp, str, 1955; Suita kurpiowska [Kurpie Suite], A, wind qnt, str trio, pf, 1955; Geständnisse (K. Iłłakowicz), spkr, SATB, orch, 1959; Ziemio miła [O Pleasant Earth] (cant., A. Gołubiew), 1v, orch, 1969; Diptychon: Prayer, Silver preludium (cant., K. Węgrzyn), 16vv SATB, 1993; Miserere, 12vv SATB, 1997; 3 Liebeslieder (R. Singh), Bar, pf, 1998

Chbr and solo inst: Trio, fl, cl, bn, 1952; Sonata, vc, pf, 1958; Arabesques, vn, pf, 1964; 4 monologhi, ob, 1966; Proporzioni, fl, va, hp, 1967; Improvisations sonoristiques, cl, trbn, vc, pf, 1968; Mutanza, pf, 1968; 1+1+1+1, 1–4 str, 1969; Aarhus Music, wind qnt, 1970; Proporzioni no.2, fl, vc, pf/hp, 1970; Connections, 10 insts, 1972; 3 sketches, hp, 1973; Proporzioni no.3, vn, vc, pf/hp, 1975; Pienikiana, tuba, 1977, D.P.'s 5 Ghoulish Dreams, a sax, 1985; Inside?–Outside?, b cl, str qt, 1987; Toccata e corale, org, 1989, arr. pf, 1990; Elegy on the Death of a Friend, cl, pf, 1989; Invocazioni, 2 gui, 1992; Haupt der Medusa, 1–3 fl/rec, 1992; Gerard Hoffnung's 6 Unpublished Drawings, sax qt, 1994; Auf der Suche nach dem verlorenen Kleinen Prinzen, fl/rec, gui, 1995; Diptychon II, 16 sax, 1995; 3 Preludes, pf, 1996; Chaconne-Fantaisia, vn, 1997; Medusa's Dream of Pegasus, fl/rec, hn, 1997; Pavana, gui, 1997; Berceuse, cel, 1998; Oberek I, gui, 1998

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'Über die ungenutzten Klangeigenschaften der Holzblasinstrumente', *Das Orchester*, xxxiv (1986), 771–8

'Dźwięk i forma' [Sound and form], *RM*, xxxi/24 (1987), 3–4

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B. Sonntag: 'Przyczynek do twórczości kompozytorskiej Witolda Szalonka' [A contribution to the compositional output of Szalonek], *Opcje: kwartalnik kulturalny*, i/2 (1994), 86–9

A. Dümling: 'Die ganz Welt voll Klang', *Tagesspiegel* (2 March 1997)

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C. Humphries: 'Witold Szalonek: choreograf dźwięku' [Witold Szalonek: choreographer of sound], *Opcje: kwartalnik kulturalny*, ii (1998), 88–92

CARL HUMPHRIES

Szałowski, Antoni (*b* Warsaw, 21 April 1907; *d* Paris, 21 March 1973). Polish composer. He received his first music lessons from his father, a distinguished violinist and teacher. In 1930 he graduated from the Warsaw Conservatory, where his teachers had included Lewiecki (piano), Sikorski (composition) and Fitelberg (conducting). He then studied with Boulanger in Paris (1931–6), where he remained for the rest of his life. From 1936 to 1948 he was president of the Society of Young Polish Musicians in Paris. Among the many awards he received was a first prize from the ORTF in 1960 for *La femme tétue*.

An outstanding representative of the inter-war Paris school, Szałowski was one of the leading Polish neoclassicists. He preferred strict, established forms and he employed all the contrapuntal arts, yet he succeeded in writing music that is easy on the ear, full of Parisian elegance but linked to the emotional and colourful Polish symphonic tradition. His finest achievements were the celebrated Overture, the Sinfonietta and the Music for Strings (he composed very little vocal music, most of it for the radio). In Poland he was little known except during a few years after World War II, and then principally for the Overture, whose success led other Poles, among them Lutosławski and Malawski, to compose similar works, but without reaching the distinction of their model. This, probably Szałowski's only composition of international stature, is written with such verve and skill that, within its Classical mould, it gives the impression of inevitability. It was composed in 1936 and the next year received the Gold Medal at the Paris International Exhibition. One of the very few contemporary works to be published and recorded in Warsaw shortly after the war, the Overture was Szałowski's greatest success, but this very success proved a burden. Unable to repeat it and unwilling to keep up with new developments, he proceeded to compose firmly traditional works – well crafted, straightforward, vital and motoric in rhythm, and amusing (his humour was his strongest point), but ultimately of little interest. There is great value, however, in some of the later chamber works, such as the Sonatina for oboe and piano and the Allegretto for bassoon and piano.

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(*selective list*)

ORCHESTRAL

Sym. Variations, 1928, withdrawn; Kaprys, 1930, withdrawn; Pf Conc., 1930, withdrawn; Ov., 1936; Sym., 1939; Sinfonietta, 1940; Concertino, chbr orch, 1942; Partita, 1942, withdrawn; Zaczarowana oberża [The Enchanted Inn] (ballet, 1), 1945, also concert version; Divertissement de ballet, 1950, withdrawn; Concertino, fl, str, 1951; Suite, 1952; Partita, chbr orch, 1954; Vn Conc., 1954

Aria and Toccata, chbr orch, 1957; Conc., ob, cl, bn, orch, 1958; Wskrzeszenie Łazarza [Lazarus's Resurrection], sym. picture, 1960; Allegretto, bn, orch, 1962; Music for Str, 1970; 6 szkiców [6 sketches], 1972

Popular pieces: Radio-musique, suite, 1955; Dance, 1957; Mazurka, 1959; Intermezzo, 1961; Berceuse pour Clémentine, 1964

CHAMBER AND SOLO INSTRUMENTAL

For 3–5 insts: Pf Trio, 1926, withdrawn; Str Qt no.1, 1928, withdrawn; Str Qt no.2, 1934, withdrawn; Str Qt no.3, 1936; Trio, ob, cl, bn, 1936; 4 pastorales, fl, str trio, 1947; Wind Qnt, 1954; Divertimento, ob, cl, bn, 1955; Str Qt no.4, 1956

For 2 insts: Prelude, vn, pf, 1928; Suite, vn, pf, 1931; Andante, vn, pf, 1934; Aria and Burleska, vc, pf, 1936; Sonatina, cl, pf, 1936; Duo,

fl, cl, 1939; Duo, vn, vc, 1941, withdrawn; Sonatina, ob, pf, 1946; Allegretto, bn, pf, 1962, orchd

Pf: Sonata, 1932; 2 sonatinas, 1933, 1957; Mélodie, 1935; Mała humoreska [Little Humoresque], 1935; Perpetuum mobile, 1937; Study, 1950

Other solo inst: Partita, vc, 1933; 3 Pieces, hmn, 1943; Suite, hpd, 1951; 2 Pieces, ondes martenot, 1968

VOCAL

2 pieśni, 1v, orch, 1927, withdrawn; Sonet, S, chbr orch, 1931, withdrawn; 3 pieśni ludowe [3 folksongs], 1v, pf, 1942; Polskie melodie ludowe, 1v, pf, 1950, 1956, 1966; Cantata, female vv, chbr orch, 1960; Pater noster, vv, org, 1968

Radio scores: L'autre, chorus, chbr orch, 1954; La femme têtue (J. Lescure), spkr, 15 insts, 1958; Le merveilleux voyage de Susanne Michel (J. Pivin), 1962

MSS in *PL-Wn*

Principal publisher: PWM

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W. Bogany: 'Spuścizna rękopiśmienna Antoniego Szałowskiego: opis źcódeł' [The manuscripts of Szałowski's estate: a description of the sources], *Muzyka*, xxii/1 (1977), 103–16

BOGUSŁAW SCHÄFFER

Szamotuł [Szamotulczyk, Szamotulski], **Wacław z** [Samotulinus, Schamotulinus, Shamotulinus, Venceslaus] (*b* Szamotuły, nr Poznań, *c*1524; *d* ?Pińczów, nr Kielce, probably in 1560). Polish composer and poet. He studied first at the Collegium Lubranscianum at Poznań and afterwards, in 1538, at Kraków University. From 1545 to 1547 he was secretary to Hieronim Chodkiewicz, governor of Troki, Lithuania. During this period he published a number of Latin panegyrics celebrating events in the royal family. On 6 May 1547 he was appointed a composer at the court of King Sigismund II August, his duties being to provide sacred music for the chapel choir. From about 1550 he was involved with the Polish Protestant movement, and seven Polish four-voice pieces by him intended for the Protestant service are extant. From 1555 until his death he worked at the Calvinist court of the great Lithuanian potentate Duke Mikołaj Radziwiłł and now maintained only tenuous relations with the royal court. He was a typical many-sided Renaissance figure. Much of his music has been lost. Although he composed simple pieces of popular cast in a simple note-against-note style he is more important for his sacred polyphony: indeed his mastery of late Netherlandish techniques is considered a culminating point in the development of Polish *a cappella* music.

WORKS

SACRED VOCAL

Quatuor parium vocum lamentationes Hieremiae Prophetae … quibus adiunctae sunt exclamationes passionum, 4vv (Kraków, 1553)

2 Lat. motets, 4vv, 1554[11], 1564[5]; ed. in MAP, ii/1 (1993)

3 Lat. songs, 1v, in J. Seclucjan: Pieśni chrześcijańskie (Königsberg, 2/1559)

4 Pol. psalms, 4vv (Kraków, 1558–64); 4 Pol. songs, 4vv (printed Kraków): ed. in WDMP, xxviii (1956, 4/1973); 3 ed. in MAP, ii/3 (1994)

Sacred work, 3vv, in J. Zaremba: Pieśni chwał boskich (Brest Litovsk, 1558)

LOST WORKS

Nunc scio vere, motet in org transcr., lost (photographs of MS survive); ed. in MAP, ii/1 (1993)

Mass, 8vv, 2 Offitia, 4, 6vv, Exclamationes et lamentationes, 4vv, Exclamationes secundae, 5vv, wedding piece, 6vv, 1553: cited in inventory of Kraków royal chapel, 1572

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A. Chybiński: 'Wacław z Szamotuł', *KM*, nos.21–2 (1948), 11–34; no.23 (1948), 7–22; no.24 (1948), 100–31

A. Szweykowska and Z.M.Szweykowski: 'Wacław z Szamotuł, renesansowy muzyk i poeta' [Wacław z Szamotuł, Renaissance musician and poet], *Muzyka*, ix/1–2 (1964), 3–28

E.C. Cramer: 'Zwiazki z muzyką hiszpańską w lamentacjach Wacława z Szamotuł' [Spanish traits in the lamentations of Wacław z Szamotuł], *Muzyka*, xxiv/3 (1979), 35–43

E.C. Cramer: 'Nowe spojrzenie na styl muzyczny Wacława z Szamotuł' [New light on the musical style of Wacław z Szamotuł], *Muzyka*, xxvi/2 (1991), 3–90

ZYGMUNT M. SZWEYKOWSKI

Szántó, Theodor [Tivadar] (*b* Vienna, 3 June 1877; *d* Budapest, 7 Jan 1934). Hungarian pianist and composer. He studied in Vienna and Budapest, and in Berlin with Busoni from 1898 to 1901, after which he remained in Germany. Here he quickly established a reputation in demanding programmes featuring works such as late Beethoven sonatas, the Liszt Sonata and compositions of his own. In 1905 he settled in Paris, and in 1913 he moved to Switzerland, where he was based until 1921. He then resided in Budapest until the late 1920s, when he returned to Paris. During this time he continued to command respect both as a formidable exponent of the Romantic repertory and as a champion of contemporary music, in particular that of Bartók and Kodály. Szántó was also closely associated with the Delius Piano Concerto, undertaking detailed editing of the original solo part before giving the first performance of the revised version at a Promenade Concert in London in 1907. Although the composer did not agree with all the retouching, he later wrote to Grainger that Szántó had made the writing much more effective. As a composer, Szántó was particularly influenced by the folk music and traditions of Hungary and, especially, Japan, which formed the basis not only for many of his piano works and his *Japanese Suite* for orchestra (1926) but also his three-act opera *Taifun* ('Typhoon'), which was first produced in Mannheim on 29 November 1924. His most important piano work, Variations and Finale in D on a Hungarian Folk Melody, acquired a good deal of success through his own highly colourful readings of its virtuoso textures. His other works include a Symphonic Rhapsody (1917), a sonata for violin and piano (1906) and the operas *Count Romeo* (1931) and *Samum* (1933). His transcriptions of five movements from Stravinsky's *Petrushka* and, particularly, the Marche chinoise from *Le rossignol* attest his grasp of the virtuoso possibilities of piano scoring and his feeling for colouristic effect.

CHARLES HOPKINS

Szarfenberg [Szarffenberck, Scharpfenberg, Szarfenberger, Szarffemberg, Ostrowski, Ostrogórski], **Maciej** (*b* Liebenthal [now Lubomierz], nr Jelenia Góra; *d* Kraków, between 21 March and 15 June 1547). Polish printer. He established his printing house in Kraków in 1530. Among his music publications are secular and religious partsongs, liturgical books, and music treatises by Jerzy Liban (*De accentuum ecclesiasticorum exquisita ratione*, *c*1539) and Jan Spanenberg (*Questiones musicae in usum Scholae Northusianae*, 1544) which contain numerous musical examples, including some complete compositions. He used exclusively woodblock printing.

His relative Marek Szarfenberg (*b* Liebenthal; *d* Kraków, 1545) was a Kraków bookseller who first started printing in about 1543. He mainly published liturgical books with Gothic notation, using movable type in a double-impression technique, as well as woodblock printing.

Marek's grandson Mateusz Siebeneicher [Siebeneich, Sybeneycher, Zybenaicher] (*b* Liebenthal; *d* Kraków, 1582) married the widow of Maciej's son Hieronim and thus became the owner of the Szarfenberg printing house in 1557. He was one of the most eminent Polish publishers of his time and specialized in the printing of textbooks and Catholic devotional literature. He also issued many popular partsongs and psalms of Cyprian Bazylik z Sieradza, Wacław z Szamotuł and others (mostly published singly), and Krzysztof Klabon's collection, *Pieśni Kalliopy slowienskiey* ('Songs of the Slavonic Calliope', 1588), all printed from movable mensural type. After his death the firm continued until 1627.

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TERESA CHYLIŃSKA

Szarth, Georg. *See* ZARTH, GEORG.

Szarzyński, Stanisław Sylwester (*fl* late 17th century). Polish composer. Extant copies of his works bear dates ranging from 1692 to 1713. His vocal music is exclusively sacred. His solo motets (with violins and continuo) are distinguished by their notably expressive melody and high technical level; the choral compositions, with the accompaniment of a large instrumental ensemble, show some carelessness in the part-writing. In these compositions Szarzyński made extensive use of melodies from popular religious songs, either as strict quotations or in stylized form. All his sacred works are in the concertato style, some of them resembling the church cantata in form. His only extant instrumental composition, a *sonata da chiesa* with some features of the canzona, is marked by its technical skill and melodic attractiveness.

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ZYGMUNT M. SZWEYKOWSKI

Szathmáry, Zsigmond (*b* Hódmezővásárhely, nr Szeged, 28 April 1939). Hungarian organist and composer. From 1958 to 1963 he studied at the Franz Liszt Academy of Music in Budapest (organ with Franz Gergely, composition with Franz Szabo). He continued his studies at the Akademie für Musik und Darstellende Kunst in Vienna (organ with Alois Forer) and at the Musikhochschule in Frankfurt, where Helmut Walcha was his teacher. From 1964 to 1966 he took part in the Cologne Kurse für Neue Musik, studying composition with Stockhausen and Henri Pousseur, and from 1964 to 1965 took part in the Darmstadt summer courses, where he studied composition with Ligeti. From 1970 to 1976 he was Kantor and organist in the Lutheran parish church of Hamburg-Wellingsbüttel, in 1972 he was made assistant organ professor at the Lübeck Musikakademie, and from 1976 to 1978 he was organist at Bremen Cathedral. In 1978 Szathmáry was appointed professor of organ at the Staatliche Hochschule für Musik in Freiburg. He has given recitals throughout the world, especially at festivals of contemporary music (including Paris, Brussels, Royan, Donaueschingen, Munich, Zagreb and Warsaw). His repertory is broad, with particular emphasis on the works of Bach, Liszt and contemporary composers. He has given over 80 premières, including works by Holliger, Zender, Ligeti, Haubenstock-Ramati, Rihm, Schnebel, Hespos, Yun, Hosokawa, Ishii, Kopelent, Ruzicka and Wittinger, and over 50 works have been dedicated to him. He has conducted numerous masterclasses in Europe, America, Russia, Japan and Korea. His recordings range from early Baroque masters and Bach to Liszt, Kodály and graphically notated works. He has also composed works for organ, solo instruments, chamber ensemble and chamber orchestra.

GERHARD WIENKE

Szczawiński, Henryk Melcer-. *See* MELCER-SZCZAWIŃSKI, HENRYK.

Szczecin (Ger. Stettin). Town on the river Odra (Oder) in Poland, formerly (1713–1945) capital of the German (Prussian) province of Pomerania. The beginnings of the town's musical life were linked with the introduction of Christianity by Bishop Otto of Bamberg and Prince Bolesław Krzywousty, ruler of the area from 1102 to 1138. Music was cultivated in monasteries, particularly those of the Benedictines and Franciscans. Szczecin became the capital of Western Poland in 1212, and joined the Hanseatic League around 1300. The city's increased importance as a trade centre in turn stimulated its cultural life. In 1390 and 1399 two municipal schools were opened, and after the Reformation (1524–34) Duke Barnim XI founded a school, the Pedagogium, for the children of the aristocracy (1543). A combined school and poorhouse was also founded (1540). Each school had cantors responsible for the standard of singing and for giving music lessons. In the first half of the 17th century the activities of the schools reached a peak. Polyphonic and frequently polychoral sacred works were heard in the churches, and much music was performed in the schools themselves. Organ music also flourished, Michael Schuwarth being the earliest known organist (1475). The finest organ, in the cathedral of St Jakub, was destroyed in 1677 during a siege; later in the 17th century it was rebuilt by Schurich and Heldt, and completed by Arp Schnitger. Many new organs were constructed in the 18th century, including four by Peter Migendt in 1751–64.

The ruling Slavonic Pomeranian princes did not influence the town's music significantly, although they employed English and Polish violinists. The princes' musicians entertained the court, played in the castle chapel, at St Mary's church and during school ceremonies. In 1630 the town fell to the Swedes and in 1637 the Pomeranian dynasty came to an end. In 1713 Szczecin became part of Prussia under whose rule musical life flourished. Travelling virtuosos visited the city, and Singspiele were performed in the coach house of the Seglerhaus. Operas by German, French and Italian composers were given at the theatre built in 1794 during the French occupation. Composers active in Szczecin from the late 16th to the 18th centuries included Philipp Dulichius (1562–1631), who composed over 250 motets, Andreas Fromm (1621–83), a priest and cantor at the Pedagogium who wrote one of the first German oratorios, *Lazarus*, Paul Lütgemann (1588–1606), J.G. Ebeling (1637–76) and Johann Fischer (1646–?1716/17). Lesser figures active in the town were P. Praetorius (1520–97), F.G. Klingenberg (1699–1720), M. Rhode (1706–38), Tobias Volckmar (1707–12), G. Klingenberg (1721–46), Friedrich Haack (1789–1827) and S.F. Brede (1792–8).

In the 19th century the leading local composer was Carl Loewe, who taught at the Gymnasium and was organist of the cathedral. He organized concert life in the town between 1820 and 1864, during which period it reached a peak; in 1827 Mendelssohn's overture *A Midsummer Night's Dream* had its première there, and Bach's *St Matthew Passion* was performed in 1831, only two years after its revival by Mendelssohn in Leipzig. In 1849 a new municipal theatre, the Theater am Königsplatz, was opened. Operettas and Singspiele were given in the Bellevuetheater, opened in 1873. The popular operetta composer Leon Jessel (1871–1942) was Kapellmeister there in 1896–7. From 1884 symphony concerts were held in the new concert hall. Pianists, singers and conductors from all over the world visited Szczecin, Arthur Nikisch, Felix Weingartner and Anton Webern conducted at the Bellevuetheater. Musical life was slow to revive after World War I, but the impetus given by the town's economic fortunes as a suburb of Berlin stimulated its cultural life. The Bellevuetheater was able to engage a permanent company, and at the end of the 1920s four performances were broadcast on the radio each season.

After World War II, during which the town was very badly damaged, the Polish Broadcasting Service became active, and musical education was improved by the foundation in 1946 of two musical schools, nationalized in 1950. Following the development of school music, a department of the Poznań Conservatory was established (1961). Concert life revived through the activities of the broadcasting orchestra under W. Górzyński. The Szczecin PO was founded in 1948 and nationalized in 1954; conductors have included F. Lasota (1948–51), M. Lewandowski (1952–7), W. Pawłowski (1954–), J. Wiłkomirski (1957–71) and S. Marczyk (1971–93). In 1957 an opera house, the Państwowa Operetka (State Operetta), was founded by J. Nieżychowski; it mainly performed operetta and occasionally modern works. In 1978 the company found a new home in the restored castle of the Pomeranian princes, and in 1985 was renamed the Państwowa Opera i Operetka. The Szczecin Musical Association, founded in 1962, organizes concerts and master classes; since 1964 it has helped to organize an annual festival of organ and chamber music in nearby Kamień Pomorski. Several local choirs have been formed, the best known being the Technical University Choir, the Hejnał, Hasło and Halka choirs, the Szczecin Boys' Choir and the Teachers' Chamber Choir. The composer Ryszard Kwiatkowski (1931–93) was active in Szczecin.

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PAWEŁ PODEJKO/KLAUS JUNGK

Szczepanowski, Stanisław (*b* Kraków, 1814; *d* Lwów, 16 Sept 1877). Polish guitarist, cellist and composer. After fighting in the November Uprising of 1830 he emigrated to Scotland in 1831, where he studied with the Polish guitarist Feliks Horecki. Later he studied with Fernando Sor in Paris. He first performed in public in 1840, in Edinburgh and London. Later, in a series of concerts at the Salle Herz in Paris, he was admired by the most famous artists of the day including Chopin, Liszt and Kalkbrenner, as well as influential critics such as Henri-Louis Blanchard, who recognized Szczepanowski as the most outstanding guitarist of the day (in Przyięcki). In 1843 he began a long concert tour to such countries as Russia, Lithuania and the Ukraine, Turkey, Egypt and Spain. From about 1847 he also played the cello in his concert programmes.

As a performer Szczepanowski had a relaxed manner of playing but also a remarkable degree of imagination and technical skill, and he applied a prodigious variety of effects that were largely drawn from the techniques of bowed string instruments (flageolet, vibrato and scordatura). His repertory included music by Sor, Kurpin'ski, Chopin and Mendelssohn, as well as his own compositions, which included fantasies, variations and pieces in the Spanish style.

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BARBARA CHMARA-ŻACZKIEWICZ

Szczepańska, Maria (Klementyna) (*b* Złoczów, nr L'viv, 13 May 1902; *d* Poznań, 18 Oct 1962). Polish musicologist. After piano studies at the Lwów Conservatory, she studied musicology with Chybiński at Lwów University (1922–6), where she took the doctorate in 1926 with a dissertation on Manuscript 52 in the Krasiński Library, Warsaw. From 1926 to 1939 she was a lecturer in the musicology department at Lwów University; she also lectured in theoretical subjects at the Paderewski Music School (1929–31) and at the Lwów Conservatory (1931–5). In 1940–41 and 1944–5 she was successively senior lecturer, professor and dean of the theory department of

the conservatory. From 1946 until her death she worked in the musicology department at Poznań University, becoming senior lecturer in 1956 and head of the department in 1957. She also lectured at the State Music School, Poznań (1948–51). Szczepańska's main achievement was her work on basic sources of Polish polyphonic music of the 15th to 17th centuries. She devoted considerable attention to the works of the leading Polish composer of the 15th century, Nicolaus de Radom, and prepared editions of music by a number of Polish composers, including Jarzębski, Zieleński, Reys and Pękiol. Her work formed the basis for further research on the evolution of polyphony in Poland.

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ZOFIA HELMAN

Szczurowski, Jacek [Hyacinthus] (*b* 1718; *d* after 1773). Polish composer. He probably came from south-eastern Poland. He entered a Jesuit monastery as a novice on 14 November 1735 and took minor orders on 20 November 1737. During his novitiate he was a member of the excellent Kraków musical college run by the Jesuits. His notable gift for composition came to light when he was still a youth; in 1740–41 the inventories of the Jesuit college in Kraków mention 38 of his works. Szczurowski did not continue his education and as a monk served as assistant to the prefect of the musical college and as sacristan at Kalisz, Krosno, Gdańsk (where he was also *coadiutor temporalis* from 15 August 1746), Toruń, Kraków, Jarosław, Poznań and Wałcz (near Poznań). The last record concerning him comes from Wałcz.

Only a few of his vocal compositions are extant, although Szczurowski was one of the most prolific Polish composers of the 18th century. They do not exhibit consummate technical elaboration; Szczurowski composed in a style typical of the late Italian Baroque, which he handled in a stereotyped manner, though often making considerable virtuoso demands (thus suggesting that high executive standards were possible in the Jesuit chapels of the time). Some of his compositions are particularly valuable as records of the 18th-century folk motifs (for example his *Missa Emmanuelis*). Szczurowski was also one of the first Polish writers of symphonies (1740, lost).

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MSS in PL-SA unless otherwise stated

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Dziecino Boże [The infant Christ], 1v, 2 ob, bc; ed. in ZHMP, xii (Kraków, 1968)

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Domine non sum diguns, 1v, 2 vn, bc, *Pu*

Litaniae de BVM, 4vv, 2 vn, 2 clarinos, bc, Jesuit archive at St Lipka, Łańcut

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ZYGMUNT M. SZWEYKOWSKI

Szczurowski, Jan Nepomucen (*b* Pińczów, nr Kielce, 16 May 1771; *d* Warsaw, 30 Oct 1849). Polish bass, actor and cellist. He studied at W. Sierakowski's school for singers in Kraków, and made his theatre début in the same city in 1787. From 1788 to 1792 he performed on stage with the renowned company of Wojciech Bogusławski in Dubno, Lublin, and again in Kraków. On 14 April 1793 he sang for the first time at the National Theatre in Warsaw, and on 1 March 1794 he sang in the world première of Jan Stefani's *Cud mniemany* ('The Supposed Miracle'). He took a permanent position at the National Theatre (later the Teatr Wielki), Warsaw, and sang there (except for a short break during the 1806–7 season) until 1839. With this theatre company he also gave guest performances in other Polish cities, including Kalisz (from 1801), Poznań (from 1808), Białystok (1808), Kraków (1809) and Gdańsk (1811). Szczurowski was in the front rank of Polish singers, and had a beautiful, large voice; however he was found somewhat lacking in passion and talent as an actor. He also wrote reviews for the *Kurier Warszawski* ('Warsaw Courier').

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BARBARA CHMARA-ŻACZKIEWICZ

Szeged. Town in southern Hungary. Musical theatre began with school dramas staged by the Piarists, who, with an orchestra and town musicians, gave about 50 works in Latin between 1722 and 1758, thereafter performing in Hungarian. The first permanent theatre opened in 1856 with *Ernani* and Ferenc Erkel's *Hunyadi László*. A new theatre, built in 1883, burnt down in 1885 but was restored the next year and again in 1986. It is now known as the Szegedi Nemzeti Színház (Szeged National Theatre). The Szeged SO was founded in 1918; its conductors have included Fricsay, Vaszy, Oberfrank and Molnár. In 1931 an open-air festival, the Szegedi Ünnepi Játékok, was established, and in 1934 Mascagni conducted *Cavalleria rusticana* for it with soloists from La Scala. It stopped in 1939 but was revived in 1959 by Vaszy. Performances cover a month from mid-July and often include Verdi operas along with *Hunyadi László*, *Bánk bán* and *Háry János*. The Mai Magyar Zene Hete (Contemporary Hungarian Music Week) was organized annually between 1970 and 1989, and supplemented by the Szegedi Kamarazenei Napok (Szeged Chamber Music Days), also devoted to new Hungarian music, from 1978. In 1990 the former festival was replaced by the Zenei Hét Századunk Muzsikájából (Musical Week of Our Century's Music), given in the spring and devoted in 1993 to the memory of Messiaen.

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DEZSŐ LEGÁNY

Szeghy [Szeghyová], **Iris** (*b* Prešov, 5 March 1956). Slovak composer. She studied composition with Podprocký, and the piano at the Košice Conservatory (1971–6), before continuing under Očenáš at the Bratislava Academy of Music and Dramatic Art (until 1981); she returned to the Academy in 1986 as a postgraduate research student in composition. During the 1990s she was awarded placements at electronic studios in Stuttgart and Amsterdam and at the University of California at San Diego. In 1995 she was composer-in-residence at the Hamburg State Opera. Her works have been performed at the UNESCO International Rostrum, at a festival of the ISCM in Warsaw and at Darmstadt summer courses. At the beginning of her career Szeghy concentrated primarily on sonority, as demonstrated by *Jarná sonáta* ('Spring Sonata') for organ, while in later works the emphasis shifted towards elaborate structures, her style becoming more lyrical and poetic, as in the String Quartet 'Musica dolorosa' (1985) or *Poetické štúdie* (1984). Generally, she followed the traditional thinking of European composers of the first half of the 20th century, in terms of contrast, evolution, harmony, modality and extended tonality; after 1993 she absorbed more elements of the avant garde, influenced by J. Cage, G. Crumb and G. Scelsi. Her selective use of such elements owes much to a desire to capture the atmosphere of particular moments in time; avant garde devices used include aleatorism, clusters and unconventional playing techniques. More traditionally, her music relies also on motivic development and expressivity (several of her works are inspired by poetry). Her musical vocabulary, an extended tonality, produces harmony that is to some extent consonant.

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(*selective list*)

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YVETTA LÁBSKA-KAJANOVÁ

Székely, Endre (*b* Budapest, 6 April 1912; *d* Budapest, 14 April 1989). Hungarian composer. He taught himself to compose before taking lessons with Siklós at the Liszt Academy of Music, from which he graduated in 1937. Subsequently he joined the illegal Communist Party and took part as composer and conductor in the workers' choral movement. After World War II he exercised important functions in Hungarian musical life: he was secretary-general of the Hungarian Musicians' Union and the Béla Bartók Association, and he edited the periodicals *Éneklő nép* and *Éneklő munkás*. From 1952 to 1956 he organized activities in Sztálinváros, and in 1960 he was appointed professor of methodology and theory at the teachers' training college in Budapest.

Székely's earlier works (up to 1952) are principally choral pieces and cantatas. These show at first the strong influence of Kodály; the later ones are characteristic products of socialist realism of the early 1950s. Later in that decade he made a gradual assimilation of the Bartók tradition and of the 12-note serialism of Schoenberg, Berg and Webern. This led to a period (*c*1957–64) of serial works emulating Schoenbergian expressive intensity within traditional formal patterns, but also including other features, such as Honegger-like choral tableaux. He then began to admit more novel elements, including clusters (in the Concerto of 1964) and Pendereckian string effects (in the Partita, 1965), these being associated with an abandonment of 12-note serialism. The Wind Quintet no.3 (1966), for example, is non-serially based on a three-note motif and is indicative of the direction Székely's music was taking at this time in that it alternates strict canonic movements with partly improvisatory ones. This broadening of style was summarized in the *Musica*

notturna for chamber ensemble (1968), which accommodates static or mobile clusters and expansive melodies, free and motor rhythm, and aleatory and strict forms.

WORKS
(*selective list*)

STAGE AND VOCAL

Stage: Aranycsillag [Golden Star] (operetta), 1950; Vizirózsa [Waterlily] (op), 1958–61
Choral orch: Petőfi-kantáta, 1952; József Attila-kantáta, 1954; Dózsa György, orat, 1959; Nenia, orat, 1968–9
Solo vocal: 3 Sketches, S, gui, 1967; Maqamat, S, ens, 1970; Solokantate, S, ens, 1972

INSTRUMENTAL

Orch: Suite no.1, 1947; Sym., 1956; Conc., pf, str, perc, 1957–8; Suite no.2, 1958; Sinfonia concertante, vn, pf, orch, 1960–61; Conc., 8 insts, orch, 1964; Partita, 1965; Fantasma, 1969; Tpt Conc., 1971; Riflessioni, vc, orch, 1973; Humanisation, hp, str, orch, 1974; Fantasia, vn, orch, 1985; Rhapsodia, pf, orch, 1985; Wave Motions, 1987
Chbr and solo: Pf Sonata no.1, 1952; Wind Qnt no.1, 1952; Qt no.1, 1954; Str Qt no.2, 1961; Wind Qnt no.2, 1961; Str Qt no.3, 1962–3; Pf Sonata no.2, 1963; Wind Qnt no.3, 1966; Musica da camera, 8 insts, 1963; Musica da camera, 6 insts, 1965; Musica notturna, wind qnt, pf, str qnt, 1968; Trio, perc, pf, vc, 1968–9; Str Qt no.4, 1972; Wind Qnt no.3, 1972; Conc., pf, tape, 1975; 7 Duos, fl, hpd, 1976; Sonata, vn, 1980; Sonata no.2, vn, 1988; Str Qt no.5, 1981; Sonata, cl, pf, 1984; Quartetto per tromboni, 1988
Principal publisher: Editio Musica Budapest

F. ANDRÁS WILHELM

Székely, Mihály (*b* Jászberény, 8 May 1901; *d* Budapest, 22 March 1963). Hungarian bass. He made his début at the Budapest Municipal Theatre in 1923 as the Hermit (*Der Freischütz*). He joined the Hungarian State Opera the same year and was soon singing leading bass roles such as Cardinal Brogni (*La Juive*), Méphistophélès (*Faust*), Sarastro and King Mark. An international career developed after World War II: his Metropolitan début (1947) was as Hunding, after which he sang many Wagner and other bass roles in New York until 1949. At Glyndebourne, from 1957 to 1961, his Sarastro, Osmin, Bartolo (*Figaro*) and Rocco were greatly admired. He played Boris Godunov in Paris (1957), and Bartók's Bluebeard throughout Europe, partly transposed for his bass range by the composer (he successfully recorded the part). Székely was a major figure in the history of Hungarian opera, with a voice of intrinsic beauty and wide range (his lowest notes were of particularly powerful 'black' timbre) and outstanding acting ability. In addition to those already mentioned, his Philip II (*Don Carlos*), Fiesco (*Simon Boccanegra*), Dosifey (*Khovanshchina*) and Khan Konchak (*Prince Igor*) were all memorable portrayals. (P. Várnai: *Székely Mihály*, Budapest, 1967)

PÉTER P. VÁRNAI/R

Székely, Zoltán (*b* Kocs, 8 Dec 1903). Hungarian violinist and composer, later active in the USA. He studied the violin under Hubay and composition under Kodály in Budapest. He toured widely as a soloist and became the leader of the Hungarian String Quartet shortly after its foundation in 1935, a position that he held until the quartet disbanded in 1970. Székely was closely associated with Bartók both as his partner in sonata recitals and as an interpreter of his works; Bartók composed his Second Violin Concerto for Székely who gave the first performance in Amsterdam with the Concertgebouw Orchestra under Mengelberg in March 1939. In 1950 Székely moved to the USA, where he later became a naturalized citizen. His compositions, mainly chamber music, include a string quartet, a duo for violin and cello and a sonata for unaccompanied violin. His arrangement for violin and piano of Bartók's *Romanian Dances* has become popular.

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J. Creighton: *Discopaedia of the Violin, 1889–1971* (Toronto, 1974)

RONALD KINLOCH ANDERSON/R

Szelényi, István (*b* Zólyom, 8 Aug 1904; *d* Budapest, 31 Jan 1972). Hungarian composer and musicologist. He studied at the Budapest Academy of Music with Kodály (composition) and Laub and Székely (piano). After a period of piano teaching at the Fodor Music School (1926–30), he lived in Paris and London as music director of a ballet company (1930–32). In 1945 he was appointed professor at the Budapest Conservatory, of which he later became director. He was also editor-in-chief of the *Új zenei szemle* (1951–6) and a theory teacher at the Budapest Academy of Music (1956–72). In 1969 he received the Erkel Prize.

The 1920s and 1930s were Szelényi's best creative period. At the very beginning of his career he provoked a press attack because of his 'incomprehensibility', a charge which prompted a lengthy defence from Kodály in support of the young composers who were his pupils. As a pianist Szelényi introduced into Hungary works by Schoenberg, Hindemith and others, and this involvement with new music, together with his contacts with the 'activist-constructivist' circle around the poet and painter Lajos Kassák, was of decisive influence. His style at that time owed nothing to Bartók or Kodály; the shrill, vivid quality of his *Ouverture activiste* and the monomotivic structures of his songs and chamber music were entirely individual. In the years around and after World War II, however, his music became increasingly diatonic and he came under the influence of Kodály. His research on Liszt also left its mark, and only in his last years did he return to his constructivist style.

WORKS
(*selective list*)

Pantomimes: A tékozló fiú [The Prodigal Son], 1931; Babiloni vásár [Babylon Fair], 1931
Orch: Sym. no.1, 1926; Vn Conc., 1930; Ouverture activiste, 1930; Triple Conc., pf trio, wind, 1932; Géptánc–munkatánc [Machine Dance–Work Dance], 1942; Az ősök nyomában [In the Footsteps of the Ancestors], sym., str, 1946 [after old Hebrew melodies]; Egy gyár szimfóniája [Sym. of a Factory], 1946; Hommage à Bartók, 1947; Summa vitae, pf, orch, 1956 [after Liszt]; Conc. da camera, 1963; Pf Conc., 1969
Choral: Absolute Choral Sym. ('text' of vowel sounds), unacc., 1925; Virata (orat, S. Zweig), 1935; Programme Suite ('text' of vowel sounds), unacc., 1940; Jewish Folk Choruses, arrs., 1948; Spartacus (orat), 1960; Tíz nap, amely megrengette a világot [10 Days that Shook the World] (orat), 1962; Pro pace (orat), 1968
Chbr: A gyász órájában [In the Hour of Mourning] (L. Kassák), Bar, hn, tpt, perc, pf, 1936; Vocalise, S, vc, 1939; 5 str qts, other works
Pf: 6 sonatas, 2 sonatinas; Colorit, 4 hands

Principal publisher: Editio Musica

WRITINGS

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A zenetörténet és bölcselettörténet kapcsolatai [The interrelations of the history of music and that of philosophy] (Budapest, 1944)
A magyar zene története [The history of Hungarian music] (Budapest, 1959)
A romantikus zene harmóniavilága [The harmonic realm of Romantic music] (Budapest, 1965)
A népdalharmonizálás alapelvei [Principles of folksong hamonization] (Budapest, 1968)

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J.S. Weissmann: 'The Contemporary Movement in Hungary', *Music Today* (London, 1949), 81–96
M. János: 'Szelényi István, 1904–1972', *Magyar zene*, ii (1972), 122–3

PÉTER P. VÁRNAI

Szeligowski, Tadeusz (*b* Lemberg [L'viv], 13 Sept 1896; *d* Poznań, 10 Jan 1963). Polish composer and teacher. He studied composition with Wallek-Walewski in Kraków and with Jachimecki in Warsaw, subsequently studying with Boulanger and Dukas in Paris (1929–31). Returning to Poland, he taught composition briefly in Poznań before moving to Vilnius in 1932. On repatriation after the war, he worked in Lublin before resuming his teaching in Poznań (1948–62) and Warsaw (1951–62). His pupils included Bargielski, Bloch, Czyż, Koszewski, Kotoński, Markowski, Matuszczak, Penherski and Witold Rudziński. He was president of the Union of Polish Composers in the last years of socialist realism (1951–4) and received the highest State Prize for his opera *Bunt żaków* ('The Scholars' Revolt') in 1951.

French neo-classicism informs his works of the war years, such as the simple tongue-in-cheek Sonatina and the lighthearted Piano Concerto (Szeligowski returned to this world in his chamber music of the early 1950s). There were other sides to his aesthetic, as in the impassioned *Epitaphium na śmierć Karola Szymanowskiego* ('Epitaph on the Death of Karol Szymanowski') and in the sometimes stilted folk-derived works (1945–8) inspired by his stay in the Lublin region of Poland.

He is best known as the composer of the first opera in communist Poland – *The Scholars' Revolt* (1951). Although historical (it is based on events in 16th-century Kraków), it fulfilled the contemporary official need for propaganda about the value of community and the fight against injustice. Szeligowski incorporates old Polish songs and uses a primarily modal language alongside Renaissance and Baroque formal procedures, bound together by the use of leitmotifs. His cantata *Karta serc* ('Charter of Hearts'), written a year later for the proclamation of the new constitution of People's Poland, is a rousing quasi-operatic scena which owes much to the genre of the French cantata. The success of *The Scholars' Revolt* led Szeligowski to devote most of his last decade to stage works, such as a Polish version of the nutcracker fairytale (*Krakatuk*) and, more unexpectedly, a science-fiction story about cybernetics (*Teodor Gentleman*). Unlike his contemporary Szabelski, he remained impervious to the arrival of avant-garde ideas in the late 1950s.

WORKS
(*selective list*)

STAGE AND INSTRUMENTAL

Stage: Paw i dziewczyna [The Peacock and the Maiden] (ballet, 3, after B. Leśmian), 1948; Bunt żaków [The Scholars' Revolt] (op, 4, R. Brandstaetter), 1951; Krakatuk (op, prol, 3, K. Nyżyńska, after E.T.A. Hoffmann: *Nussknacker und Mausekönig*), 1954; Kwiat paproci [The Crock of Gold] (ballet, 1, E. Papliński), 1957; Mazepa (ballet, 7 scenes, J. Słowacki), 1957; Teodor Gentleman (op, 2, C. Chruszczewski, P. Rewicz), 1960; Odys płaczący i opuszczony [Odysseus Weeping and Desolate] (radio op-orat, Brandstaetter, after Homer), 1961

Orch: Z chłopa król [With the Peasant King], comedy ov., 1923, rev. 1926; Archaic Suite, 1930; Conc. for Orch, 1930; Suite, small orch, 1930; Cl Conc., 1932; Niebieski ptak [Blue Bird], suite, after Maeterlinck, 1936; Epitaphium na śmierć Karola Szymanowskiego [Epitaph on the Death of Karol Szymanowski], str, 1937; Suita kolędowa [Suite of Carols], str, 1939; Pf Conc., 1941; Kupałowa noc [St John's Eve], folk suite, small orch, 1945; Suita lubelska [Lublin Suite], small orch, 1945; Nokturn, 1948; Uwertura komediowa [Comedy Ov.], 1952; 4 Polish Dances, 1954; incid music

Chbr: Pieśń litewska [Lithuanian Song], vn, pf, 1928; 2 str qts, 1929, 1935; Orientale, vc, pf, 1945; Wind Qnt, 1952; Sonata, fl, pf, 1953; Pf Trio, 1956

Pf: Gitary z Zalamei [The Guitars of Zalamea], 1939; Sonatina, 1940; Taniec rosyjski [Russian Dance], 1942; Na łące [On the Meadow], suite, 2 pf, 1955

VOCAL

Choral: Nos qui sumus, chorus, 1929; Msza łacińska [Latin Mass], chorus, org, 1932; Pod okapem śniegu [Under Eaves of Snow] (carols, E. Zegladowicz), chorus, 1933; Przepióreczka [The Quail] (trad. Belarusian), chorus, 1934; Regina coeli laetare, chorus, 1934; Pieśń żeglarzy [Sailor's Song] (B. Piwocka), chorus, 1938; Psalm radosny in memoriam G. Dufay [Joyful Psalm], chorus, 1938; Missa de angelis, female chorus, 1942; Ave Maria, S, female chorus, org, 1943; 2 pieśni bialoruskie [2 Belarusian Songs], chorus, 1943; 5 pieśni ludowych z Lubelszczyzny [5 Folksongs from Lubelszczyzna], female/mixed chorus, 1945; 4 pieśni z Lubelszczyzny [4 Songs from Lubelszczyzna], chorus, 1945; 3 Mass Songs, incl. Po zielonym moście [Over the Green Bridge] (T. Kubiak), chorus, 1947; Kantata sportowa [Sport Cant.] (K. Wierzyński), solo vv, chorus, orch, 1948; Suita weselna [Wedding Suite] (folk), S, female chorus, male chorus, pf, 1948; Wesele lubelskie [Lublin Wedding] (cant. folk), S, chorus, orch, 1948; Panicz i dziewczyna [The Young Master and the Maiden] (musical dialogue, A. Mickiewicz), S, Bar, chorus, orch/pf, 1950; Karta serc [Charter of Hearts] (J. Gisges) (cant.), S, chorus, orch, 1952; Ps cxvi 'Laudate Dominum', chorus, 1960; Rex gloriosus (W. Kaczmarski) (cant.), solo vv, chorus, orch, 1962, unfinished

Solo vocal-orch: Tryptyk (folk), S, orch, 1946; Rapsodia (J. Słowacki), S, orch, 1949; Renegat [The Renegade] (A. Mickiewicz), B, orch, 1953; several mass songs, 1947–55

Songs (1v, pf, unless otherwise stated): Les fleurs de salon (M. Kleczyńska), 1929; Son ennui est lourd d'un siècle (Kleczyńska), 1929; Pieśni zielone [Green Songs] (R. Brandstaetter), 1930; Alegorie kwietne [Floral Allegory] '6 fleurettes de la Vierge Marie', 1934; Wiśnia [The Cherry Tree] (K.I. Gałczyński), blues, 1v, vc, pf, 1934; Piosenki [Songs] (J. Iwaszkiewicz), 1945

Principal publisher: PWM

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T. Szeligowski: 'Jak komponowałem "Bunt żaków"' [How I composed 'Bunt żaków', *Muzyka*, ii/12 (1951), 11–13
Z. Lissa: *'Bunt żaków' T. Szeligowskiego* (Kraków, 1955, 2/1957)
J. Kański: '"Krakatuk" Tadeusza Szeligowskiego', *RM*, i/14 (1957), 18–20
J. Weber: 'Mówi Tadeusz Szeligowski' [Szeligowski on his music], *RM*, iii/3 (1959), 7–9
Tadeusz Szeligowski: w 10 rocznice śmierci [On the 10th anniversary of Szeligowski's death] (Gdańsk, 1973)
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T. Szantruczek: *Tadeusz Szeligowski* (Poznań, 1995)

ADRIAN THOMAS

Szell, George [Georg] (*b* Budapest, 7 June 1897; *d* Cleveland, 30 July 1970). American conductor of Hungarian birth. He grew up in Vienna where he showed prodigious musical talent at an early age, studying the piano with Richard Robert and theory and composition with Mandyczewski, Karl Prohaska, J.B. Foerster and Reger. He made his début as pianist and composer with the Vienna Tonkünstler Orchestra on 30 January 1908. Dubbed 'the new Mozart', he appeared at the age of 11 with the Dresden Königliche Kapelle and with the London Symphony and Sunday League orchestras. At 14 he signed

an exclusive publishing contract with Universal Edition in Vienna and, at the same age, performed in the première of his Piano Quartet op.1 with the Rosé Quartet. The most performed of his youthful compositions was the Variations on an Original Theme (1913).

As répétiteur at the Königliche Oper in Berlin (1915), Szell was taken under the wing of Richard Strauss. He was assistant conductor at the Neues Deutsches Theater in Prague (1919–20), the Darmstadt Staatsoper (1921) and the Düsseldorf Stadttheater (1922–4). In 1924 he became 'first conductor' (under Erich Kleiber) at the Berlin Staatsoper and taught at the Hochschule für Musik. He returned to Prague as chief conductor of the Neues Deutsches Theater (1929–37), where he also directed concerts with the Czech PO. His 1937 recording with that orchestra and Casals of the Dvořák Cello Concerto remains a classic.

Szell made his US début with the St Louis SO in 1930. As a guest he conducted the Courtauld-Sargent concerts in London, the Residentie-Orkest of The Hague (1933) and the Concertgebouw Orchestra of Amsterdam (1936), with which he had a lifelong relationship. He followed Barbirolli at the Scottish Orchestra (1936–8), dividing his time between Scotland and The Hague and appearing as guest conductor with the London orchestras. In 1938 and 1939 he conducted the celebrity concerts of the ABC. At the outbreak of World War II Szell went from Australia to America, where he conducted at the Hollywood Bowl and, in 1941, made his New York début with the NBC SO at the invitation of Toscanini. Engagements with the Boston SO and the New York PO followed. From 1942 to 1946 he had an illustrious association with the Metropolitan Opera, concurrently teaching at the Mannes School of Music and the New School for Social Research. During his tenure as musical director of the Cleveland Orchestra (1946–70), Szell built that ensemble to one of world class by combining the profound European orchestral tradition with the brilliance of the great American orchestras. US and world tours and numerous recordings confirmed that greatness. At the time of his death, in addition to his Cleveland post, Szell was musical advisor and senior guest conductor of the New York PO.



George Szell, c1968

Szell was noted above all for his insight into the Austro-German Classical and Romantic repertory from Hadyn to Richard Strauss; his interpretations of the symphonies of Robert Schumann (which he recorded with the Cleveland Orchestra) revealed a deep understanding and affection. Outstanding among his other recordings are the five Beethoven piano concertos (with Fleisher), the four Brahms symphonies and Dvořák's last three symphonies. Although less commonly associated with 20th-century music, Szell gave notable performances of works by Hindemith, Walton, Bartók and American composers including Howard Hanson, Benjamin Lees, George Rochberg, Easley Blackwood and Peter Mennin. His many world premières included Hindemith's Piano Concerto (1947), Walton's Partita (1958), Mennin's Symphony no.7 (1964), Dutilleux's *Métaboles* (1965), Liebermann's *Penelope* (1954) and Egk's *Irische Legende* (1955), the last two at the Salzburg Festival. Szell fiercely, often abrasively, upheld the highest artistic standards. Once he became furious when his Cleveland concertmaster and friend, Josef Gingold, made a rhythmic slip during a concert. Afterwards, when Gingold said, 'But George, an eighth-note is not a matter of life and death', Szell replied 'It is, it is!'.

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MICHAEL CHARRY

Szeluto [Szeluta], **Apolinary** (*b* St Petersburg, 23 July 1884; *d* Chodzież, 22 Aug 1966). Polish composer and pianist. He studied initially at the Saratov Conservatory under the guidance of Stanisław Exner. From 1902 to 1905 he studied composition with Statkowski and Noskowski at the Music Institute in Warsaw (now the Warsaw Conservatory), and until 1908 continued his piano studies in Berlin under Leopold Godowski; in addition he studied law in Dorpat (now Tartu). Together with Fitelberg, Szymanowski and Różycki, he founded the Young Polish Composers' Publishing Company (1905) and belonged to the group known as YOUNG POLAND. During the years 1911 to 1917 he was a magistrate in Kazakhstan, and in 1918 returned to Warsaw where he worked for the Ministry of Justice until 1933. In his later years he was afflicted by signs of mental illness.

Szeluto's works, considerable in number but variable in quality, were seldom performed during his lifetime. In the years leading up to World War I he became known mostly as an accomplished composer of songs and piano miniatures. Despite there being some under-developed aspects of his compositional technique, he composed for a wide range of forces and in almost every genre. His music, with the exception of a few works, represents a rather shallow eclecticism. Most of his works remain in autograph manuscript only (in *PL-Wn and Wu*).

WORKS
(*selective list*)

Stage: Kalina [The Cranberry Tree] (op, 3, A. Szeluto), op.18, 1918; Pani Chorążyna [The Ensign's Wife] (op, 4, S. Krzywoszewski), op.20, 1921; Świteź [Lake Świteź] (ballet, after A. Mickiewicz), op.24, 1923–4; Faktor turecki [The Turkish Broker] (op, 3, Szeluto), op.71, 1929–30

Orch: Pan Tadeusz [Mr Tadeusz], suite, after Mickiewicz, op.17, after 1923; Cyrano de Bergerac, sym. poem, op.27, 1924; 25 syms., 5 pf concs., vn conc., vc conc.

Songs: 9 Songs (T. Miciński), op.10, 1908; Buch der Lieder von Heinrich Heine, opp.12–13, 1909, 1910; Aus den Poems (O. Wilde), op.14, 1911; other songs incl. settings of A. Mickiewicz, J. Słowacki, A. Pushkin, V.V. Mayakovsky, J. Iwaszkiewicz

Pf: 5 préludes, op.6, 1905; Sonata, B, op.8, ?1905; Variations, E, op.7, 1905; mazurkas, préludes, polonaises, nocturnes, studies

Inst sonatas, str qts, choral works

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E. Jasińska-Jędrosz: *Rękopisy kompozytorów Młodej Polski* [Manuscripts by composers of Young Poland], ii (Warsaw, 1997), 97–142, 147–151, 155

TERESA CHYLIŃSKA

Szenci [Szenczi] **Molnár, Albert** (*b* 1574; *d* 1634). Hungarian scholar and poet. He spent the greater part of his life abroad, mainly in Germany. His translation of the French Psalter with melodies, chiefly after Lobwasser's German version, was first published at Herborn in 1607 and has reappeared well over 100 times since. It is still in use, with slight modifications, in the Hungarian-speaking reformed churches in several countries and has exerted considerable influence on Hungarian folk and art music. It appears in *Régi Magyar költők tára: XVII. század* ('Collection of early Hungarian poets: the 17th century'), vi, ed. B. Stoll (Budapest, 1971), the melodies having been edited, with an essay and notes, by K. Csomasz Tóth. Further hymn texts by Szenci Molnár, partly based on Genevan psalm melodies, also found their way into hymnbooks and are still in use today.

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G. Papp: 'Le psautier de Genève dans la Hongrie du XVIIe siècle', *SMH*, ix (1967), 281–99

K. Csomasz Tóth: 'Szenci Molnár Albert és a magyar zenei írásbeliség' [Szenci Molnár and Hungarian musical literacy], *Magyar zene*, xv (1974), 350–63

K. CSOMASZ TÓTH/JÁNOS MALINA

Szendrei, Alfred. *See* SENDREY, ALFRED.

Szendrei, Janka (*b* Budapest, 14 Nov 1938). Hungarian musicologist. She studied at the Liszt Academy of Music in Budapest (1957–62), after which she became a research assistant and research fellow (1966) in the Folk Music Research Group (later the Institute of Musicology) of the Hungarian Academy of Sciences. In 1969 she became co-leader (with László Dobszay) of the Schola Hungarica. She joined the staff of the Liszt Academy (1974) teaching in the musicology department and (from 1991) in the sacred music department. She was made lecturer (1992) and professor (1997) at the Academy. She was awarded the Szabolcsi Prize in 1998.

Janka Szendrei is a prominent scholar of Hungarian and mid-European medieval music. Her initial research was in folk music, within which her interest turned to the study of ancient ritualistic material preserved in folk traditions. Between 1971 and 1978 she designed, in collaboration with Dobszay, a new system of classification for the Academy's folk music collection. In 1965 she became involved with Gregorian research, which she combined with her work on folk music. In the 1970s her research turned towards Gregorian palaeography, the first important result being the discovery, description and historical tracing of the independent Hungarian (Esztergom) notation, later enabling her to identify the notational families and individual notational directions of neighbouring peoples, and the connections between palaeography and the history of notational systems. Alongside her palaeographic research, Janka Szendrei has worked on discovering sources and on analysing medieval musical genres.

WRITINGS

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EDITIONS

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ZSUZSANNA DOMOKOS

Szendy, Árpád (*b* Szarvas, 11 Aug 1863; *d* Budapest, 10 Sept 1922). Hungarian pianist, teacher and composer. He studied the piano at the Budapest Academy of Music with Henrik Gobbi and composition with Hans Koessler. In 1883 he won the Liszt scholarship which enabled him to study with Liszt. From 1888 to 1922 he taught the piano at the Budapest Academy of Music, where from 1911 he was professor of the master class. An excellent pianist in the Lisztian grand manner, his qualities as a teacher are indicated by the technical and cultural accomplishment of his pupils and by the popularity of his educational piano works. Among his compositions are the opera *Mária* (1905), orchestral works (including *Magyar poémak* ('Hungarian poems') and *Helekoni szvit* ('Helikon Suite'), 1921–2) and chamber works, characterized by a cultivated academicism rooted in the national idiom of the turn of the century. He also published songs and piano pieces and made noteworthy revisions and editions of the standard piano repertory.

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JOHN S. WEISSMANN/PÉTER P. VÁRNAI/MÁRIA ECKHARDT

Szene (Ger.). *See* SCENA.

Szenik, Ilona (*b* Gherla, 7 Sept 1927). Romanian-Hungarian ethnomusicologist. She studied music education at the Academy of Music in Cluj (now Cluj-Napoca), graduating in 1953; she taught there from 1960, becoming consulting professor in 1990. In 1996 she was made professor at the Sulyok István Református Főiskola in Oradea. She took the doctorate in 1980. She has collected about 3000 Hungarian and Romanian folksongs, her main research interests being the systematization of folk styles, folksong genres, aspects of variation and improvisation, the laments, the relations between Hungarian and Romanian folk music, and methods of research.

WRITINGS

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ANDRÁS BENKŐ/FERENC LÁSZLÓ

Szeremeta, Ryszard (*b* Kraków, 5 May 1952). Polish composer. At the Kraków State Higher School of Music (1971–6) he studied conducting with Jerzy Katlewicz, electronic music with Józef Patkowski and composition with Lucjan Kaszycki. In 1982 he was a pupil of Alfred Nieman and Saxton in London. Appointed head of the Experimental Studio at Polish Radio, Warsaw, in 1985, he later studied computer music in Stockholm and Bourges. From 1977 to 1985 he was a member of the vocal quartet NOVI Singers.

Explored primarily through electronic media, his main focus has been the interaction of new music and jazz. His musical language, characterized by vibrant sounds, suggests the avoidance of compositional doctrine. The purely acoustic works, such as *Advocatus diaboli* (1981), convey rhythmic energy through syncopation, riffs and refrains, while many of the electronic pieces are notable for their use of sampling; *Pulse Rate* (1984) in particular draws

upon recordings of a soprano voice, drum kit and synthesizer. *Agent Orange* (1986) was the first work by Szeremeta to use digital sound synthesis. His later works such as *Hourglass* are more lyrical and explicitly diatonic.

WORKS
(*selective list*)

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Principal publishers: Agencja Autorska, Polish Radio, Arcadia

ADRIAN THOMAS

Szervánszky, Endre (*b* Budatétény, 1 Jan 1911; *d* Budapest, 25 June 1977). Hungarian composer and teacher. He studied the clarinet at the Budapest Academy of Music (1922–7) and then played in various orchestras before returning to the academy for composition studies with Siklós (1931–6). Until 1941 he worked as an orchestrator for Hungarian Radio and as a theory teacher in music schools. He then taught at the secondary music school in Budapest (1941–8) and was in 1948 appointed professor of composition at the Budapest Academy.

Szervánszky first came to public attention with the First String Quartet (1936–8), but he did not follow up this achievement with anything of similar importance until after World War II, when he produced a group of works influenced by Kodály and Bartók. But the works of this period (*c*1945–53) are not merely imitative: they include some of the best examples of Hungarian music of the time, such as the Clarinet Serenade (1950) and the Flute Concerto (1952–3). The latter is among his most successful compositions, typically Hungarian in its melodic writing, and rhythmically and formally irregular. A new phase opened in 1954 when Szervánszky composed a work of grander scope than any hitherto, the Concerto for Orchestra in memory of Attila József. Each of the concerto's five movements is based on a quotation from József, the freely formed music responding in a highly expressive manner to the emotional ambit of the poetry, whether meditative, desolate or frenzied. Notably, only the fourth movement is explicitly folklike in style. The odd-numbered movements show that Szervánszky was turning in the direction of Bartók, a trend confirmed by the String Quartet no.2 (1956–7) and the Wind Quintet no.2 (1957). The quartet's first ten bars expose the material for the whole work, which shows a Bartókian concern for tight thematic unity; the quintet is more calm and simple, although it clearly shows a tendency towards serialism.

With the Six Orchestral Pieces (1959) Szervánszky produced a work that marks a significant point in not only his own development but that of Hungarian music as a whole. In these pieces he employed 12-note serialism and 'point'-type scoring, but the heritage of Bartók is still evident. The work enjoyed an enormous popular success and provided the impetus for younger composers to pursue the ideas it opened up. If its historical importance appears particularly remarkable, the work's inherent qualities are equally noteworthy: it displays a mastery of new techniques, especially in the scoring for percussion (important throughout and heard alone in the first movement) and strings, and the six pieces are sharply characterized by means of texture, colour and idea. Szervánszky subsequently composed relatively little; it was not until 1963 that he produced another work of any stature, the oratorio *Requiem*, in which the immensely difficult choral music conveys the dark chaos of Pilinszky's text on the subject of Auschwitz. The Variations (1964) and the Clarinet Concerto (1965) are more direct successors to the Six Orchestral Pieces, in matters of virtuoso scoring and in their embracing of new developments within a specifically Hungarian tradition.

WORKS
(*selective list*)

STAGE AND VOCAL

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Choral: Népdalszvit [Folksong Suite], 1949; Honvédkantáta [Soldier's Cant.], 1949; Tavaszi szél [Spring Breeze] (cant.), 1950; 3 Petőfi Choruses, 1953; 3 Male Choruses (ancient Chin.), 1958: Requiem (Dark Heaven) (J. Pilinszky) (orat), 1963 Az éj [The Night] (cant.), 1974–5

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INSTRUMENTAL

Orch: 3 divertimentos, 1939, 1942, 1943; Serenade, str, 1947–8; Rhapsody, 1950; Serenade, cl, orch, 1950; Fl Conc., 1952–3; Conc. for Orch, 1954; 6 Pieces, 1959; Variations, 1964; Cl Conc., 1965

Chbr: Str Qt no.1, 1936–8; 20 Little Duos, 2 vn, 1941; Sonata, vn, pf, 1945; 25 Duos, 2 vn, 1946; Trio, fl, vn, va, 1951; Sonatina, fl, pf, 1952; Wind Qnt no.1, 1953; 5 koncerte tűd [5 Concert Etudes], fl, 1956; Suite, 2 fl, 1956; Str Qt no.2, 1956–7; Wind Qnt no.2, 1957; 2 Duos, 2 fl, 1972; 7 Studies, fl, 1974–5

Pf: Folksong Suite, 4 hands, 1935; Little Suite, 1939; Sonatina, 1941; Sonatina, 4 hands, 1950

Principal publisher: Editio Musica Budapest

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F. ANDRÁS WILHEIM

Szeryng, Henryk (*b* Warsaw, 22 Sept 1918; *d* Kassel, 3 March 1988). Mexican violinist of Polish birth. He was given childhood piano lessons by his mother, but turned instead to the violin. On the advice of Bronisław Huberman he was sent to Berlin in 1928 to study with Flesch, and in 1933 he made his débuts in four European capitals. An interest in composition led him to spend six years until 1939 as a student of Nadia Boulanger in Paris. After the Nazi invasion of Poland his fluent command of seven languages brought about his appointment to the staff of General Sikorski, head of the Polish government in exile, with whom he travelled to Mexico to find homes for refugees; and during the war years he also gave more than 300 concerts for Allied troops in Europe, Asia, Africa and the Americas.

In 1946 Szeryng began teaching at the University of Mexico; he made his home there, took Mexican nationality and consistently championed the music of native Mexican composers. It was due mainly to the encouragement of Artur Rubinstein that he resumed concert touring on an international scale from 1954, gaining widespread admiration for his technical command, stylistic versatility and patrician elegance in established works of the concerto repertory. Szeryng gave the premières of numerous works written for him, including compositions by Chavez,

Henryk Szeryng



Maderna, Montsalvatge and Penderecki; and in 1971 he gave the first modern performance of Paganini's Violin Concerto no.3, thought to have been lost. Among his recordings are the complete Mozart works for violin and orchestra, concertos by Bach, Beethoven, Mendelssohn, Brahms, Tchaikovsky, Schoenberg, Bartók, Berg and Khachaturian, and much chamber music, notably an eloquent set of Beethoven's violin sonatas with Ingrid Haebler.

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M. Oakes: 'The Whole Truth', *Records and Recording*, xxi/7 (1977–8), 14–15

NOËL GOODWIN

Szigeti, Joseph (*b* Budapest, 5 Sept 1892; *d* Lucerne, 19 Feb 1973). American violinist of Hungarian birth. He was given lessons by his father and uncle, both professional musicians, until he became a pupil of Jenő Hubay at the Budapest Academy. He began to play in public at the age of ten, and made his formal début in Berlin in 1905. He earned praise from Joachim but did not accept an offer to study with him. After his London début in 1907, Szigeti remained in Britain until 1913, giving numerous concerts, including the première in 1909 of the concerto written for him by Hamilton Harty. He also appeared with Melba and Blanche Marchesi, and played sonatas with Myra Hess, Lengyel and Busoni (the last-named was a strong influence on his musical development). His career was interrupted by World War I, and from 1917 to 1924 he gave masterclasses at the Geneva Conservatoire. He then resumed his concert career, which expanded rapidly. He visited the USSR 11 times between 1924 and 1927, introducing Prokofiev's Concerto no.1 in Leningrad in 1924 after its Paris première the year before (and his own performance of it at the 1924 ISCM Festival in Prague). Equally successful was his American début at Carnegie Hall, New York, in 1925 under Stokowski.

During the 1930s Szigeti toured East Asia, Australia and New Zealand, South America and South Africa, and in 1938 he gave the world première of Bloch's concerto in Cleveland. He renewed an earlier friendship with Bartók when the latter went to the USA, appeared with him at a memorable concert in the Library of Congress in Washington, DC, in 1940, and gave many outstanding performances of his Concerto no.2, as well as the première of *Contrasts*. Szigeti settled in the USA in 1940 and became a citizen in 1951. After World War II he took part in the 1950 Casals Festival at Prades, and in 1952 gave the first performances of Frank Martin's concerto in Europe and the USA. After further tours he made his home in Switzerland in 1960 and gradually withdrew from concert activities. He turned to writing, published works on the violin and its repertory and expanded his autobiography, first published in 1947. He accepted a few pupils and served on the juries of many international violin competitions, where his wise counsel and consistent musical integrity were an example to others.



Joseph Szigeti

Although Szigeti began as a child prodigy, his career did not flourish until he was in his 30s. His was a talent that needed time to mature, and he gradually abandoned all the trappings of the virtuoso repertory. By avoiding showmanship he made virtuosity seem easy. His unaccompanied Bach playing was exemplary (and inspired Ysaÿe to write his solo sonatas, of which the first is dedicated to Szigeti). Although his playing of Mozart was somewhat lacking in charm, he fully conveyed the impassioned grandeur of Beethoven and Brahms. He played contemporary music with enormous conviction and persuaded concert managers and recording companies to accept a repertory that stressed contemporary works. Many composers dedicated works to him; these include Bartók's Rhapsody no.1 and *Contrasts*, Rawsthorne's sonata, Bloch's *La nuit exotique* and Prokofiev's *Melody* op.35*bis* no.5, as well as the concertos by Casella, Harty and Frank Martin. He revived Busoni's concerto, and was a tireless advocate of Berg, Milhaud, Ravel, Roussel, Stravinsky and others. Among his numerous transcriptions for violin and piano are Elgar's Serenade for Strings and movements from the *Capriol Suite* by Warlock; he also wrote cadenzas and edited a number of concertos and sonatas.

Szigeti's performing technique was not always flawless and his tone lacked sensuous beauty, although it acquired a spiritual quality in moments of inspiration. He played a Guarneri violin that previously belonged to Henri Petri. Szigeti held the bow in an old-fashioned way, with the elbow close to the body, and produced much emphatic power, but not without extraneous sounds. Minor reservations, however, were swept aside by the force of his musical personality.

WRITINGS

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BORIS SCHWARZ

Szirmai [Sirmay], **Albert** (*b* Budapest, 2 July 1880; *d* New York, 15 Jan 1967). American composer and publisher of Hungarian origin. Until 1906 he studied the piano with Árpád Szendy and composition with Hans Koessler at the Budapest Academy of Music, where he received the Volkmann Prize for composition, and at the same time he read political science at the university. While still a student he was second music critic of the Budapest German newspaper *Pester Lloyd*, and later he held a similar post on the Hungarian newspaper *Polgár*. In 1907 he took over the musical direction of the Budapest theatre, Modern Színpad, for which he wrote some 300 songs and the music for 12 one-act plays. After the success of his first operetta, *A sárga dominó* (1907) he remained faithful to that genre. From 1926 until his death he lived in New York as musical director for Chappell, although several visits to Hungary late in life resulted in the composition of his last two operettas and their subsequent first performances in Budapest.

Szirmai belonged, with Kálmán and Jacobi, to the trio of composers who at the beginning of the 20th century raised Hungarian operetta to international status. He was influenced chiefly by the music of Schumann and Mendelssohn. From the former he learnt depth of expression, from the latter elegant lightness of touch. The influence of German Romanticism was combined in his operettas with those of Hungarian popular music and the French chanson of the turn of the century. The resulting idiosyncrasy of style remained even in his late works: jazz was not reflected in his music, although in America he was one of Gershwin's best friends and the editor of his musical estate, as well as music editor to such leading composers of shows as Kern, Porter and Rodgers.

WORKS
(*selective list*)

STAGE

dates those of first Budapest performance unless otherwise stated

A sárga dominó [The Yellow Domino] (operetta, 3, A. Mérei), Népszínház-Vígopera, 4 Oct 1907
Bálkirályné [The Belle of the Ball] (operetta, 2, Á. Pásztor), Népszínház-Vígopera, 16 Nov 1907
Naftalin [Naphthalene] (musical comedy, 3, J. Heltai), Vígszínház, 6 June 1908
Táncos huszárok [Dancing Hussars] (operetta, 3, F. Rajna and E. Szép), Király, 7 Jan 1909
A mexikói lány [The Mexican Girl] (operetta, 3, Rajna and A. Gábor), Király, 11 Dec 1912
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Ezüstpille [Silver Butterfly] (musical comedy, 3, Gábor), Vígszínház, 9 May 1914
Mágnás Miska [Magnate Miska] (operetta, 3, K. Bakonyi and Gábor), Király, 12 Feb 1916
Harangvirág [Bellflower] (ballad, 2 tableaux, T. Emőd, F. Karinthy), Royal Opera, 11 March 1918
Gróf Rinaldo [Count Rinaldo] (operetta, 3, Bakonyi and Gábor), Király, 7 Nov 1918
Mézeskalács [Honey Cake] (musical comedy, 3, Emőd), Király, 15 Dec 1923
The Bamboula (operetta, 3, H.M. Vernon, G. Bolton, D. Furber and I. Caesar), London, His Majesty's, 24 March 1925, collab. H. Rosenthal
Alexandra (operetta, 3, F. Martos), Király, 25 Nov 1925
Éva grófnő [Countess Eva] (operetta, 3, Martos), Király, 3 Feb 1928
Lady Mary (musical play, 3, F. Lonsdale, J.H. Turner and H. Graham), London, Daly's, 23 Feb 1928
Ripples (musical comedy, 2, W.A. McGuire, Caesar and G. John), New York, New Amsterdam, 11 Feb 1930, collab. O. Levant
A ballerina [The Ballerina] (operetta, 3, Martos), Budapest, Király, 7 March 1931
Tabáni legenda [The Legend of Tabán] (operetta, 3, K. Kristóf), Déryné, 1 Jan 1957
A Tündérlaki lányok [The Tündérlaki Sisters] (operetta, 3, E. Innocent-Vincze, after Heltai), Operetta, 29 Jan 1964

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F. Bónis: 'Szirmai Albert 1880–1967', *Magyar zene*, viii (1967), 286–7
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Szokolay, Sándor (*b* Kunágota, 30 March 1931). Hungarian composer. Born into a musical family, he began music studies early and continued them at the Békéstarhos Music College (1947–50), a type of primary school which followed Kodály's ideas. He then studied composition

with Szabó and Farkas at the Budapest Academy of Music, receiving his diploma in 1957. After a short period with Hungarian Radio he joined the staff of the Budapest Academy in 1966. Upon retirement in 1994 he moved to Sopron. His honours include two Erkel Prizes, the Kossuth Prize (1966) for the opera *Vérnász* ('Blood Wedding') and the Bartók-Pásztory Prize (1987).

From the earliest years of his studies, Szokolay composed works for young musicians, combining his needs as a young composer with those of the young performer or listener. In the late 1950s he wrote a number of instrumental pieces, notably a sonata for solo violin and concertos for the piano and the violin, but he soon found his métier in vocal and dramatic music. He gained an impressive success with the oratorio *A tûz márciusa* ('Fiery March', 1957–8) on revolutionary poems by Ady. The same ardent tone and a similar ideological involvement distinguish his one-act ballet *Az iszonyat balladája* ('The Ballad of Horror', 1960), whose subject was taken from the World War II period. Parallel with this 'committed' attitude a definite inclination towards folk traditions developed in the work Istár pokoljárása ('Isthar's descent into hell'), *Mágikus dalok* ('Magic Songs') on ancient folk poetry, and the *Néger kantáta* ('Negro Cantata', 1962). In these compositions, though he did not move far from Hungarian national intonation, Szokolay made reference to the ecstatic rhythms and instinctive expression of certain African peoples, so creating an individual style that shows certain affinities with the work of Bartók, Stravinsky and Orff.

But all this was only a preparation for a major operatic undertaking, *Blood Wedding* (1962–4), based on Lorca's play. By excluding the colouristic elements present in the subject Szokolay succeeded in bringing the dark and tense ambiance of the drama to the music. After its première in Budapest it was quickly taken up by opera houses in Wuppertal, Zagreb, Košice, Brno, Helsinki and Tallinn. His second opera, *Hamlet*, presented in Budapest (1968) and Cologne (1970), marks a clear departure in his creative path. After the gripping and almost brutal effects of *Blood Wedding* he apparently felt it necessary to search for a more introverted style, begetting Shakespeare's drama. The manner is more limpid, the cohesive force of dodecaphonic structures (based on a fairly liberal serialism) and the refined instrumentation underlying the complexity of the action. However, Szokolay's true gifts are displayed in the bold images and frenetic dynamism of his music. It is in these that the attractive and suggestive power of his third opera, *Sámson* (1971–3), resides. The 1973 production in Budapest demonstrated the very personal conception of the biblical story contained in László Németh's drama, as well as the striking musical language of the composer.

After *Sámson* Szokolay took a 10-year hiatus from opera composition. He returned to the genre with *Ecce homo*, based on Nikos Kazantzakis's novel *Christ Recrucified*. This was followed after another decade by *Szent Margit* ('Saint Margaret'), *Szávitri* and *Bölcs Náthán* ('Nathan the Wise'). The intervening years saw the creation, alongside some instrumental compositions, of a number of oratorios and other choral works, which simultaneously prepared for and complemented the stage works comprising the primary vein of his output. Szokolay's style was regenerated from *Ecce homo* onwards: he drew more from folk music and Gregorian chant, struggled to retain tonality and preserve melody, and continued to compose highly ornate vocal parts. In place of experimentation, his last period shows signs of concentration and summation. After the dramatic conflict and tragic outcome of the first four operas, his subsequent works are suffused with an outlook directed towards nature, light, joy and faith. The problems of being Hungarian and of forming a national identity are increasingly brought to the fore in his choice of themes. By the end of the 1990s he had composed three symphonies, enriching his life's work with a new genre.

WORKS

(selective list)

DRAMATIC

Az iszonyat balladája [The Ballad of Horror] (ballet, 1), 1960; Vérnász [Blood Wedding] (op, 3, after F. García Lorca), 1962–4; Hamlet (op, 3, after W. Shakespeare, trans. János Arany), 1965–8; Az áldozat [The Sacrifice] (orat-ballet, 1), 1970–71; Extázis (ballet, 1), 1970; Sámson (op, 2, after L. Németh), 1971–3; Csalóka Péter [Cheating Peter] (fairy tale op, 1, S. Weöres), 1978; Ecce homo (op, 3, after N. Kazantzakis: *Christ Recrucified*), 1984; Szent Margit (mystery op, 2, I. Nemeskürty), 1995; Bölcs Náthán [Nathan the Wise] (op, 3, after G.E. Lessing), 1997–8; Szávitri (chbr op, 2, after E. Illés), 1998; radio ops, incid music, film scores

VOCAL

Cants./orats: A tûz márciusa [Fiery March] (Ady), S, Mez, A, T, Bar, B, nar, chorus, orch, 1957–8; Vizimesék [Children's cant.], 1957; Mesteremberek [Artisans], S, chorus, small orch, 1958; Világok vetélkedése [Rivalry of Worlds] (B. Bartók), S, A, T, B, chorus, orch, 1959; Istár pokoljárása [Isthar's Descent into Hell] (Weöres), orat, S, A, T, Bar, B, chorus, orch, org, 1960; Mágikus dalok [Magic Songs] (G. Kulifay, after ancient folk poetry), S, chbr orch, 1962; Néger kantáta [Negro Cant.] (N. Guillén, trans. E. Gáspár), A, chorus, pf and perc or orch, 1962; Déploration, 'Requiem for Poulenc', chorus, pf, chbr orch, 1964; Karácsonyi pasztorál [Christmas Pastoral] (Bible), chorus, orch, org, 1970

Magyar kórus-szimfónia [Hungarian Choral Sym.] (Ady), chorus, orch, 1970; Vitézi ének [Heroic Song] (B. Balassi), male chorus, orch, 1970; Apokalipszis (after A. Dürer), chorus, orch, 1971; Ódon ének [Ancient Song] (I. Csanádi), chorus, orch, 1972; Pünkösdi ének [Whitsun Song] (Bible), S, chorus, orch, org, 1972; Ady Cant. (Ady), Bar, chorus, orch, 1975; Gályarab kantáta [Galley-Slave Cant.] (Szencsey codex), nar, Bar, chorus, orch, org, 1975; Hommage à Kodály (G. Illyés), S, Bar, chorus, orch, 1975; Soproni akvarellek [Aquarelles of Sopron], S, orch, 1976; A minden titkok titka [The Secret of all Secrets] (Ady), S, chbr ens, 1977

Jeremiáda (Bible), S, chbr ens, 1979; Libellus ungaricus (P. Bornemissza), S, A, Bar, chorus, orch, 1979; Orbis pictus (Weöres), chbr ens, 1979; Confessio Augustana, Bar, chorus, orch, org, 1980; Luther Cant. (M. Luther), Bar, orch, org, 1983; Aeternitas temporis, S, str qt, 1988; Leben-Natur-Liebe, S, str, 1988; Magyar zsoltár [Hungarian Psalm] (J. Dsida), S, A, T, B, chorus, gykar, orch, 1990; Palme (P. Valéry), S, chbr ens, 1990; Széchény miniatürök [Széchény Miniatures], A, org, 1991; Korál Requiem (Bible), B, chorus, org, orch, 1992; Tanuságtétel [Body of Evidence] (Aron Márton), B, chorus, children's chorus, orch, org, 1992; Szabó Lõrinc kantáta (L. Szabó), chorus, orch, 1996

Other vocal works: Révélation (Musset), vv, org/6 wind, 1966; Missa Pannonica, choral cycle, chorus, 1985; Az 56-os évre [On the Year '56] (I. Csanádi), chorus, 1996; Kecskeméti magyar mise [Hungarian Mass from Kecskemét] female/children's chorus, 1997–8; 3 kórus-miniatûr (J. Arany), chorus, 1998; Te Deum (G. Nagy), chorus, 1998; other choral works, songs

INSTRUMENTAL

Sonata, vn, 1956; Conc., vn, orch, 1956–7; Conc., pf, orch, 1958; Ballata sinfonica, orch, 1968; Conc., tpt, orch, 1968; Sonata, fl, 1974; Str Qt no.1, 1976; Sonata, vc, 1979; Concertino, fl, str, hpd, 1981; Conc. for Orch, 1982; Str Qt no.2, 1984; Dublin Concert, vn, chbr ens, 1991; Sinfonia romana, str, 1991; Conc., 2 vn, orch, 1993; Ergo sum, orch, 1994; Sym. no.1, orch, 1997; Sonata [no.2], vn, 1998; Sym. no.2, orch, 1998; Sym. no.3 'Symphonia ungarorum' (G. Nagy), S, B, chorus, orch, 1999; other inst music, incl. solo kbd works

Principal publisher: Editio Musica

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JÁNOS KÁRPÁTI/LÁSZLÓ GOMBOS

Szőllősy, András (*b* Szászváros [now Orăştie], Transylvania, 27 Feb 1921). Hungarian composer and musicologist. He began his studies in Kolozsvár (now Cluj-Napoca), then went to Budapest, where he studied composition from 1939 with Kodály and Viski at the Ferenc Liszt Academy of Music. He read Hungarian and French literature concurrently at Budapest University as a member of the Eötvös Collegium; he took his doctorate in 1943, with a dissertation on the work of Kodály. In 1947–8 he attended Petrassi's master classes at the Accademia di S Cecilia in Rome. In 1950 he was nominated professor at the Liszt Academy, where he taught music history and score reading until his retirement in 1988.

He received the Erkel Prize (1971), the Kossuth Prize (1985) and the Bartók-Pásztory Award (1986, 1998). In 1987 he was created Commandeur des Arts et Lettres by the French government, and in 1993 he became an elected member of the Széchenyi Academy of Literature and Arts. For his 50-year-long activity in music and musicology, in 1996 he was decorated with the Order of the Hungarian Republic.

In the 1950s Szőllősy's activities focused on musicology, in particular the philological aspect of Kodály's and Bartók's life work. In 1953 he compiled a list of Kodály's compositions, and three years later a complete catalogue of Bartók's; the latter has been translated into several languages and its classification is universally recognized by the abbreviation SZ. In 1967 he published a large critical edition of Bartók's essays and writings. Szőllősy also contributed articles to several Hungarian and foreign reviews, notably *La Scala: Rivista dell' opera* (1960–61).

His career as a composer began relatively late. Although some of his vocal works date from the 1950s, for a while he was paralysed by the political atmosphere in Hungary at that time and by living in the shadow of Kodály. His unfolding as a composer started only in the 1960s when his pieces for flute and piano, dedicated to Gazzelloni, met with international success. The landmark of his progressing career, however, was the Concerto no.3 (1968), which earned the title 'distinguished composition of the year' in 1970 at the International Rostrum of Composers in Paris. The Concerto was followed in quick succession by several important works in which his own instrumental style took shape: an orchestral technique involving clusters and large surfaces combined with linear structures. Szőllősy has very rarely followed any orthodox technique of composition; instead, he has created for his own use a special kind of free serialism in which musical material is organized around a series of notes, used sometimes also as a melody and as its rhythmic (i.e. temporal) projection. A distinct example of this technique is to be found in *Trasfigurazioni* for orchestra (1972). The same creative impetus gave rise to three further compositions of the same genre: *Musica per orchestra*, a commission from the capital's council for the centenary of the union of Buda and Pest, *Sonorità*, dedicated to Petrassi, and *Lehellet (Concerto no.5)*, dedicated to György Lehel.

Szőllősy's career as a composer has naturally divided into periods thanks to his systematic approach to certain genres or apparatus. While in the 1970s the orchestra and large chamber ensemble dominated, the 1980s began with vocal compositions: two significant choruses (*In Pharisaeos*, *Planctus Mariae*) and two sextets commissioned by the King's Singers (*Fabula Phaedri*, *Miserere*). Finally by the end of the 1980s and early 90s, chamber music had come to the fore.

Although he has never been drawn to the avant garde, and intentionally avoided the tendency towards overwhelming percussion or vocal lines with great melodic jumps, Szőllősy has mixed instrumental colours and experimented with special effects. In the construction of his works, for example, the progression – the gradation of one or more parameters of the music – is of upmost importance. Besides the increase and decrease, there are sudden turns and dramatic clashes. In a number of works two characteristic musical topoi recur as an *idée fixe*: the ringing of bells and a kind of transformed chorale as if it were a quotation or motto, in a very transcendental way (see Z. Farkas). Both topoi often occur together, in close correlation, giving the work a both sad and elevated atmosphere.

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Dramatic: Oly korban éltem [Improvisations on Fear] (ballet), 1963; Pantomime (ballet), 1965 [from chbr work 3 pezzi, 1964]; Diminuendo (ballet), 1977, Amsterdam, 1977 [from Trasfigurazioni, 1972]; A tűz fiai [Sons of Fire] (ballet), 1977, Pécs, 1977; incid music, incl. 28 film scores

Orch: Conc. no.1, brass, pf, perc, str, 1959; Conc. no.3, str, 1968; Conc. no.4, small orch, 1970; Trasfigurazioni, 1972; Musica per orchestra, 1972; Musica concertante, chbr orch, 1973; Preludio, adagio e fuga, 1973; Sonorità, 1974; Lehellet (Conc. no.5), 1975; Hpd Conc., 16 str, 1978; Pro sommo Igoris Stravinsky quieto, cl, bn, hn, trbn, pf, str, 1978; Tristia (Maros Lament), 16 str, 1983; Canto d'autunno, 1986

Vocal: Kolozsvári éjjel [Night in Kolozsvár] (Z. Jékely), 1v, wind qnt, 1955; Nyugtalan ősz [Restless Autumn] (cant., M. Radnóti), Bar, pf, 1955; Fabula Phaedri, 6vv, 1982; In Pharisaeos, SATB, tpt, 1982; Planctus Mariae (Stabat mater, 18th century Hung. Passion), female chorus, 1982; Miserere, 6vv, 1984; Töredékek [Fragments] (I. Lakatos), Mez, fl, va, 1985

Chbr and solo inst: 3 pezzi, fl, pf, 1964; Musiche per ottoni, 20 pieces, tpt, trbn, tuba, 1975; 100 Bars for Tom Everett, b trbn, bongos, 1980; Suoni di tromba, tpt, pf, 1983; Trbn Qt, 1986; Paesaggio con morti, pf, 1987; Str Qt, 1988; Elegia, wind qnt, str qnt/str orch, 1993; Passacaglia Achatio Ma'thé, in memoriam vc, str qt

Principal publisher: Editio Musica (Budapest)

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'Vázlatok Stravinskyról' [Sketches on Stravinsky], *In memoriam Igor Stravinsky* (Budapest, 1972), 5–10
'Petrassi köszontése' [Congratulations to Petrassi], *Muzsika*, xxii/7 (1979), 1–2
'Maros Rudolftól búcsúzunk' [Last honours to Rudolf Maros], *Muzsika*, xxv/10 (1982), 9–10
'A hetvenéves Ligeti Györgyöt köszönti Szőllősy András' [Szőllősy congratulates the 70-year-old Ligeti], *Muzsika*, xxxvi/6 (1993), 3 only

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JÁNOS KÁRPÁTI

Szomjas-Schiffert, György (*b* Dunakeszi, 25 April 1910). Hungarian ethnomusicologist. He gained the doctorate in law at Szeged University in 1933, and graduated in composition and singing from Szeged Conservatory in 1935; he also attended Kodály's folk music lectures at the Budapest Academy (1937–8) and qualified as a librarian (1940). After working as librarian of the Central Office for Statistics (1936–44) and head of the music department of the Ministry of Culture (1945–8) he was a political prisoner for four years. In 1954 he joined the folk music research group at the Hungarian Academy of Sciences which in 1974 was incorporated in the Institute of Musicology. He gained his Candidatus in Musicology in 1968 and the doctorate in 1998. In 1976 he retired as an active folk-song collector and concentrated on formulating and publishing his findings. His compositions include two masses, a violin concerto and many songs. He has collected folk music in Hungary, among Czechoslovak Hungarians (from 1957) and among Sames in Finland (1966).

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'Csallóközi gyüjtés' [Folk music collections in Csallóköz], *MTA nyelv- és irodalomtudományi osztályának közleményei*, xiii (1959), 215–45
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'Traditional Singing Style of the Lapps', *YIFMC*, v (1973), 51–61
'Melodienverwandtschaft unter den tschechisch-mährischen und ungarischen Volksliedern', *Acta ethnographica*, xxiii (Budapest, 1974)
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'Ereszkedö kvintváltás a finn népzenében' [Descending-5ths-shift construction in Finnish folk music], *Magyar zene*, xxxii (1991), 156–60
Hej, serényem előtt: Kiskunhalas népdalai [Hey, in front of my wattle-fence: folksongs of Kiskunhalas] (Kiskunhalas, 1994)
Singing Tradition of Lapp Shamans/Lapp sámánok énekes hagyománya (Budapest, 1996) [Eng. and Hung.]

BÁLINT SÁROSI

Szőnyi, Erzsébet [Elisabeth] (*b* Budapest, 25 April 1924). Hungarian composer, conductor and educationist. In 1942 she entered the Liszt Academy of Music, where she graduated with diplomas in music teaching (1945), composition, conducting and the piano (1947); she deputized there for Zoltán Kodály in 1945–6, teaching his folk music classes. She received a French government scholarship to pursue graduate studies with Aubin (composition) and Messiaen (musical aesthetics) at the Paris Conservatoire (1947–8); she also studied piano accompaniment with Nadia Boulanger. During that time she was awarded the Conservatoire composition prize for her orchestral Divertimento no.1. On 5 June 1948 the première of her *Parlando és giusto* was broadcast by French Radio (RTF) with Aubin conducting.

Between 1948 and 1981 Szőnyi taught at the Liszt Academy, becoming head of the teacher-training department in 1960. During that time she published her pioneering work *A zenei írás-olvasás módszertana* ('Methods of Musical Reading and Writing', Budapest, 1953–65). It was largely owing to her efforts that Kodály's educational theories became world renowned. In addition to pedagogical works, Szőnyi's vocal compositions are among her most significant contributions. She was awarded the Erkel Prize in 1959 and is considered one of Hungary's most important musical personalities.

WORKS

(*selective list*)

STAGE

Dalma (op, 3, after M. Jókai), 1953; studio perf., Budapest, Dec 1953
Makrancos királylány [The Stubborn Princess] (children's op, 2, E. Kováts); Budapest, Kisterem, Music Academy, 10 June 1955
Firenzei tragédia [The Florentine Tragedy] (op, 1, after O. Wilde), 1957; Meiningen, 8 March 1960
Képzelt beteg [The Hypochondriac] (musical comedy, 3, after Molière), 1961; Budapest, Petőfi, 20 Oct 1961
Az aranyszárnyu méhecske [The Little Bee with Golden Wing] (children's op, 1, É. Orbán), 1974; Philadelphia, 24 May 1979
Vidám sirató [Gay Lament] (Spl, 2, S. Weöres, after A. Sütő), 1979; Budapest, Néps, 7 March 1980
Adáshiba [Break in Transmission] (op, 1, after K. Szakonyi), 1980; Szeged, National Theatre, 7 May 1982
Elfrida (madrigal op, 1, L. Arany), 1985; Budapest, Magyar Radio, 27 Oct 1987

OTHER WORKS

Vocal: József Attila kantáta, chorus, orch, 1968; Radnóti kantáta, chorus, orch, 1974; Missa misericordiae, female chorus, orch, org, 1996; orats, other choral works, vocal chbr music

Orch: Parlando és giusto, 1947; 2 divertimentos, no.1, 1948, no.2, 1951; Org Conc., 1958; Trio concertino, vn, vc, pf, str orch, 1958; Musica festiva, 1964; Allegro, 1969; Prelude and Fugue, 1969; Három ötlet négy tételben [3 Ideas in 4 Movts], pf, orch, 1980

Works for wind band, solo insts, youth orch

Principal publisher: Editio Musica Budapest

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KATALIN SZERZŐ

Szulc. Polish family of musicians.

(1) **Henryk Szulc** (*b* Warsaw, 31 Jan 1836; *d* Warsaw, 11 Feb 1903). Violinist and composer. For almost 30 years he led the Teatr Wielki orchestra and taught double bass at the Warsaw Music Institute. He had an exceptional memory for music and played almost all musical instruments. His compositions were mainly in the field of dance music, also including chamber miniatures in popular or salon styles.

(2) **Józef Zygmunt** [Joseph Sigismond] **Szulc** [Jan Sulima] (*b* Warsaw, 4 April 1875; *d* Paris, 10 April 1956). Composer, conductor and pianist, son of (1) Henryk Szulc. He studied at the Warsaw Music Institute with Noskowski (composition), and perhaps with Strobl (piano). He continued his piano studies in Berlin at the Stern Conservatory with Ernst Jedliček and also took private lessons with Herman Schramke and Ignacy Moszkowski. In 1897 he held a position as piano teacher at the Stern Conservatory in Berlin, while also working as conductor of the opera orchestra in Stuttgart. He then went to Paris, where he continued his piano studies with Paderewski and his composition studies with Massenet. After a period of several years working as a conductor in Poland, Germany and Belgium, in 1910 he settled in Paris, where he concentrated on composition.

His output consists of two symphonic works (*Esther* and *Sinai*), chamber works, piano pieces, a ballet, and above all, 19 *opérettes-bouffes* listed in *Grove5*, which received premières in Paris, Liège and Brussels. They were very popular during the composer's lifetime. The first, *Flup* (first staged in Brussels in 1913), received more than 5000 performances in various European cities. Józef Zygmunt also used the pseudonym 'Jan Sulima'.

(3) **Bronisław Szulc** (*b* Warsaw, 24 Dec 1881; *d* Tel Aviv, 17 July 1955). Conductor and composer, son of (1) Henryk Szulc. He studied at the Warsaw Music Institute with Ignacy Malinowski (french horn) and Noskowski (composition) and played horn in the Teatr Wielki orchestra (1899–1908). In 1909 he spent two years in Leipzig, where he studied music theory with Riemann and conducting with Nikisch. On his return to Poland in 1911, he resumed his career, but as a conductor, though he also taught wind instruments at the Fryderyk Chopin Academy of Music in Warsaw, sometimes performed as a horn player and also directed a wind quintet. Szulc performed as a guest conductor in many European cities and in the United States. In 1936 Szulc, whose family was of Jewish origin, emigrated to Palestine, where he was conductor of the Tel-Aviv SO until his death. He composed two symphonic poems and numerous miniatures for violin and piano and cello and piano.

(4) **Józef Szulc** (*b* Warsaw, 1893; *d* ?Cairo). Pianist and composer, grandson of (1) Henryk Szulc. He studied at the Warsaw Music Institute. At ten he made his début as pianist with the Warsaw PO in Mozart's D minor concerto. Thereafter he toured, giving concerts in many European countries. He continued his musical studies with Busoni at the Stern Conservatory in Berlin. In 1918 he was appointed teacher of piano at the Strasbourg Conservatory, after which he went to Switzerland. He then moved to Cairo where he founded the Szulc Conservatory. His compositions, the style of which is rooted in the 19th century, include songs for solo voice and pieces for piano and for cello.

ZOFIA CHECHLIŃSKA

Szunyogh, Balázs (*b* Budapest, 5 Feb 1954; *d* Eger, 4 July 1999). Hungarian composer. After studying composition with Soproni at the Bartók Secondary Music School, he attended the Liszt Academy (1972–7), where his teachers included Petrovics (composition) and Kurtág (chamber music). On graduating from the Academy he became an assistant there, and in 1985 was appointed full lecturer in composition and chamber music. A scholarship year spent in Vienna (1979–80) under the guidance of Alfred Uhl and Karl Österreicher had a decisive influence on his career.

Szunyogh's first notable success came in 1977 with the première of *Variációk kamaraegyüttesre* ('Variations for Chamber Ensemble'). Written for the Budapest Chamber Ensemble, this work displays a characteristic side to his technique: the musical material, derived from a single motif or initial chord, is propelled through use of fugato, canon or motivic development. The most important influences on his music are Bartók, Kodály, Stravinsky and Webern, though he has also drawn inspiration from traditional music of Africa and the Far East. His harmonic language is predominantly tonal though chromatically enriched. As a teacher as well as composer he has an affinity for the distant past, and possesses a facility for working with theories and techniques found in music of the last four centuries.

WORKS
(*selective list*)

VOCAL

Choral: Keserédes [Bittersweet] (cant., M. Radnóti), chorus, orch, 1978–9; Kis szvit [Little Suite], children's chorus, pf, 1979; A kín hercege [Prince of Anguish] (A. József), male chorus, 1984; 3 villanás [Flashes], girls' chorus, 1990; 3 Girls' Choruses (Bulg. folk texts, trans. L. Nagy), 1994

Solo: Kalendárium [Calendar], song cycle (A. Károlyi, S. Weöres), S, pf, 1975; 5 Songs (Weöres, Po Tsu-Ye, J. Pilinszky, Á. Tóth), Bar, pf, 1983–4; Monolog, S, str qt, 1988–9; 2 Songs (Russ. texts, trans. Zs. Rab), 1990; 3 Songs (Ger. poetry), 1991–2

INSTRUMENTAL

Hommage à Stravinsky, pf, 1975; 4 duos, vc, pf, 1976; Variations, chbr ens, 1976–7; 3 Movements, vn, 1977–8; Triószerenád [Trio-Serenade], cl, vc, pf, 1978; Capriccio, fl, 1980–81; Piccolo divertimento, str orch, 1982; Cantus firmus, 2 pf, 1985; Zsolozsma [Chant], va, 1987; Memoriola, str orch, 1989; Szertartás és sirató [Ceremony and Wake], pf, 1992; Tanulmány [Study], trbn, 1995; film scores

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M. Hollós, ed.: *Az életmű fele: zeneszerzőportrék beszélgetésekben* [Half a life's work: portraits of composers in conversations] (Budapest, 1997), 116–21

LÁSZLÓ GOMBOS

Szweykowski, Zygmunt Marian (*b* Kraków, 12 May 1929). Polish musicologist. He studied musicology at Poznań University under Chybiński, graduating in 1951, and he took the doctorate under Chomiński at Kraków University in 1964 with a dissertation on concertato technique in the Polish Baroque. He was Chybiński's assistant at the musicology faculty of Poznań University (1950–53) before moving to Kraków, where he was appointed editor of the Polish music publishers, Polskie Wydawnictwo Muzyczne (1954–61). Concurrently he was an assistant at the Jagiellonian University in Kraków (1954–63), later becoming assistant professor (1964–70), head of the musicology department (from 1970), reader (1971–89) and full professor (from 1990).

Szweykowski is one of the leading Polish musicologists of his generation. His interests are mainly in the historical aspects of music (especially Polish) and Italian cultural history. He worked first on the Renaissance and did intensive research into Baroque music, especially that of the 17th century, discovering many unknown Polish compositions and sources concerning Polish musical culture. He later studied style and performing practice in Florence and Rome from the late 16th to the mid-17th century. He also examined Italian sources concerning polychoral technique and the role of Italian musicians in Poland in this period. His editions of early Polish music are highly regarded; he has also initiated and edited a number of established journals. He developed Wydawnictwo Dawnej Muzyki Polskiej, which from volume li (1964) he co-edited with Feicht, and founded Żródła do Historii Muzyki Polskiej (1960), Symfonie Polskie (1964) and the *Musicalia vetera*, a thematic catalogue of early music manuscripts in Poland (1969–82). He has also edited important individual anthologies, including *Muzyka w dawnym Krakowie* ('Music in Ancient Kraków', Kraków, 1964) and such comprehensive works as *Z dziejów polskiej kultury muzycznej* ('From the History of Polish Musical Culture', Kraków, 1958–).

WRITINGS

Kultura wokalna XVI-wiecznej Polski [The vocal culture of 16th-century Poland] (Kraków, 1957)

ed.: *Z dziejów polskiej kultury muzycznej* (Kraków, 1958) [incl. 'Rozkwit wielogłosowości w XVI-w.' [The development of polyphony in the 16th century], 79–156]

'Z zagadnień melodyki w polskiej muzyce wokalno–instrumentalnej późnego baroku' [Problems of melody in Polish vocal and instrumental music of the late Baroque], *Muzyka*, vi/2 (1961), 53–78

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with A. Szweykowska: 'Wacław z Szamotuł, renesansowy muzyk i poeta' ['Wacław of Szamotuł, Renaissance musician and poet'], *Muzyka*, ix/1–2 (1964), 3–28

'Próba periodyzacji okresu baroku w Polsce' [An attempt at the periodization of the Polish Baroque], *Muzyka*, xi/1 (1966), 17–26

'Some Problems of Baroque Music in Poland', *Musica antiqua Europae orientalis: Bydgoszcz and Toruń 1966*, 294–309

'Problem przełomu stylistycznego między renesansem a barokiem w muzyce polskiej', *Musica antiqua II: Bydgoszcz 1969*, 209–19

'Tradition and Popular Elements in Polish Music of the Baroque Era', *MQ*, lvi (1970), 99–115

'"Ah dolente partita": Monteverdi – Scacchi', *Quadrivium*, xii/2 (1971), 59–76

'Poglądy Scacchiego na muzykę jako sztukę' [Scacchi's views on music as art], *Pagine*, i (1972), 17–28

'Czy istnieje manieryzm, jako okres historii muzyki?' [Does mannerism exist as a period in music history?], *Muzyka*, xviii/1 (1973), 32–9

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'"Stile imbastardito" i "stile rappresentativo" w systemie teoretycznym Marka Scacchiego', *Muzyka*, xix/1 (1974), 11–34

'Le messe di Giovanni Francesco Anerio ed il loro rapporto con l'attività del compositore in Polonia', *Quadrivium*, xvi (1975), 145–52

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'La musica per i drammi di Virgilio Puccitelli', *Virgilio Puccitelli e il teatro per musica nella Polonia di Ladislao IV*, ed. O. Ruggeri (San Severino Marche, 1979), 167–86

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'Guilio Caccini wobec teorii Cameraty Florenckiej' [Guilio Caccini in relation to the theory of the Florentine Camerata], *Muzyka*, xxxi/1 (1986), 51–65

'Guilio Caccini: kodyfikator nowego wykonawstwa figur ozdobnych' [Guilio Caccini: codifier of the new manner of performing ornamental figures], *Muzyka*, xxxiii/1 (1988), 95–122

'"Sprezzatura" and "Grazia": a Key to the Vocal Art in the Early Baroque Period', *Polish Art Studies*, ix (1988), 153–65

with A. Szweykowska: 'Un opera ignota di G.G. Kapsperger in onore del principe Vladislao Waza', *Studi in onore di Guiseppe Vecchi*, ed. I. Cavallini (Modena, 1989), 221–32

'La trasformazione stilistica fra il rinascimento e il barocco nell'opinione dei "nobili dilettanti di musica"', *Momenti di storia musicale tra Italia e Polonia* (Bologna, 1990), 77–82

Między kunsztem a ekspresją [Between virtuosity and expression], i: *Florence* (Kraków, 1992); ii: *Rome* (Kraków, 1994)

'Kapsperger: Successor to Monteverdi?', *Claudio Monteverdi und die Folgen: Detmold 1993*, 311–25

'Okres baroku muzycznego w zmiennej perspektywie' [Musical Baroque in the variable perspective], *Zeszyty Naukowe Akademii Muzycznej im. I.J. Paderewskiego w Poznaniu*, vi (1994), 139–43

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'Ottavio Durante's Preface to "Arie devote" (Rome 1608)', *Festschrift Michał Bristiger* (forthcoming)

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EDITIONS

Muzyka w dawnym Krakowie/Music in Ancient Kraków (Kraków, 1964) [anthology of works from the 15th–17th centuries]

Musicalia vetera: katalog tematyczny rękopiśmiennych zabytków dawnej muzyki w Polsce [Musicalia vetera: thematic catalogue of early musical manuscripts in Poland] (Kraków, 1969–82)
Marcin Mielczewski: Opera omnia (1976–86)

MIROSŁAW PERZ

Szydłowita [Szydłovita] (*fl* 15th century). Polish music theorist. His surname is derived from the town of Szydłów or Szydłowiec (Feicht, *MGG1*) in central Poland. He was the author of the treatise *Musica magistri Szydlovite*, the oldest Polish music treatise whose author is known (in *PL-GNd* 200; ed. in Gieburowski). He may be identifiable with one of four 'De Szydlov' associated with Kraków University in the 15th century, most probably Johannes Zyzno de Szydlow, son of Marcin, who was born about 1445. He was a manuscript copyist in the Benedictine abbey of Holy Cross on Łysa Góra (central Poland) and later a student at Kraków. By 1471 he was already Bachelor of Arts and in 1474 he was at the Jerusalem College where he copied Johannes de Muris's treatise *Musica speculativa* (*D-Bsb* 175). In 1475 he obtained the master's degree while a monk in the abbey on Łysa Góra. He was abbot of that monastery from 1505 and died in 1516 or shortly afterwards. The attribution of the treatise *Musica magistri Szydlovite* to Johannes Zyzno de Szydlow suggests that it was written after 1475 in the abbey on Łysa Góra.

The treatise is concerned with Gregorian chant; it contains 14 chapters and its 'intencio est scolarum in musica minus perfectorum erudicio'. Szydłowita used two chief models: a lost treatise by Theogerus, a Benedictine monk from Metz (not the text *Musica* published by Gerbert); and the work of Joannes Olendrinus (called Hollandrinus in other sources), surely identifiable with Valendrinus, author of *Opusculum monocordale* (in *PL-WRu* IV Qn 81, from Głogów, *c*1450; ed. in Feldmann). Szydłowita's *Musica* displays numerous connections with *Opusculum*. Quotations from Valendrinus appear in seven texts (including Anonymus 11, *CoussemakerS*, iii, 416–75) written in the second half of the 15th century in areas around Poland – Bohemia, Hungary and southern Germany.

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E. Witkowska-Zaremba: *Ars musica w krakowskich traktatach muzycznych XVI wieku* (Kraków,1986)
E. Witkowska-Zaremba: 'W sprawie biografii Szydłowity' [On the biography of Szydłowita], *Muzyka*, xxxiv/3 (1989), 57–62

MIROSŁAW PERZ

Szymanowska [née Wołowska], **Maria Agata** (*b* Warsaw, 14 Dec 1789; *d* St Petersburg, 25 July 1831). Polish pianist and composer. She studied the piano in Warsaw with Antoni Lisowski (1798–1800) and T. Gremm (1800–04). She made her début in Warsaw in 1810 and in the same year went to Paris, where she probably performed in private salons. In 1815 she began her professional career as a pianist and in 1822–3 toured many cities in the then Russian territories, including Moscow, Kiev, Riga and, especially, St Petersburg. There she performed at the Imperial Court and received the title of First Pianist. She also met Hummel and performed in a concert with him. In 1818 she visited England and from 1823 to 1826 toured western Europe, giving public and private concerts (often before royalty) in Germany, France, England (three more visits), Italy, Belgium and Holland. In London, in 1824, she played for the Royal Philharmonic Society (18 May); at Hanover Square in the presence of members of the royal family (11 June); and in private houses, including those of the dukes of Hamilton, Kent and Northumberland. Everywhere, her performances received critical and public acclaim. Frequently she performed with the most distinguished European artists of the time, including Pierre Baillot and Giuditta Pasta. After returning to Warsaw and giving concerts in Poland, she returned to Russia in 1827 and settled permanently in St Petersburg in March 1828. She continued to give concerts and taught music. She also ran a salon which attracted the artistic and social élite of the city. Among her acquaintances were Goethe (with whom she stayed in Weimar), Cherubini and Rossini. As well as her own works, she performed the music of her contemporaries, including Hummel, Field, August Klengel, Dussek, Ferdinand Ries and Henri Herz. Critics praised the delicacy of her tone production and her lyricism combined with virtuosity.

Szymanowska was a typical composer-virtuoso of her time and made a significant contribution to early 19th-century Polish music. She composed about 100 pieces, most of which are miniatures for piano in simple, symmetrical structures, usually in rondo forms or in 'lied' form. Her works exemplify the 'style brillant' of the period before Chopin. She introduced into Poland piano studies and nocturnes. In this respect she can be regarded as a link between Field and Chopin in the development of the nocturne, especially in one of her last pieces, the Nocturne in B♭, which Chopin could not have known. Her *Vingt exercices et préludes* contain many aspects of sound texture which were later developed by Chopin. For example, the ending of Chopin's study in A♭ (op.25 no.1) is clearly reminiscent of her study no.18 in E. Her 24 Mazurkas are based on elements of folk music and are inbued with the folk tradition. These works display characteristics of both functional and art music. Szymanowska was also the first Polish composer to explore the setting of ballads.

WORKS
(*selective list*)

unless otherwise stated, published in Leipzig in 1820

Chbr: Divertissement, vn, pf; Serenade, vc, pf; Thème varié, pf, vn/fl (Warsaw, 1821); Fanfara dwugłosowa [2-pt. Fanfare], 2 hn, 2 tpt, *PL-Kj*

Pf: 20 exercices et préludes (Leipzig, 1819); Caprice sur la romance de Joconde; 18 danses; Fantaisie, F; Grand valse, F, pf 4 hands; 6 Marches; 6 Minuets; Polonaise sur l'air national favori du feu Prince Joseph Poniatowsky; 4 valses, pf 3 hands (Warsaw, 1821); Cotillon ou valse figurée (Paris, 1824); Danse polonaise (Paris, 1824); 24 Mazurkas (Leipzig, *c*1825, and London, *c*1826); Nocturne, A♭, 'Le murmure' (Paris, 1825); Nocturne, B♭, ed. (St Petersburg, 1852; repr. in Belza, 1956, pp.169–76); Prelude, B♭, *Kj*; Temat wariacji [Theme for Variations], b♭, *Kj*; Valse, d, *Kj*

Vocal: 5 śpiewów historycznych [Historical Songs] (J.U. Niemcewicz): 1 Jadwiga, królowa polska [Jadwiga, Queen of Poland], 2 Jan Albrycht, 3 Duma o Kniaziu Michale Glińskim [The Muses of Prince Michal Glinski], 4 Kazimierz Wielki [Kazimierz the Great], 5 Stefan Czarniecki, nos.1–3 (Warsaw, 1816), nos.4–5, *Pl-Kj*; Le départ (M. de Cervantes); 6 romances (W. Shakespeare, Saint-Onge, F. de Berni); Mazurek [Mazurka] (A. Górecki) (Warsaw, 1822); Śpiewka na powrót wojsk polskich [Song on the Return of the Polish Armies] (L. Dmuszewski) (Warsaw, 1822); 3 pieśni (from A. Mickiewicz: *Konrad Wallenrod*): Alpuchara, Pieśń z wieży [Song from the Tower], Wilia (Kiev and Odessa, 1828); Świtezianka [The Water Nymph] (Mickiewicz) (Moscow, 1828); Śpiewka na dwa głosy [Little Song for two Voices] (Warsaw, 1829); Complainte d'un aveugle qui demandoit l'aumone au Jardin du Roi à Paris (Paris, n.d.); Romance à Josephine (Paris, n.d.); Bacchelia, *F-Ppo*; Jazmena [Jasmine], *Ppo*; Romance de la Reine Hortense, *Ppo*; W tych przedsionkach szczęście gości [Happiness Stays in this Ante-Room] (F. Skarbek), *Ppo*; Pol. folksong arrs., *Ppo*

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ZOFIA CHECHLIŃSKA

Szymanowski, Karol (Maciej) (*b* Tymoszówka, nr Kiev, 3 Oct 1882; *d* Lausanne, 29 March 1937). Polish composer.

1. LIFE. Szymanowski was born in the Ukraine into one of many families of landed gentry who settled there following the partition of Poland. His musical education took place at home in the first instance, and later (from 1896) at a music school in nearby Elisavetgrad (present-day Kirowograd), run by his relatives the Neuhauses. In 1901 he moved to Warsaw, where he had private lessons in harmony with Marek Zawirski, a professor at the Warsaw Music Institute (forerunner of the conservatory), and lessons in counterpoint and composition with the distinguished but conservative composer Zygmunt Noskowski. Szymanowski's arrival in Warsaw coincided with the establishment of the Warsaw PO, a key event in Polish music history. Yet despite its importance for Warsaw's musical life in general, the orchestra soon proved a disappointment to those younger student composers who had hoped it would encourage progressive trends in Polish music. In 1905 four of these composers (Szymanowski, Fitelberg, Różycki and Szeluto) were impelled to action, and formed themselves into the group Young Poland in Music, analogous to the Young Poland movement in Polish literature. Apart from their shared aim of updating Polish music and a common tendency to idolize Richard Strauss, these composers had little in common, and they remained together as a group for a short time only. Yet they had a powerful backer in Prince Władysław Lubomirski, and it was through Young Poland that Szymanowski's early music was published and performed, in Germany as well as Poland.

That music included Chopinesque piano preludes and études, two sets of piano variations, sonatas for piano and for violin and piano, and the first draft of a Concert Overture for orchestra. There were also numerous songs to texts by Young Poland poets such as Kazimierz Tetmajer, Jan Kasprowicz, Wacław Berent and Tadeusz Miciński. Szymanowski had great sympathy with the general outlook of these writers, Miciński in particular. Theirs was a radical aestheticism, which was influenced to a degree by French and Russian symbolism, but tinged also by the 'Messianic' themes characteristic of mid-19th-century Polish poetry. The principal spokesman for the group, Stanisław Przybyszewski, gave uncompromising



1. Karol Szymanowski, 1935

expression to their ideals in his *Confiteor*: 'Art has no aim, it is aim in itself . . . Art stands above life, penetrates the essence of the universe . . . [It] becomes the highest religion, and the artist becomes its priest'. Such views undoubtedly influenced Szymanowski at deep levels of his creative mind, and not only in the early songs. Some of his most captivating music seems to represent a hedonistic 'withdrawal from the world', an escape into an interior landscape of exotic imagery (often inspired by Greek and Arab mythologies), which was much in the spirit of Young Poland.

These early years culminated in a Warsaw PO concert of works by Young Poland composers in February 1906, sponsored by Prince Lubomirski. It was repeated in Berlin shortly after. Szymanowski composed his Concert Overture for the occasion (it was later revised and published by Universal Edition as op.12), and his Variations on a Polish Folk Theme op.10 and Etude op.4 no.3 were also performed (by Henryk Neuhaus). The concert was a remarkable success, with Szymanowski's music singled out for special praise by the leading Warsaw music critic Aleksander Poliński: 'I did not doubt for a moment that I was faced with an extraordinary composer, perhaps a genius'. It was a brief moment of acceptance from Polish critics, one seldom to be repeated; already by the following year Poliński had turned against him. In any event, the Young Poland concert marked the end of Szymanowski's apprenticeship. Following it he embarked on a period of intensive study of the New German School, and this is clearly reflected in the stylistic world of his compositions up to the outbreak of World War I. He also travelled widely during these years, often in the company of his confidant Stefan Speiss. Especially significant was his visit to southern Italy and Sicily in April 1911. With its intoxicating blend of Greek, Roman, Norman and Moorish cultures, Sicily fired his imagination, and he began to store impressions of its architecture, history and landscape which would be put to good use in the opera *Król Roger* ('King Roger').

Szymanowski spent much of 1911 and 1912 in Vienna, and he achieved notable successes when his Second Piano Sonata and Second Symphony were performed there and in Berlin (he signed a contract with Universal Edition in 1912). Yet the strongly Germanic tone of those works, and of his Straussian one-act opera *Hagith* (completed in 1913), was not to be his chosen path. In the spring of 1914 he and Spiess visited Sicily and North Africa, and the journey renewed and intensified his interest in Mediterranean and Arab cultures. This interest, together with his growing awareness of modern French and Russian music (he spent the early summer of 1914 in Paris), undoubtedly played a part in helping him shake off German influences. His new stylistic sympathies with Debussy and Ravel are instantly apparent in the music he composed in Tymoszówka during the war years. This was indeed Szymanowski's most prolific period as a composer. He was exempt from conscription by the Russian army, and developed a steady routine of uninterrupted composition which continued from the beginning of the war to the outbreak of the Russian Revolution. It was the period of the great piano cycles, *Metopy* ('Metopes') and *Maski* ('Masks'), of the *Mity* ('Myths') for violin and piano, of the song-cycles *Pieśni księżniczki z baśni* ('Songs of a Fairy Princess'), *Pieśni muezina szalonego* ('Songs of an Infatuated Muezzin') and Four Tagore Songs, and above all of the First Violin Concerto and Third Symphony. Together these two orchestral works represent the high-water mark of Szymanowski's 'Impressionism', an idiom which somehow draws together the refined sonorities of Debussy, Ravel and late Skryabin and the impassioned late-Romanticism of the New German School.

The splendid isolation of these years was rudely disturbed by the October Revolution. The Szymanowskis moved to a house in Elisavetgrad just before the uprising, and shortly after their move the family home at Tymoszówka was all but destroyed. It was a dark period for the composer, during which he was quite unable to believe in himself as an artist. The 'interior landscape', remote and beautiful, which had fed and sustained his creativity during the war years, no longer seemed adequate to the impinging realities of war and disease – the 'scoffing, cynical force of brutal facts', as he himself put it. 'Can you imagine', he wrote, 'I cannot compose now . . . I am writing a bit – of course without any literary aspirations – simply to get things off my chest'. In fact he was working on a full-length novel, *The Ephebe*, which he completed in 1919, and of which only fragments survive. Szymanowski read widely during the Elisavetgrad years, notably Euripides (*The Bacchae* was one source for *King Roger*), Stendhal, Bergson, Taine and Pater, and he became increasingly anxious to translate his metaphysical musings into prose, especially as musical creativity eluded him. Although it is given the widest possible context, erotic love, and especially 'a love which is independent of all norms (of public opinion)', is the central theme of the novel. In this respect *The Ephebe* was indeed his own *confiteor*, as was – in a less direct way – the opera *King Roger*, on which he was also musing at the time. It has been well observed by Teresa Chylińska that the ephebe, 'with a sensual mouth . . . with long curls . . . falling on both sides of the delicate and beautiful young face', was the prototype for the Shepherd in *King Roger*.

Szymanowski wrote the novel while he was in close contact with his distant cousin Jarosław Iwaszkiewicz. Around the same time, the two men discussed the opera, and Iwaszkiewicz sketched the outline of a libretto in the summer of 1918. Two years later the libretto was finished (the composer rewrote the last act), and four years after that the music too was completed, though not without a struggle on Szymanowski's part. Stylistically the work belongs with the music of the war years, and that may well explain the composer's difficulty in finishing it. By 1924 his music had taken a very different turn, in response to changes in his own circumstances and in Poland's. After more than a century without any political status, Poland regained its independence in 1918. It was a triumphant moment, and it demanded a response from Polish artists. Szymanowski's response was not, however, immediate. The family returned to Poland on Christmas Eve, 1919, having sold the property in Elisavetgrad, and from then on they were dogged by financial problems. The composer no longer had a permanent home, and he spent part of 1920 on the first of two extended visits to America with his friends Artur Rubinstein and Paweł Kochański. He had produced no major work since the *Songs of an Infatuated Muezzin* of 1918, and it was not until the song-cycle *Słopiewnie* ('Word Songs'), composed in Bydgoszcz (where his brother-in-law had rented a villa

for the family) in the summer of 1921, that he found himself again as a composer.

Having all his life stood out against the use of folk materials, he began to explore their possibilities in *Słopiewnie*, in a manner somewhat influenced by Stravinsky. A new nationalist orientation was beginning to crystallize, and it was given expression in several articles which appeared in the early 1920s, corresponding closely in ideals to the contemporary writings of Iwaszkiewicz and others connected with the Skamander movement in Polish letters. 'Let our music be *national* in its Polish characteristics', he wrote, 'but not falter in striving to attain *universality*. Let it be national, but not provincial'. He was greatly helped in this aim by his growing interest in the folk culture of Zakopane, the Tatra mountain resort which was to become increasingly important to him in his later years. From 1922 onwards he divided his time between Warsaw and Zakopane, and much of his music from this period, notably the 20 Mazurkas op.50 and the ballet *Harnasie*, was inspired directly by the highlanders' music. At the same time he spent part of each year from 1922 to 1926 in Paris, where he met regularly with the Kochańskis and Rubinstein, and with friends of Polish music such as Eduoard Ganche, Hélène Casella and the American Dorothy Jordan-Robinson. By the mid-1920s he was increasingly recognized on the international stage, thanks to major performances of works such as the First Violin Concerto and Third Symphony, prestigious commissions (the *Stabat mater* for the Princess de Polignac), and eventually an appointment as director of the Warsaw Conservatory (February 1927).

The conservatory years were far from happy for Szymanowski. His high ideals, articulated in several important articles, met with sustained and well-orchestrated resistance, though not from the students and younger professors, and in mental and physical health he was not up to the onslaught. Already in 1924 he had received treatment for depression, and this problem flared up periodically throughout the rest of his life, by no means helped by excessive smoking and drinking. In 1929 he was forced to give up the directorship and moved to the Swiss health resort of Davos, where he began an intensive period of treatment for tuberculosis in both lungs. This was a period of complete rest from music, during which he devoted himself to reading and to an important article, 'The Educational Role of Music in the Social Order', representing the fruits of his teaching experience. A year later, in June 1930, he was appointed rector of the Music Institute in Warsaw, a position which enabled him to put some of these ideas into practice, and which led in turn to a succession of honours and awards. In general this was a good year for Szymanowski. His health improved with a more moderate lifestyle, and he achieved a greater measure of domestic stability through renting the villa ATMA in Zakopane.

In contrast to the tranquillity of Zakopane, all was not going smoothly at the academy. Once more there was a confrontation, and Szymanowski was dismissed in April 1932, along with several others. During the next two years he managed to write his *Symphonie concertante* for piano and orchestra and his Second Violin Concerto, but from 1934 onwards he was unable to produce much of substance. These final years were indeed tragic. Faced with alarming financial problems and rapidly deteriorating health, he was obliged to undertake exhausting concert tours throughout Europe, culminating in a Scandanavian tour in March 1935. In the end, financial difficulties made it imperative for him to give up his Zakopane home. He spent the summer of 1936 with his sister in Warsaw, and left for Paris in November and Grasse in December. At Grasse he stayed in a kind of boarding house, without adequate medical facilities, and made his last attempt at composition, a ballet score based on the *Odyssey*. When his secretary Leonia Gradstein was summoned there in March 1937, she found the composer in a helpless state. He was immediately transferred to a sanatorium in Cannes and from there to Lausanne, where, in the presence of his sister Stasia and Leonia Gradstein, he died on 29 March 1937.

2. WORKS. The poverty of indigenous traditions after Chopin forced Szymanowski to look outside his homeland, and in some respects his development as a composer can be viewed as a series of responses – some muted, some not so muted – to German, French and eastern European styles respectively. Yet his attitude to these models changed in important respects as his creative personality matured. In the early years in Warsaw (*c*1900–06) his meticulous examination of the music of Chopin, early Skryabin and the German Romantic masters was largely a study in métier – the acquisition of a compositional technique that could subsequently be directed towards quite different stylistic horizons. Less happy was his debt to Reger and Richard Strauss in the so-called Viennese period (*c*1907–14). The major works of this period, in particular the Second Piano Sonata, Second Symphony and opera *Hagith*, demonstrate considerable technical mastery, but they do descend at times to a kind of slavish imitation that worried Szymanowski himself. It was above all *Hagith* (1912–13), clearly modelled on *Salome*, that finally exorcised the influence of Strauss, ending a long period of close involvement with German music. However, even after the break with German styles in 1914, many traces of that involvement remained, expressed in specific technical details as well as in the general emotional climate of the music. Even after 1914, Szymanowski's aesthetic remained close to the transcendentalism which marked the later stages of German Romanticism. For him, as for Mahler and early Schoenberg, music was above all an elevated, ecstatic expression of the emotions; this attitude prevailed until his expressionist crisis at the end of the war, and even to some extent survived that.

The creative deadlock following *Hagith* was released in 1915 by three major cycles which triumphantly announced a new creative period. With these cycles – *Myths*, *Metopes*, and *Songs of a Fairy Princess* – he reached full maturity as a composer, establishing the characteristic sound worlds which were to be inhabited respectively by the violin, piano and soprano voice in his music of the war years. In these works he responded above all to modern French music. 'I shall never cease in the conviction', he wrote later, 'that a true and deep understanding of French music, of its content, its form and its further evolution, is one of the conditions for the development of our Polish music.' The influence of Debussy and Ravel is obvious enough in the textural surfaces of the 1915 cycles, particularly in Szymanowski's writing for piano. But it is these works' harmonic language above all that reveals the true extent of their indebtedness to French music. Two classes of harmony might be cited as evidence of this. The first is the dialogue Szymanowski

established between tonal hierarchies and non-tonal symmetries such as the whole-tone scale, French sixth or octatonic scale: this characterises *The Lonely Moon* from *Songs of a Fairy Princess*. The second is the interplay of white-note and black-note patterns, often with the strong suggestion of conflicting pentatonic motives and an underlying tritonal bitonality (as in the first of *Myths* and second of *Metopes*).

Influences from Debussy, Ravel and late Skryabin are clearly responsible for much of the detailed working of Szymanowski's middle-period harmony. Yet, unlike his earlier music, the works of the war years remain at a safe distance from their models, drawing upon them judiciously and selectively. Two features in particular emphasize Szymanowski's independence of French music. The first signals his many years of close involvement with German late-Romantic music: there is a tendency towards a full-blooded, impassioned Romanticism, expressed technically in passages which return to a more traditional view of harmony as a means of shaping the phrase and directing it towards tonal goals, however temporary. Such passages are in marked contrast to the platforms of Impressionistic dissonance which surround them, and Szymanowski's middle-period music is in some ways a uniquely personal dialogue between these two worlds. The major orchestral works of the period, the First Violin Concerto and Third Symphony, demonstrate this duality well, and the composer's own remarks on the concerto suggest that he was aware of it. 'There is much that is new', he wrote, 'but also something of a return to the old'.

A second source of creative independence was that interior landscape of exotic imagery, material for dream and fantasy, which Szymanowski gradually formed from his nostalgic recollection of travels to Italy, Sicily and North Africa, and from his extensive reading about the history, geography and culture of Greece and the Arab lands. It was in part the strength of these allegorical worlds, in which the imagined might become momentarily concrete, that enabled him to absorb and transcend the musical influences he clearly needed, for the imagery itself, through its musical stylization, created a unique world of sound. The key to this lies in Szymanowski's surrender during these years to the Dionysian impulses of song and dance, both coloured by orientalisms and both refined and stylized to a point where modal and metrical norms respectively are often threatened. Many of the middle-period works are explicitly about song and dance – 'The Nightingale' from *Songs of a Fairy Princess*, the songs of Allah in *Songs of an Infatuated Muezzin*, 'Song of the Sirens' from *Metopes*, 'Don Juan's Serenade' from *Masks*, 'The Dance is Divine' from *Love Songs of Hafiz*, the garden dance in *Songs of a Fairy Princess*, the dance of the Phaecian maidens in 'Nausicaa' from *Metopes*. Underlying these archetypal songs and dances it is possible to detect a dual impulse – a return to ancient cultural roots as a sane counterpart to the century's political and psychological traumas, and a parallel Nietzschean return to the 'vital life forces' sapped by an enervating civilization.

The Third Symphony, certainly the major work of these years, summarizes these tendencies. The violin and vocal melodies of the first part are really a single song, now hovering far above the richly dissonant harmonic background, now surging towards impassioned climaxes. The extended middle section, on the other hand, is a glorification of the dance – a series of clearly-defined tableaux which intercut in mosaic-like fashion. The characteristic melody of the symphony, and of other middle-period works, is quite different from anything in Debussy and Ravel. Closely associated with the soprano voice and the violin, and undoubtedly inspired by the voice of Stasia Szymanowska and violin playing of Kochański, it is characterized by its chromatic flexibility and its richly decorative melisma. As such it evokes appropriately sophisticated harmonic supports, and these, as noted, are often indebted to French models. But the harmony, however complex, is always subordinated to the song. The distinctive, highly personal character of the songs and dances is enhanced, moreover, by the recurrence of specific fingerprints of style. These are often trivial enough in themselves, but they are woven so consistently into the fabric of the middle-period music that they acquire connotative values through cross-reference from one work to the next.

In some of the later works of the war years, notably the Third Piano Sonata and First String Quartet, there are indications that this interior landscape, however intrinsi-



2. Scene from Szymanowski's 'King Roger', Act 1, Wielki Theatre, Warsaw, 1926; sets designed by Wincenty Drabik

cally beautiful, would fail to satisfy Szymanowski permanently. The intrusion of the events of 1917 destroyed it completely, leaving the composer creatively bankrupt. Against this background *King Roger* takes on special significance, dramatizing the crisis which Szymanowski experienced after 1917 and sublimating that crisis in musical terms. The theme of the opera is the conflict between the Christian church in medieval Sicily and a pagan creed of beauty and pleasure proclaimed by a young shepherd-prophet (fig.2). Roger reluctantly follows the Shepherd as a pilgrim, but in the end stands alone against his influence. This provides a framework for a Nietzschean reworking of Euripides in which Roger emerges 'strong enough for freedom', having overcome the enriching but dangerous Dionysian forces within himself. In the final act he pays homage to Dionysus but goes on to salute Apollo as the sun rises and the final curtain falls. This ending marked a crucial modification by Szymanowski himself of Iwaszkiewicz's original version of the libretto – a rejection, with obvious autobiographical resonance, of the hedonistic creed of the Shepherd as an end in itself. At the same time the opera makes clear the need for Dionysus, and in musical terms its richness lies precisely in the fact that the exoticisms of earlier works, far from being eliminated, are rather placed within a new and broader perspective.

By 1924, when *King Roger* was completed, Szymanowski's music had taken on a distinctly nationalist tone. It was above all the inspiration of Stravinsky that triggered off a new phase of creativity, suggesting new ways of treating folk materials which did not merely rehash the empty provincial gestures of the past. *Słopiewnie* was the first product of the new influence, and the process of regeneration was completed by Szymanowski's growing interest in the exotic culture of the Tatra highlands, including its colourful folk music and dance. This Tatra music, with its primitive rhythmic energy, informed a great deal of the music of his final period, which he himself described as 'a new period in my creative life'. It is most obvious in the op.50 Mazurkas, a 20th-century response to Chopin, and in the ballet *Harnasie*, but it is also present in a more sublimated form in the Stabat mater (his most sustained attempt to recreate a 'lechitic' or ancient Polish quality), in the Second String Quartet and in two orchestral works, the distinctly Bartókian Second Violin Concerto and *Symphonie concertante* for piano and orchestra, both composed at the very end of his creative life.

In the nationalist climate of the 1920s many Polish artists managed to persuade themselves that the undoubted creative energy of Tatra culture was the residue of a once vital Polish style, suppressed elsewhere by political vicissitudes. Yet the real appeal of the region – for Szymanowski, and perhaps for others – was its exoticism, its existence as a world of presumed innocence and vitality which could stand muster as an alternative reality, again suggestive both of ancient roots and of Dionysian escape. This, rather more than Tatra's dubious capacity to speak for the nation, helped liberate Szymanowski from his creative paralysis. There was no phoney nationalism. The ideological input served here its legitimate and customary purpose, which is to trigger rather than determine the creative impulse, even if the composer himself may have assigned it greater privilege. And in this respect Szymanowski fell into line with more general developments in eastern central Europe in the early years of the century. Nationalism was indeed the essential agent of a musical 'awakening' throughout the region, but once awakened this music very soon entered the wider world.

WORKS

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STAGE

op.	
—	Roland (op, collab. F. Szymanowski), 1898, lost
—	Złocisty szczyt [The Golden Summit] (op, collab. F. Szymanowski), 1898, lost
—	Loteria na mężów [Lottery for a Husband] (operetta, 3, J. Krzewiński-Maszyński), 1908–9, unperf. unpubd
25	Hagith (op, 1, F. Dörmann), 1912–13; Warsaw, 13 May 1922, unpubd
43	Mandragora (pantomime, 3 scenes, R. Bogusławski, L. Schiller, after Molière: *Le bourgeois gentilhomme*, Act 3), 1920, Warsaw, 15 June 1920
46	Król Roger [King Roger] (op, 3, J. Iwaszkiewicz, K. Szymanowski), 1920–24, Warsaw, 19 June 1926
51	Kniaź Patiomkin [Prince Potemkin] (incid. music to Act 5, T. Miciński), 1925, Warsaw, 6 March 1925
55	Harnasie (ballet-pantomime, 3, Iwaszkiewicz, J.M. Rytard), 1923–31, Prague, 11 May 1935

CHORAL

37b	Demeter (cant, Z. Szymanowska, after Euripides), A, female chorus, orch, 1917, reorchd 1924, Warsaw, 17 April 1931
39	Agave (cant, Szymanowska), A, female chorus, orch, 1917, inc.
53	Stabat mater (trans. J. Jankowski), solo vv, chorus, orch, 1925–6, Warsaw, 11 Jan 1929
—	Pieśni kurpiowskie [Kurpie Songs], chorus, 1928–9
57	Veni creator (S. Wyspiański), S, chorus, org, orch, 1930, Warsaw, 7 Nov 1930
59	Litania do Marii Panny [Litany to the Virgin Mary] (J. Liebert), S, female chorus, orch, 1930–33, Warsaw, 13 Oct 1933

SONGS WITH ORCHESTRA

6	Salomé (J. Kasprowicz), S, orch, *c*1907, reorchd 1912
18	Penthesilea (Wyspiański), S, orch, 1908, Warsaw, 18 March 1910, reorchd 1912
26	Pieśni miłosne Hafiza [Love Songs of Hafiz] (trans. H. Bethge), lv, orch, Paris, 23 June 1925 [incl. op.24/1, 4, 5, orchd]
31	Pieśni księżniczki z baśni [Songs of a Fairy Princess] (Szymanowska), 1v, orch, 1933, Warsaw, 7 April 1933
42	Pieśni muezina szalonego [Songs of an Infatuated Muezzin] (J. Iwaszkiewicz), 1v, orch, 1934
46b	Słopiewnie [Word Songs] (J. Tuwim], 1v, orch, 1928

SONGS WITH PIANO

2	Six Songs (K. Tetmajer), 1900–02
5	Three Fragments from Poems by Jan Kasprowicz, 1902
7	Łabędź [The Swan] (W. Berent), 1904
11	Four Songs (Miciński), 1904–05
—	Pieśni polskie [Polish Songs], 1906
13	Five Songs (R. Dehmel, F. Bodenstedt, O.J. Bierbaum), 1905–07
17	Twelve Songs (R. Dehmel, G. Mombert, G. Falke, M. Greif), 1907
20	Six Songs (Miciński), 1909
22	Buntelieder (K. Bulcke, A. Paquet, E. Faktor, A. Ritter, R. Huch), 1910
24	Pieśni miłosne Hafiza [Love Songs of Hafiz] (trans. H. Bethge), 1911
31	Pieśni księżnickzki z baśni [Songs of a Fairy Princess] (Szymanowska), 1915
32	Three Songs (D. Davidov), 1915
41	Four Songs (R. Tagore), 1918
42	Pieśni muezina szalonego [Songs of an Infatuated Muezzin] (Iwaszkiewicz), 1918
—	Two Basque Songs, *c*1920, lost
46b	Słopiewnie [Word Songs] (Tuwim), 1921

48 Three Lullabies (Iwaszkiewicz), 1922
49 Rymy dziecięce [Children's Rhymes] (K. Iłłakowicz), 1922–3
54 Four Songs (J. Joyce), 1926
— Vocalise-étude, 1928
58 Pieśni kurpiowskie [Kurpie Songs], 1930–33

ORCHESTRAL

12 Concert Overture, E, 1904–5, Warsaw, 6 Feb 1906, reorchd 1912–13
15 Symphony no.1, f, 1906–7, unpubd, part lost
19 Symphony no.2, B♭, 1909–10, Warsaw, 7 April 1911
27 Symphony no.3 'Pieśń o nocy' [The Song of the Night] (Jalāl ad-Dīn ar-Rūmī), T/S, chorus, orch, 1914–16, London, 24 Nov 1921
35 Violin Concerto no.1, 1916, Warsaw, 1 Nov 1922
60 Symphony no.4 (Symphonie concertante), pf, orch, 1932, Poznań, 9 Oct 1933
61 Violin Concerto no.2, 1933, Warsaw, 6 Oct 1933

CHAMBER

9 Sonata, d, vn, pf, 1904, Warsaw, 19 April 1909
16 Piano Trio, 1907, destroyed
23 Romance, D, vn, pf, 1910, Warsaw, 8 April 1913
28 Nocturne and Tarantella, vn, pf, 1915
30 Mity [Myths]; Zrodło Aretuzy [The Fountain of Arethusa], Narcyz [Narcissus], Driady i Pan [Dryads and Pan], vn, pf, 1915
37 String Quartet no.1, C, 1917, Warsaw, April 1924
40 Three Paganini Caprices, vn, pf, 1918, Elisavetgrad, 25 April 1918
52 Kołysanka [Lullaby] (La berceuse d'Aïtacho Enia), vn, pf, 1925
56 String Quartet no.2, 1927, Paris, aut. 1929

PIANO

– Sonata, g, 1898, lost
– Sonata, f♯, 1898, lost
1 Nine Preludes, 1899–1900
3 Variations, b♭, 1901–3
4 Four Studies, 1900–02
8 Sonata no.1, c, 1903–4, Warsaw, 19 April 1907
10 Wariacje na polski temat ludowy [Variations on a Polish Folk Theme], b, 1900–04, Warsaw, 6 Feb 1906
14 Fantasy, 1905, Warsaw, 9 Feb 1906
— Prelude and Fugue, c♯, 1905, 1909
21 Sonata no.2, A, 1910–11, Berlin, 1 Dec 1911
29 Metopy [Metopes]: Wyspa syren [Isle of the Sirens], Kalipso [Calypso], Nauzykaa [Nausicaa], 1915
33 Twelve Studies, 1916
34 Maski [Masks]; Szecherezada [Scheherezade], Blazen Tantris [Tantris the Clown], Serenada Don Juana [Don Juan's Serenade], 1915–16
36 Sonata no.3, 1917
— Romantic Waltz, 1925
50 Twenty Mazurkas, 1924–6
— Four Polish Dances: Polonaise, Cracovienne, Oberek, Mazur, 1926
62 Two Mazurkas, 1933–4, London, Nov 1934

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JIM SAMSON

Szymański. Polish family of organ builders. They were active in Warsaw between about 1861 and about 1920. Józef Szymański (1828–92) was apprenticed to Mateusz Mielczarski, and later succeeded him in Warsaw in 1869. Earlier, Józef had set up his own firm in Częstochowa in 1861. He continued to build good organs in the tradition of Mielczarski, and is considered to be one of the best and most prolific organ builders in that part of Poland, producing more than 120 organs and winning gold medals in three consecutive national competitions. A measure of the quality of his instruments is that many of them are still in use in churches in the Warsaw area, for example Tarczyn (1872). Notable organs which are no longer extant include the sanctuary chapel, Jasna Góra (1874), St Hiacinth, Warsaw (1880), and the Długa Kościelna, (1881); the latter two were destroyed in World War II.

All of Józef's three sons – Mateusz, Jan and Antoni – followed in his footsteps, operating jointly for a time, then separately; together they took the total number of organs built by the family to nearly 300. A smaller percentage of these are ascribed to Jan (*d* 1909), whose organs still survive in several churches around Warsaw, including the Church of the Holy Spirit, Warsaw (1894), and Kutno (1896). Antoni (*d* 1920) was more prominent and prolific, and set up his own firm in Piotrków Trybunalski in 1878. Although rooted in the older tradition of the Warsaw school of Mielczarski and his father, he was open to new ideas in organ building and was one of the first Polish builders to introduce the cone-chest (*c*1880), tubular-pneumatic action (*c*1900), crescendo pedal (before 1900) and the swell-box (*c*1890). A good example of a 'modern' and durable organ by him is in the church of the Nuns of the Visitation, Warsaw. Built in 1909 it is still in good playing condition and displays fine tonal qualities, in spite of a subsequent shortening of two 16′ pedal stops of cedar wood. A number of Antoni's organs were exported to Russia. Mateusz (*d* 1889) worked only with his father and never as an independent builder. For further information see J. Gołos: *Polskie organy i muzyka organowa* (Warsaw, 1972; Eng. trans., 1992, as *The Polish Organ*, i: *The Instrument and its History*).

JERZY GOŁOS

Szymański, Paweł (*b* Warsaw, 28 Mar 1954). Polish composer. He studied composition with Kotoński and Baird at the Warsaw Academy of Music (1973–8) and with Haubenstock-Ramati in Vienna (1984–5). He then worked in Berlin on a scholarship from the Deutscher akademischer Austauschdienst (1987–8). He has won prizes at home (Polish Composers' Union award, 1993) and abroad (England, Germany, UNESCO) and has received many foreign commissions from 1986 onwards.

While still a student, Szymański developed a highly individual style whose features, including repetitive motifs, contrapuntal layering and tonal structures (often based on the tritone), are revealed within a fractured continuum and with a cool and quirky regard for the gestural and instrumental conventions of earlier eras. His Sonata (1982), for nine violins, doublebass and two percussion, is an excellent example: notwithstanding its partial origins in Szymanowski's *Mazurka* op.62 no.2 (it was written to commemorate the centenary of his predecessor's birth), its motivic fragments seem to spring from an otherwise unheard 18th-century passacaglia in a manner which is designed to tease the ear into involuntary participation in a musical jigsaw puzzle. His intentions are not, however, neo-classical; rather, he emphatically exaggerates certain aspects of the past in the creation of what he and his fellow composer Krupowicz have called 'surconventionalism'.

Szymański's output includes a number of non-functional sacred pieces such as the impassioned, almost Romantic *4 Liturgical Pieces*, a strong contrast to the extreme asceticism of the later *Miserere*. Each piece, in its different way, demonstrates his ability to achieve a strong personal voice whilst alluding to or employing a range of stylistic means. Szymański's basic material dates most frequently from the Baroque era, although in reflective mode his textures often assume many of the properties of Renaissance fantasias. In some cases, as in the Sonata, he has referred to pre-existing material, such as the medieval melody 'L'homme armé' in *Lux aeterna*. In most cases, his music sublimates these sources and styles, sometimes approaching total abstraction, as in the impressionistic *A Study of Shade*. Nonetheless, he shows a mischievous streak in his more homophonic 'cut-and-paste' approach to Classical idioms in *Quasi una sinfonietta* and *Recalling a Serenade*.

While he maintains a fondness for sets of chamber miniatures (*Limeryki*, Five Pieces), his larger frameworks are typically binary: the *Gloria* is an early prototype, the Piano Concerto a more developed model. Characteristically, these two-part structures present a clear sequential dialectic between the active–passive, dynamic–reflective and vertical–linear, with a durational ratio between the two segments of approximately one to three. Although both sections are habitually created through canons, their full texture is rarely revealed; instead, Szymański proposes a perceptual duality, with the canonic material glimpsed only in a fragmentary manner or in sequences and imitations. In the sustained sections, he elongates the note-values of the canons out of recognition, gilding the slow-motion polyphony with glissandi, trills and quarter-tones (*Partitas*).

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Orch: Partita I, 1976; Partita II, 1977–8; Partita III, amp hpd, orch, 1985–6; Partita IV, 1986; Through the looking glass . . . I, chbr orch, 1987, 1994; A Study of Shade, chbr orch, 1989, version for full orch, 1992; Quasi una sinfonietta, chbr orch, 1990; Sixty-Odd Pages, chbr orch, 1991; 2 Studies, 1992 [incl. A Study of Shade]; Pf Conc., 1994; Muzyka filmowa, 1996

Chbr: Epitafium, 2 pf, 1974; Str Qt, 1975; Limeryki, vn, hpd, 1975, arr. fl, vn, vc, 1979; Intermezzo, ens, 1977; 10 utworów [10 Pieces], str trio, 1979; 2 utwory, str qt, 1982; Sonata, 9/27 vn, 1/3 db, 2 perc, 1982; Appendix, pic, hn, trbn, 2 va, 2 vc, 2 perc, 1983;

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ADRIAN THOMAS

T

T. *See* TUTTI.

Ta. The flattened form of TE in TONIC SOL-FA.

Taarab. A musical genre, the term *ṭāarab* comes from the Arabic *ṭārab* (from the root *ṭrb*), meaning pleasure, rapture, entertainment, or these emotions as evoked by music. In East Africa it denotes a style of popular entertainment music played at weddings and other celebrations along the Swahili coast. The style contains the features of a typical Indian Ocean music, combining influences from Egypt, the Arabian peninsula, India and the West with local musical practices. Musicians generally agree that *taarab* was introduced to the island of Zanzibar from Egypt during the reign of the third Omani sultan, Sultan Barghash bin Said (1870–88). Since its introduction, the style has spread throughout the East African coastal region and has become stylistically and ideologically entwined with Swahili identity.

The original instrumentation and repertory is based on the Egyptian *takht* tradition featuring *'ūd*, *qānūn* (plucked zither), *nāy* (end-blown flute), *riqq* (small frame drum), violin and *darabūkka* (goblet drum), with a solo singer and chorus. This core has expanded to include electronic keyboard, piano accordion, bongos, cello, double bass, electric guitar and several violins. But *taarab* takes different forms: orchestral *taarab* is played by large ensembles; *taarab ya wanawake* ('women's *taarab*') is performed by clubs with exclusively female membership and smaller instrumental ensembles; and ***kidumbak*** is played by small, informal groups along the lines of other local music and dance styles (*ngoma za kienyeji*) with more of a percussive quality and characteristically features two ***kidumbak*** drums (local versions of the *darabukka*) and *sanduku* (one-string tea-chest bass).

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JANET TOPP FARGION

Tabachnik, Michel (*b* Geneva, 10 Nov 1942). Swiss composer and conductor. He studied at the Geneva Conservatoire and attended the 1964 Darmstadt summer courses. In 1965 he was a member of Boulez's class at the Basle Musikakademie; he then became Boulez's assistant until 1971. His earliest published compositions show the influence of his mentor in their harmonic conception, their use of open forms and their concern with comprehensive serial order. He was also influenced by his 1969 encounter with Xenakis. The première of *Fresque* at the 1970 Royan Festival initiated Tabachnik's independent career as a conductor (he had already taken part with Boulez in performances of *Gruppen*). From 1976 to 1977 he directed the Ensemble InterContemporaine in Paris and from 1975 to 1981 the Lorraine PO in Metz. Since 1983 he has regularly conducted the National Opera Company of Canada. Specializing in 20th-century music, he gave the first performances of Xenakis's *Synaphaï*, *Aroura*, *Linaia*, *Eridanos* and *Cendrées*; he also gave the first performances of Boucourechliev's *Concerto pour piano*, Boulez's *Messagesquisses* and Grisey's *Modulations* and *Jour, Contrejours*. Returning to composition in 1981 after a six year break, he took a greater interest than before in religious and esoteric subjects, frequently employing a synaesthetic approach. *Le pact des onze* (1985), which grew out of a study of connections between text, image and music, sets the apocryphal Gospel of St Thomas in the ancient Coptic language and is more tonal than his earlier works, taking up ideas from spectral music. In 1994, his interest in the occult and cosmology brought about a life crisis, when he was suspected of taking part in the cult of the Solar Temple, whose members committed collective suicide. After he was cleared of any liability, he published an extensive work in his own defence, *Le bouc émissaire: Michel Tabachnik dans le piège du Temple solaire* (Hauts-de-Seine, 1997), which includes a foreword by Boulez.

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Principal publishers: Fairfield/Novello, Ricordi

PAUL GRIFFITHS/ROMAN BROTBECK

Tabakov, Emil (*b* Ruse, 21 Aug 1947). Bulgarian composer and conductor. He graduated in 1978 from the Bulgarian State Academy of Music having studied three subjects: double bass (under Todor Toshev), conducting (under Vladi Simeonov) and composition (under Marin Goleminov). In 1977 though, he had won the Nikolay Malko competition in Copenhagen and he had been conducting the Ruse SO since the age of 17. He conducted the Ruse Philharmonic (1975–9) before directing the Soloists of

Sofia ensemble with whom he appeared internationally (1980–89). He was appointed conductor of the Sofia Philharmonic in 1985 and was made its general music director three years later. With this orchestra and as guest conductor with others he has performed all over the world; he has enjoyed particular associations with orchestras in Brazil, California, Germany, Japan and South Korea. Under his baton the Sofia Philharmonic recorded a large amount of the Romantic repertory. From his earliest days as a composer, he has shown an affinity for large-scale works and during the 1980s and 90s this disposition gave rise to monumental compositions such as the *Requiem* and his four symphonies. But despite this complex and philosophical approach he has always paid attention to orchestral colour and to the delicate use of timbral nuance, especially in his concertante works. During the 1990s his harmonic palette was broadened by an awakened interest in Bulgarian folklore; the resultant language is notable for its laconic bareness and rich pictorial allusion.

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ANDA PALIEVA

Tabakov, Mikhail Innokent'yevich (*b* Odessa, 6 Jan 1877; *d* Moscow, 9 March 1956). Ukrainian trumpeter. He studied at the Odessa Music Academy (1889–92) and performed in various orchestras between 1891 and 1896. From 1897 to 1938, with interruptions, he was a member of the Bol'shoy Theatre Orchestra, becoming first trumpet in 1908 when Brandt became first cornet. From 1910 to 1917 he was the manager of Koussevitzky's virtuoso symphony orchestra, in which he played first trumpet, and he was a founder-member and manager of the Persimfans Orchestra (1922–32), an orchestra without a conductor. From 1914 until his death, Tabakov taught the trumpet at the Academy of Music and Drama (later combined with the Moscow Conservatory), where he also taught military band conducting from 1928; from 1944 he was in charge of the department of specialist orchestration (later of military band orchestration). In addition, in 1947 he became head of the department of wind instruments at the Gnesin Institute.

The first 20th-century Russian concerto for trumpet (as opposed to cornet), by Shchelokov (1929), was dedicated to Tabakov. His tone was highly praised, notably by Skryabin; as a teacher he emphasized the importance of good tone, calling it 'the valuable capital of the artist'. He wrote *Progressivnaya shkola dlya trubi* ('Systematic guide to trumpet playing') in four volumes (Moscow, 1946–53).

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EDWARD H. TARR

Tabart [Tabaret, Thabart, Tharbart], **Pierre** (*b* Chinon, bap. 8 Jan 1645; *d* Meaux, 1716). French composer. He was the son of Yves Tabart, a tanner, and Anne Gaultier, and was baptized in the parish of St Etienne, Chinon. According to Sébastien de Brossard, he studied music with Burgault, 'the best contrapuntist of his time', as a choirboy at Tours, and was then active as *maître de musique* at the cathedrals of Orléans (until about 1683) and Senlis (1683–9). He was defeated in the competition for the four positions of *sous-maître* at the Chapelle Royale in 1683, but he succeeded Nicolas Goupillet, one of the winners, as *maître de musique* of Meaux Cathedral. His nine-year contract (signed on 10 June 1689) was not renewed, but when Brossard took over the position in April 1699 Tabart was still at Meaux as titular head of a *grande chapelle*. Brossard thought highly of him and consulted him about the selection of a *maître de musique* for Evreux Cathedral in 1711. His 'excellent counterpoint' is exemplified by a six-voice mass (on Christmas carols), a requiem, *Te Deum*, *Magnificat* and two motets (*Veni sponsa Christi* and *Valerianus nobilis romanus*) which were included in Brossard's library (now in *F-Pn*).

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WILLIAM HAYS, JEAN-PAUL MONTAGNIER

Tabel [Table, Tabell], **Hermann** (*b* Low Countries, *c*1660; *d* London, before 8 May 1738). Flemish harpsichord maker. He may have learnt from the Couchets, successors to the Ruckers of Antwerp. Probably about 1700 he settled in London, where both Shudi and Kirkman worked for him. In 1738 Kirkman married Tabel's widow. Only one of Tabel's instruments survives, and is now in the County Museum, Warwick; the top key of the lower manual is inscribed 'No. 43 Herm Tabel Fecit Londini 1721' (see Mould).

Tabel's one surviving harpsichord caused Russell to think it 'likely that the standard large harpsichord made in this country derived from his designs', Hubbard to suggest it 'likely that the traditional role ascribed to Tabel and his posthumous fame were the fabrication of both Kirkman and Shudi in their dotage' and Mould to point out that in any case 'there is no element of this disposition which is not found elsewhere on earlier English harpsichords'. Nonetheless, the 1721 instrument is one of the few extant English double-manual harpsichords to have been built before 1730, and its dogleg upper-manual jacks and original lute arrangement (perhaps both familiar in Flanders by 1720) did become normal. Burney called him 'the celebrated Tabel', and an advertisement in the *Evening Post* for 30 May 1723 noted that he had three harpsichords for sale, 'which are and will be the last of his making'. Nevertheless, on 8 May 1738, Kirkman

advertised 'several fine harpsichords', made by 'Mr Hermann Tabel ... the famous harpsichord maker, dead'. In short, his historical position is uncertain, as are the details of his work, known from one, much altered instrument. For a more detailed account of Tabel's life and work see Boalch, 3/1995 (pp.188–9).

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DONALD HOWARD BOALCH, PETER WILLIAMS

Ṭabl. Arabic generic term for drums. It is particularly applied to double-headed cylindrical drums in the Arab Middle East, including North Africa (especially Egypt, Tunisia, Algeria, Morocco and the Sudan). It may occur in combination with other words, indicating drums of the same type with regional differences of size or drums used in different regional combinations of instruments. The term *ṭabl* can vary from region to region; it is sporadically found as *tabīl* in Osmanli, and in modern Turkish the term *davul* is most commonly used for the double-headed cylindrical drum. The *ṭabl baladī* ('people's drum') is regarded as the smaller version of the *ṭabl turkī* ('Turkish drum', *davul*).

Cylindrical drums were known in classical antiquity, and various different sizes of such instruments are still in use. The cylindrical drum is central to Islamic musical cultures; it is used in military bands and is also played at village ceremonies such as weddings, circumcisions and funerals and on religious occasions. During Ramadan, the month of fasting, the drum and *zurna* (*surnāy*) signal the time when a meal can still be eaten before sunrise. In Islamic countries the cylindrical drum is often played with the shawm in rural music and in military bands; trumpets, kettledrums and cymbals may be added to create larger ensembles.

The body of the *ṭabl* is a wooden cylinder. A head made of cowhide is stretched over each end of the cylinder and fixed in place with a wooden hoop; the edges of the skins are wrapped around the hoops, and the two hoops are linked with a tensioning lace made of string or gut. The size of the cylinder varies; drums used in military music are not always larger than those played in rural music. The *ṭabl* is played either with two sticks or with a stick and a bundle of thongs.

See also TUNISIA, §2.

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MICHAEL PIRKER

Tablā. Asymmetrical pair of small, tuned, hand-played drums of North and Central India, Pakistan and Bangladesh. The *tablā* are the principal drums of modern Hindustani music. They accompany vocal (*khayāl, ṭhumrī, ghazal* etc.) and instrumental music, as well as the dance style *kathak*. They are also found today in various popular and devotional musics (*bhajan, qawwālī*). The word *tablā* is a Persian and Urdu diminutive of the Arabic generic drum-name *ṭabl*.

1. History. 2. Structure. 3. Technique.

1. HISTORY. The modern *tablā* pair comprises a treble drum (the *tablā*, on the right), its body a tapering wooden cylinder, and a bass kettledrum (*ḍuggī*, or *ḍaggā*, on the left), with a body of clay or chromed copper. This pairing cannot be documented before the late 18th century, but it probably results from a combination of the two separate types which are found, themselves paired, in northern court paintings from *c*1745.

In Delhi, Rajasthan and Avadh, miniatures of this period show small, hand-played kettledrums, played standing with the drums held at the waist, accompanying dance. This type survives today as the *ḍuggī* of the *śahnāī* ensemble of eastern Uttar Pradesh. Its origins seem reasonably clear: smaller, hand-played versions of the ceremonial drum-pair NAQQĀRA were evolved for these more intimate musical occasions.

In the north-west, especially the Punjab, however, contemporary painting shows two cylindrical drums, similarly played. This type also survives in its region today, in the Punjabi *dukkaṛ* and Kashmiri *dukrā* (both terms mean simply 'the pair'), also called *jorī* by the Sikhs in the context of their religious music *śabad*. The origin of this, the modern *tablā* right-hand type, is harder to trace. It may represent a remodelling of the *ḍuggī* type under influence of the *pakhāvaj*.

The bringing together of the north-western *tablā*-type and the north-central *ḍuggī* would have occurred in the latter half of the 18th century. The evolving *tablā* probably incorporated aspects of technique and repertory from the *dukkaṛ* and *ḍuggī*. Tradition allows seniority to the school of Delhi and to its founder, Siddhar Khan (thought to have been born *c*1710–20).

There are two principal influences on the older Delhi playing style and repertory (*bāj*): that of the *ḍholak* (which the *tablā* was to replace in the accompaniment of the quieter styles of northern court and chamber music); and that of the stick-played treble- and bass kettledrum pair *nagāṛā*, or *naqqāra*. The influence of the *ḍholak* has been seen chiefly in finger-strokes. The main contribution of the *nagāṛā* has been in the compositional and elaborative organization of certain sound-categories – pitch (the 'high-low', *zir-bam*, structures familiar in Islamic musics), resonance, variation in timbre and, to a lesser extent, force of attack – into a distinctive metrical system, characterized by a nucleus of pitch, stress and timbre-oriented metres, primarily symmetrical, and variational and extensional procedures.

Early in the 19th century a Delhi player, Bakshu Khan (*b* *c*1780), is credited with founding the Lucknow *tablā* school. This added not only a further layer of *nagāṛā* techniques, but also an overlay of *pakhāvaj* strokes. The latter was taken much further by the Banares school (founded by Ramdas Sahay, *b* *c*1810). The Lucknow and Banares schools are known as the 'eastern' (*pūrab*) *baj*, in opposition to the Delhi, 'western' (*pachāo, pachvā̃*), style.

2. STRUCTURE. The name *tablā* denotes the right-hand treble drum (also called *dāyā̃, dāē, dāhinā*: 'right'), and also the pair (the plural *table* is rarely used in this sense). The left-hand bass drum is called *ḍuggī* or *ḍaggā* (or *bāyā̃, bāē*: 'left'). Only the *bāyā̃* is a true kettledrum, a



Faiya Khan playing the tablā

roughly hemispherical bowl somewhat straightened at the top and tapering at the base. Today, it is usually of cold-spun copper, chromed on the outside, but *bāyā̃* of terracotta can still be found, although their fragility makes them less common (they are usually said to give an excellent sound). The right-hand *dāyā̃* is a lightly upward-tapering, or truncated conical, wooden cylinder about 1 cm thick; at its base is a shallow (about 2 cm), round, solid wooden stem, integrally carved. Different woods are employed, the best being dense and heavy: *bījīsār* or *bijyaisār* (a kind of *sāl*-wood) and *śīśam* or *sīso* are often recommended.

Absolute sizes cannot be given, since *tablā* players (*tabaliyā*, *tablāvādak*) purchase drums to suit the size of their hand and also have a selection, to suit different pitches according to the requirements of the accompaniment. The *dāyā̃* is generally a little longer (about 26 or 27 cm) than the *bāyā̃* (about 25 or 26 cm). Three main sizes can be seen with professionals: an older type, with a very large *dāyā̃*, played by masters of the older generation and still found in manufacture, with a *dāyā̃*-head diameter of 16·5 cm or more, fully as large as the *pakhāvaj*; the medium-sized Bombay type, with a *dāyā̃* diameter of 14 cm or more, often considered the mellowest of modern *tablā*; and the modern small Calcutta *tablā*, around 13 cm or less on the *dāyā̃*, developed in this century, when Calcutta was the centre of patronage for instrumental music, and reflecting the rise in instrumental system-tonic pitch in recent decades. The *bāyā̃* is about 22 cm across.

The drumheads are similar to those of the older *pakhāvaj*. Each head (*purī*: 'skin'; in Bengali also *chāuni*: 'covering') has two main membranes, of goat, the upper cut away to leave an outer ring. These are attached to a plaited, four-ply leather hoop (*gajrā*), wider than the diameter of the wooden shell which lies about half to 1 cm below the rim when fitted. Inside the flange formed, two thick pieces of rough leather are also stitched to the hoop beneath the main membranes, to protect the playing-skins from the wooden rim. Both right and left heads are laced by a long leather strap (*davāl*, *dvāl*; *siṅgār*), about 1 cm wide and 2 mm thick and of untanned buffalo hide, in a V pattern through 16 holes in the hoops and running round a multiple leather hoop (*guḍrī*) at the narrow base of each drum. Under each W is a wooden cylindrical block (*gaṭṭā*), about 6 cm long and 3 cm wide, which raises the pitch when hammered downwards. On the similar *bāyā̃* lacing there are generally no tuning blocks, though some use thin wooden dowels or metal tuning-rings. Fine-tuning is done with a small metal hammer (*hāṭhauri*) on the drumhead hoops.

In the centre of the exposed main skin of the *dāyā̃* is a round, hardened, black tuning-paste (*siyāhi*, *syāhi*: 'black'; or *gāb*: 'mangosteen tar') applied in five or more progressively smaller concentric layers, each allowed to harden and smoothed down before the next is deposited. The essential ingredients are said to be iron-oxide ash, glue, wheatflour paste (some say rice), soot and copper vitriol (*nīlathotthā*). When the paste is dry and the drumhead stretched, the drum has a bright, sonorous and pitched tone. The *dāyā̃* head is thus divided into three main concentric areas: the outer, upper skin ring (*kinār*, *cā̃ṭi*), most of which lies over the wooden rim of the shell; the exposed lower main skin (*maidān*, *sur*, *lav*), these two occupying about a quarter each of the drumhead area; and the central black spot, occupying about half the drumhead. The outer ring, when tuned to the soloist's tonic, struck with the forefinger and partly damped by the third finger on the edge of the black spot, gives a ringing tone, rich in first harmonics; the central lower-skin area, similarly played, gives a pitch in which second harmonics, or upper-octaves, dominate; the central black circle, when struck by the fingers and held, gives a dry, unpitched, wooden sound; and the whole drumhead, when struck and released, gives a ringing tone roughly a 2nd above the fundamental.

The *bāyā̃* head is similarly constructed, but here the outer upper ring is proportionally much smaller (it is not struck functionally), and the black tuning-paste, about 8 cm across, is placed eccentrically on the exposed main skin. This positioning of the paste results in a less precisely-pitched tone for the head, distinguished by its darker timbre, but it often appears to be at around the subdominant below the fundamental of the right-hand drum. In this, the *tablā* differs from the *mṛdaṅgam* of the South and the northern *pakhāvaj* and compares more with the kettledrum *nagāṛā*. The *dāyā̃*, like the *mṛdaṅgam*, has two qualities of system-tonic, but the *bāyā̃* has not. The *syāhi* of the *bāyā̃* is also a development unique to the *tablā*, showing that its pitch-timbre relationship to the treble *dāyā̃* is carefully controlled.

3. Technique. The composite development of the *tablā* is reflected not only in its physical structure but also in its playing technique. The major sources of influence are the Hindustani *pakhāvaj* (*see* Mṛdaṅgam) and *ḍholak*. *Dhrupad tāla*s are performed on the *tablā*, often retaining the original *pakhāvaj* syllabic formulae but modifying the actual execution, the predominantly open-handed strokes of the *pakhāvaj* giving way to the edge tones of the *tablā* or *dāyā̃*. The difference between *dhrupad*-related and non-*dhrupad* (*khayāl*, *ṭhumrī*) *tāla*s lies both in the mnemonic syllable drum patterns (*ṭhekā*) of the various *tāla*s and in the repertory of compositions. *Pakhāvaj*

syllables (*bol*) retain their prominence in some essentially non-*pakhāvaj* compositions (e.g. *gat*).

Tablā playing is approached essentially through the means of mnemonic syllables translated into a variety of strokes which are underlined by the metric structures of composition. The two drumheads of a pair (*jorī*) of *tablā* accommodate a limited number of strokes and combinations, which are given a variety of syllabic interpretations. The *dāyā̃*, unlike the *bāyā̃*, utilizes all three concentric areas of the drumhead; the edge (*kinār*), the middle or sounded area (*sur*, *maidān*) and the black tuning-spot in the centre (*siyāhi*, *gāb*). Though there are similar areas on the *bāyā̃* head, here the black spot is placed towards the top right-hand edge, and is usually played across, rather than on. The *kinār* on the *bāyā̃* does not have any syllabic content.

The pair are placed upon their rings before the player; the *bāyā̃* is usually kept with its head horizontal, the *tablā* is nearly always tilted slightly outwards. The *dāyā̃* is tuned to the tonic with the aid of a tuning hammer, but the *bāyā̃* is tuned to a suitable tension, rather than a pitch. Here the *bāyā̃* and *dāyā̃* are taken in their literal sense, as 'left' and 'right' (drums), respectively (there are, of course, left-handed *tablā* players).

Each head has two basic tone-qualities, closed or open (the latter with dampening or without). The open tones are produced by the first (index) finger, with a few exceptions, striking along various portions of its length, such as the stroke/syllable *nā/tā* (whole-hand, whole-head) on *kinār*. Closed syllables are mostly those struck on the *siyāhi*. Whenever possible the third finger acts as an anchor, resting gently on the bottom right-hand edge of the *siyāhi*. There are two basic stroke-qualities on the *bāyā̃*. Two strokes of the tip of the second and first fingers at the top of the skin, between the *siyāhi* and the *kinār*, produce the open and resonant tones (*ghe*, *ga*, *ghen*). The third stroke is played with the flat of the hand, producing *kā*, *ke*, *ka*, *ki* or *kat*, a closed or dampened tone.

The two resonant stroke-syllables on the *bāyā̃* are added simultaneously to the unvoiced ones on the *dāyā̃* to produce voiced and aspirated syllables (e.g. *tā* + *ghe* = *dhā*). The voiced syllables epitomize the notion of *bhārī* ('heavy', 'full') and the unvoiced *khālī* ('empty'). These notions play an important part in the breakdown of a *tāla*. Syllabic phraseology (*bol*) is central to the mnemonic approach to *tablā*, presented as known formulae of various sizes. These permute and combine to form various compositions and so constitute the foundation of the *tablā* repertory.

For bibliography *see* INDIA, §III.

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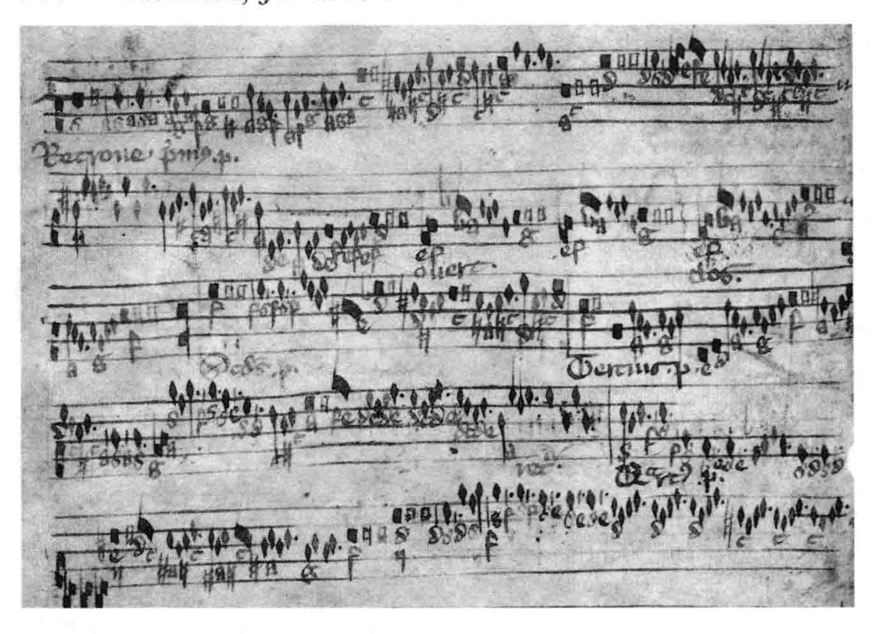
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ALASTAIR DICK (1, 2), DEVDAN SEN/R (3)

Tablature (Fr. *tablature*; Ger. *Tabulatur*; It. *intavolatura*). A score in which the voice-parts are 'tabulated' or written so that the eye can encompass them. In practice, scores in staff notation with one voice-part per staff are not usually called tablatures unless they are for a solo keyboard instrument (see §2(v) below). The term is more often used for a condensed score in which two or more voice-parts are written or printed on a single staff or comparable area of the page, although when this consists entirely of staff notation it is more often called 'keyboard score' or (for concerted music) 'short score'. The common use of the term 'tablature' therefore excludes these; the following article thus discusses any notational system of the last 700 years that uses letters, numbers or other signs as an alternative to conventional staff notation. Such systems were chiefly used for instrumental music; dance tablatures are beyond the scope of this article. For a discussion of tablature in its historical context, *see* NOTATION, §III, 5(i).

1. GENERAL. Systems of tablature have been in use in western European music since at least the early 14th century, most of them deriving from the playing technique of a particular instrument. Whereas staff notation shows in one symbol both the pitch and duration of a note, tablature systems in general use one symbol to show how to produce a sound of the required pitch from the instrument in question (which string to pluck, which fret to stop, which key to press, which holes to cover and so on) and another to show its duration. Staff notation was developed for, and is primarily associated with, single-line music, whereas tablature's speciality is part-music. Each was originally at its maximum effectiveness in its own field. Although staff notation has now superseded most tablatures, it gained much from its long contact with its rivals, and many of its most valuable features derive ultimately from one or other of them. In tablature systems, for instance, each note or rest was worth two of the next smaller value, and a dot after a note had only one meaning: that it increased the note's duration by half its original value. Regular barring, too, was frequently adopted, especially in lute tablatures. The simplicity, clarity and logic of such common features of tablatures were considerably in advance of staff notation. The most important categories of tablature are those for keyboard (usually organ) and lute. A large proportion of the keyboard pieces copied between 1320 and 1520, many of which are of German origin, survive in tablature form. The various types of lute tablature, on the other hand, represent a more direct form of instruction to the player,



1. *The earliest known example of keyboard tablature: the Robertsbridge Codex, c1360 (GB-Lbl Add.28550, f.43v, detail)*

and these have been used for virtually all lute music from the early 16th century to the present day.

2. KEYBOARD.

(i) Germany, 14th century. The earliest known example, the Robertsbridge Codex (*GB-Lbl* Add.28550; fig.1), dates from about 1360 and was almost certainly intended for the organ, but some scholars consider that it may have been for clavichord. Although some of its contents are French, and the manuscript itself comes from an English abbey, its rightful place in a discussion of tablatures is under German keyboard tablature since many of its characteristics are, in embryo, those of later German ones. It is a part-tablature only, however, since the top voice of the music is notated on a five-line staff (no explanation has been suggested for this illogical feature of early German tablature). The notes of the lower voices are written in letter notation beneath the notes on the staff; their length and the beat on which they are to be played is determined by their position with respect to the staff-notes and their octave by considerations of part-writing. The word 'sine' (or simply the letter 's') denotes a rest. The black notes of the keyboard are regarded as belonging to the white note on their left (B♭ and B♮ taking the normal forms of ♭ and ♯ however): thus the black note between C and D is regarded as 'the black note of C' or, for short, 'of-C' and, in vulgar Latin, 'Cis'. In the Robertsbridge Codex this is shown by a wavy line following the letter, and the chromatic scale thus appears as in ex.1; later scribes used the normal abbreviation for terminal '-is', ꝭ. Although the compass of these pieces does not exceed *c–e″*, it is interesting that, in the middle octave at least, all 12 notes of the octave are in use, even at this early date. Organ pedals were in existence in Germany by the time the manuscript was written, yet these six pieces do not appear to require their use.

(ii) Germany, 1432–1570. The above system of tablature had been considerably improved in many respects by the time it is next encountered, a century later. The top part was written on a six-, seven- or eight-line staff (a retrograde step, perhaps: five-line staves were not in

Ex.1

b c~ d~ f~ g~
a ♯ c d e f g a, etc.

general use again for keyboard music until the 17th century); a downward stem, with or without a dash through it, indicated chromatic alteration (♭ or ♯ as appropriate), and a loop to such a stem denoted an ornament, perhaps a shake or a mordent (Arnolt Schlick's *Tabulaturen etlicher Lobgesang und Lidlein* of 1512, however, used the loop for chromatic alteration). Each lower voice was shown as a row of letters, the sharp affix now taking the form of a loop; the letters b and h signified B♭ and B♮ respectively. The middle octave consisted of plain letters, the ones above it of doubled letters or letters with a dash or dashes above them (cc, c̄, c̿) and the one below it of capital letters or letters with a dash beneath them (C, c̱). Each letter had a rhythm sign above it to show its duration; these signs were derived from their staff notation equivalents as in ex.2. For rests, staff

Ex.2

loop denotes mordent
loop denotes sharp

= or

= or

= or etc.

notation signs or slight variants of them were used. Many of the tablatures dating from this period were barred regularly. Some, such as the 'Ileborgh' tablature (formerly *US-PHci*, but now in a private collection), contain what appear to be indications for two-note chords in the pedals, although not all scholars agree with this interpretation (fig.2). When possible, notes and rhythm signs of like value were grouped together, as in ex.3. The extract of

Ex.3

for ... for ...

Ex.4



music which in staff notation would appear as in ex.4*a* would have been shown in this tablature as in ex.4*b* (all the music examples in this article show the first two bars of Dowland's ayre *Flow my tears*).

(iii) Germany, 1570–1750. From about 1570 the above system continued in use, but with two substantial changes: the top part no longer used staff notation but was written in letter notation like the other parts; and the value of the rhythm signs was doubled in conformity with contemporary lute tablature. The modern tie sign appeared for the first time, although its use in staff-notation keyboard scores was already well established. This modified form of the earlier German keyboard tablature remained in widespread use, especially in northern Germany, until the mid-18th century, and it is last mentioned in Johann Samuel Petri's *Anleitung zur praktischen Musik* (Leipzig, 2/1782). J.S. Bach used it occasionally in the *Orgel-Büchlein* as a space-saving device when insufficient allowance had been made for the length of a chorale prelude (*see* BACH, fig.7). An example of this later German keyboard tablature is shown in ex.5.

Ex.5

a g f e c c h a g e

c h c d e e d c d e e

a a g a h

A A f e

(= o, = , = , etc)

(iv) Spain, 1550–1700. Nothing is known of Spanish keyboard music before 1555, when Juan Bermudo explained two new systems of notation in his *Declaración de instrumentos musicales*; the systems he proposed may well have been his own inventions. The first assigned a number, from 1 to 42, to each key of the organ, the numbers proceeding in unbroken sequence from left to right of the keyboard (*C–a″*, but fully chromatic *A–a″* only). The number of lines to a 'staff' in the resulting tablature corresponded to the number of voices in the composition, and the music was barred regularly. The apparent suitability of this system for contrapuntal music was more than outweighed by the ambiguities that inevitably resulted from the absence of rhythm signs and from the inability to indicate ties in the inner parts (see ex.6). This system was quite unsuited to music that included cross-rhythms, considerable independence of parts, or a free-voiced texture. Its use was apparently confined to Bermudo's book.

Bermudo's second system, also used for certain Italian publications, assigned a number, from 1 to 23, to each white note of the keyboard (because of the 'short octave' the *E* key, assigned the number 1, was tuned to C, numbers 2 to 23 representing *F* to *f″*). The black notes were all considered as sharps, and were shown by a sharp sign above the appropriate number. Thus a sharp over a 6 was *c*♯, a sharp above a 10 was *a*♭ or *g*♯, according to context, and so on; the letter 't' above a figure denoted an

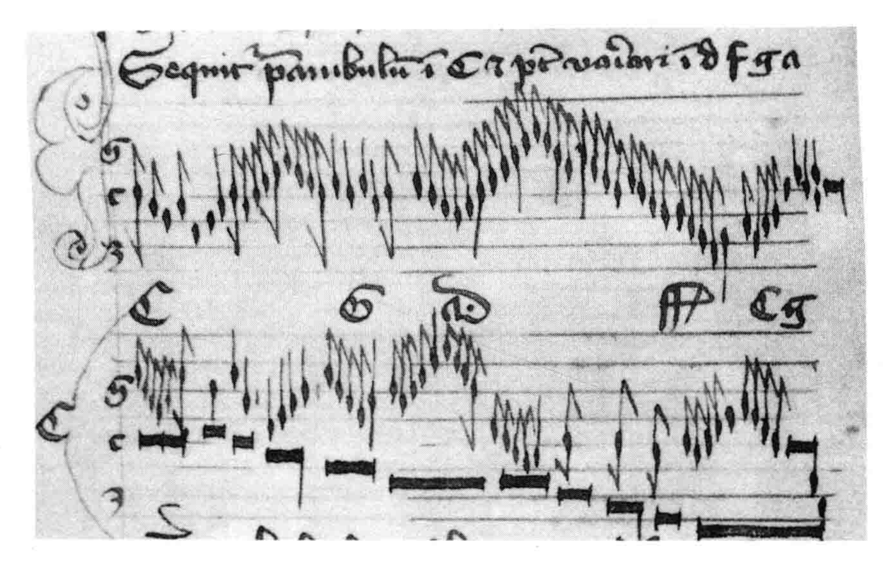
Ex.6

30 28 26 25 33 | 33 32 30 29

21 21 23 25 | 25 23 21 23 25 25

18 18 16 | 18 20

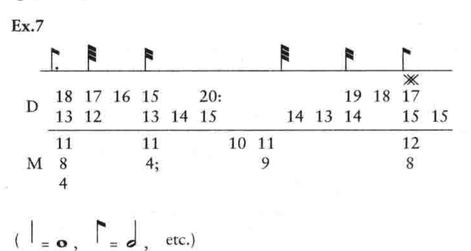
6 6 | 14 13



2. Old German keyboard tablature: Preambulum in C from the Ileborgh tablature, 1448, p.2; the letters below the first system (C, G, D, F♯, etc) may indicate two-note chords in the pedal

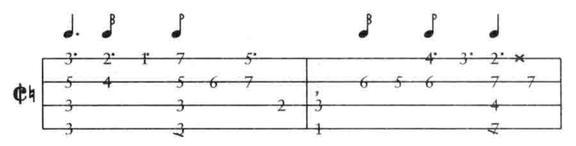
ornament. The right-hand and left-hand parts were shown above and below a horizontal line. The durations of individual musical events were indicated as in lute tablature by signs above the right-hand part; each rhythm sign above the staff applied to all the figures in the column immediately below it and remained valid until contradicted by another sign. These were supplemented by original signs (; : ⁝ and ? for $1\frac{1}{2}$, 2, 3 and 4 minims), placed after the figures to which they refer, which modified the durations of the individual notes, thus clarifying the part-writing (ex.7).

Ex.7



A third numerical system of Spanish keyboard tablature was used also for the harp or the vihuela. It was first used by Venegas de Henestrosa in his *Libro de cifra nueva* (Alcalá, 1557), and later in Cabezón's *Obras de música* (Madrid, 1578) among others. It emphasized the division of the scale into a repeating octave pattern of seven white notes: the middle octave from *f* to *e′* was assigned the numbers 1 to 7; pitches one or two octaves lower were shown by one or two dashes through the number, pitches one or two octaves higher by a superscript dot or comma (fig.3). Each voice (from two to six) had a line of its own, chromatic alteration was indicated by sharps or flats placed after the note they affected, and rhythm signs of staff notation were added where required. Since these rhythm signs were valid for all the figures in the column below, the value of only the shortest of the notes to be played simultaneously could be precisely notated. A comma by itself indicated a tie from the preceding note, an oblique stroke or the letter 'p' a rest, and the letter 'R' an embellishment. Time and key signatures were given before the beginning of the piece, with B and ♮ standing for B♭ and B♮ respectively (ex.8). An early 17th-century extension of this tablature for vocal music is discussed in §8 below.

Ex.8

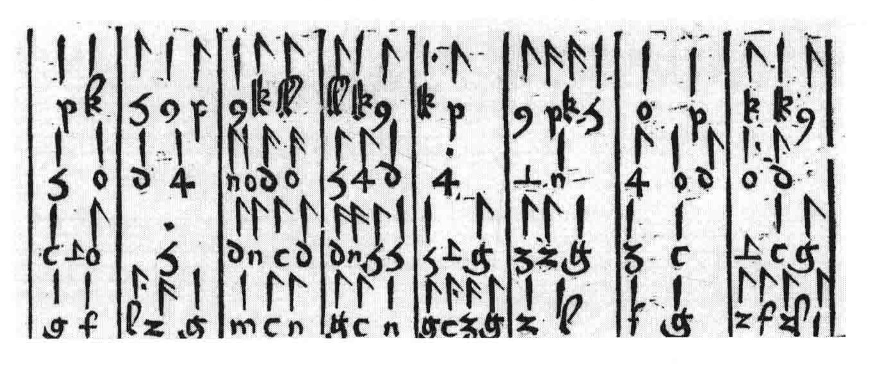


All these numerical systems, *cifras* ('ciphers') as they were called in Spanish, had the great advantage that they could be set up in any printer's shop from standard or near-standard founts of type by unskilled compositors. Founts of music type were expensive; they could be adapted to keyboard music only with great difficulty and labour and they needed experienced and skilled typesetters. The engraving and punching of plates was ultimately to prove the best method of printing music, but it was still in its infancy when these numerical systems were developed. Derivations of them were in use for psaltery and dulcimer music as late as 1752 (in Pablo Minguet's *Academia musical*). Many variants have been put forward by a legion of theorists from the 13th century (*GB-Ob* Marsh 161) to the present day (see Wolf).

(v) Other forms of keyboard notation from 1500. Words like 'intavolatura' and 'tabulatura' were loosely used in many 16th- and 17th-century sources to describe music in staff notation or (at a slightly later date) in keyboard partitura. In Italy this can be seen in two of the earliest surviving printed sources of keyboard music, Andrea Antico's *Frottole intabulate da sonare organi, libro primo* (Rome, 1517) and Girolamo Cavazzoni's *Intavolatura cioè recercari, canzoni, himni, Magnificati* (Venice, 1543). In France a parallel can be seen in the *Dixneuf chansons musicales reduictes en la tablature des orgues espinettes manicordions* (Paris, 1530), the first of several such collections of keyboard music published by Pierre Attaingnant in the 1530s. In the early 17th century the use of the term 'tabulatura' to describe staff notation spread to Germany, an early example being Johann Ulrich Steigleder's *Ricercar tabulatura* (Stuttgart, 1624). Some early



3. Spanish keyboard tablature with numerals for diatonic notes in each octave: 'Susana un jur' from Antonio de Cabezón, 'Obras de música' (1578)



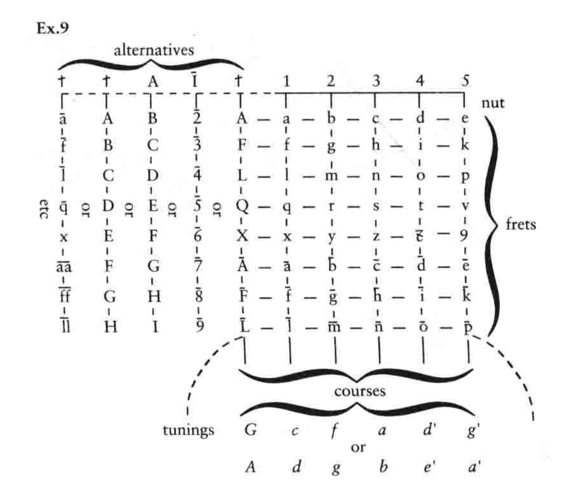
4. The earliest known printed example of German lute tablature: Sebastian Virdung, 'Musica getutscht' (1511); each numeral refers to an open string and each letter or other symbol refers to one position on the fingerboard (each is given a rhythm sign)

17th-century German sources of keyboard music use words such as 'Tabulatur' or 'Tabulaturbuch' to describe the form of notation more properly known as keyboard partitura. These include Samuel Scheidt's *Tabulatura nova* (Hamburg, 1624) and Johann Ulrich Steigleder's *Tabulatur Buch darinnen dass Vater Unser* (Strasbourg, 1627). (*See* INTAVOLATURA and PARTITURA.)

3. LUTE. Although the German system of notating lute music is possibly the oldest, it appears that the three principal systems of lute tablature were developed almost simultaneously in the second half of the 15th century. Their basic principle was to guide the fingers of the player's left hand over the lattice, formed by courses and frets crossing at right angles, on the fingerboard. (In the following explanations 'course' will have its standard meaning. The usual 16th-century lute had seven frets and six courses of strings, usually tuned *G–c–f–a–d′-g′* or *A–d–g–b–e′–a′*; in general, France and England used the G tuning, Italy, Spain and Germany the A tuning. Each course consisted of either a single string or a pair of strings, the strings of a pair being tuned either in unison or at the octave; later instruments acquired extra frets and more strings: *see* LUTE). Each intersection of fret and course corresponded to a specific note, and an efficient system of notation therefore needed to identify each such intersection clearly and unmistakably. Even on a 15th-century lute with only five courses and five frets there were 30 such intersections (including the open strings) and on an early 17th-century theorbo-lute there might have been seven courses, up to 12 frets, and also six or seven 'diapasons' (open strings running clear of the fingerboard). The tablature for such an instrument needed to be capable of directing the player to form almost 100 notes. Moreover, the lute was required to give the impression of polyphonic part movement, so the tablature symbols needed to be capable of being grouped together two, three or four at a time. One area of inadequacy that lute tablatures share with Spanish keyboard tablatures is that the value of only the shortest of the notes to be played simultaneously could be notated precisely.

(i) Germany, 1511–1620. Although the earliest known printed example of the cumbersome German tablature, in Sebastian Virdung's *Musica getutscht* (fig.4), dates from 1511, the fact that the system was clearly designed for a five-course lute with five frets shows that it must have been invented considerably earlier. According to Virdung the system was attributed to the blind organist Conrad Paumann (1410–73). The open courses are numbered 1 to 5, with 1 corresponding to the bottom course, and each intersection of fret and course is denoted by a letter of the alphabet running across the fingerboard from bottom course to top. In order to provide the 25 symbols required, the common abbreviations for 'et' and 'con' were added to the 23 letters of the German alphabet; for higher frets the alphabet was repeated either in doubled letters or in letters with a dash above them (aa or ā, bb or b̄ etc.). When a sixth course was added below the original five it was not possible to extend this closed system in any logical way, and several compromise solutions were used. The German tablature, with the most important of its alternative forms, is given in the diagram shown as ex.9.

Ex.9



In practice, symbols intended to be played simultaneously were grouped in vertical columns; rhythm signs were placed above each note or group of notes, often grouped in twos or fours. The music was usually barred regularly (ex.10).

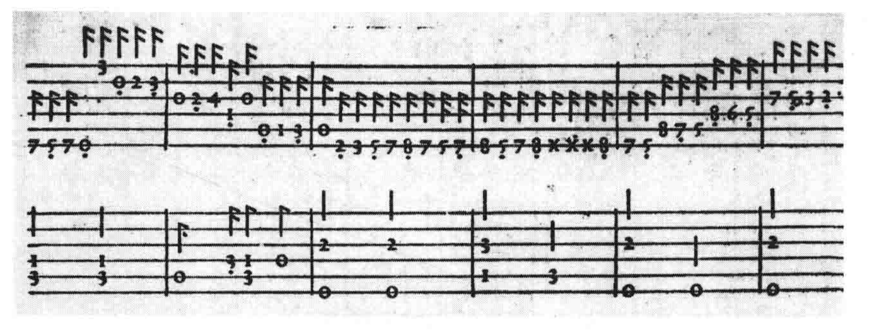
The German tablature was strongly criticized as early as 1528 by Martin Agricola, although the alternative system he proposed was not adopted anywhere. Melchior Neusidler tried to introduce Italian lute tablature into Germany in the mid-16th century, but he met with much opposition.

Ex.10

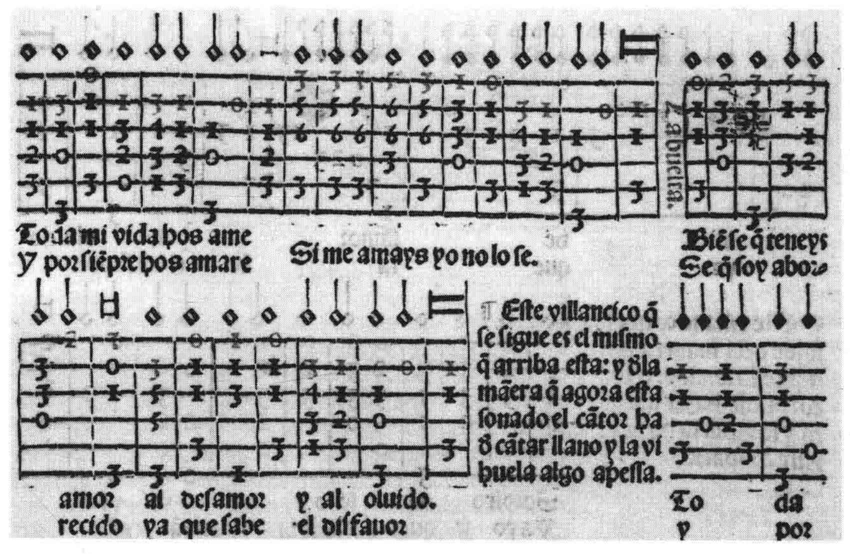
n h n z i g | 3 4 n 4 i i
r r | 2 h
q B | q
B

(accompaniment only)

(= , = , = , = , etc
= , = , etc)



5. Italian lute tablature: Francesco Spinacino, 'Intabolature de lauto, libro secondo' (1507); the lowest line of the 'staff' corresponds to the course highest in pitch



6. Spanish vihuela tablature: Luis de Milán, 'El maestro' (1536); the lowest line of the 'staff' corresponds to the course lowest in pitch, and the top line carries the vocal melody printed in red

(ii) Italy, 1500–1650. The Italian system was more logical than German lute tablature since it was a visual representation of the fingerboard. Its clarity and ease of application remained, however many courses or frets the instrument possessed. Each course was represented by a horizontal line, the bottom course corresponding to the top line (fig.5; in the playing position the bottom course of the lute is nearest to the player's eye). The 'staff' formed in this way normally had six lines (i.e. as many as there were courses). The open course was represented by a figure 0 on the appropriate line, the first fret by 1, the second by 2 and so on, the 10th, 11th and 12th frets being represented by the special single symbols x, ẋ and ẍ, since a double symbol like 10 might be confused with the two separate symbols 1 and 0. Rhythm signs were shown above the notes; at first they were repeated for each note or chord (ex.11), but from about 1530 onwards a more

Ex.11

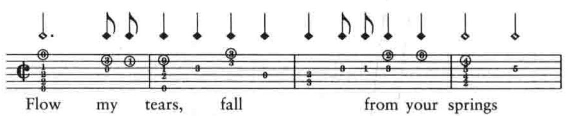
(accompaniment only: in A tuning)

(| = o, ⌈ = 𝅗𝅥, etc.; in the earliest sources the following also occur: ⌈ = ⌈⌈ = $\frac{1}{3}$ o; ⌈ = ⌈⌈ = $\frac{2}{5}$ o)

economical system prevailed whereby each rhythm sign remained valid until it was replaced by another. In later sources, both printed and manuscript, the normal staff notation rhythm signs tended to replace the traditional lute ones. Diapasons were shown as numbers (from 7 to 14) set between the 'staff' and the rhythm signs. Italian tablature was used for some books printed in Kraków, Lyons and Strasbourg in the second half of the 16th century, and a few English and Austrian manuscripts are known (e.g. *GB-Lbl* Add.29246–7 and 31992); but it was mainly confined to Italy.

(iii) Spain, 1530–80. The indigenous Spanish instrument of the lute family was the vihuela, tuned and played like a lute, but shaped and strung slightly differently. Spanish tablature closely resembled Italian, although exceptionally, as in Milán's *El maestro* (1536), the six-line 'staff' was inverted so that the top line represented the highest course of the vihuela (fig.6). Occasionally a vocal line was included in staff notation above the tablature, as in Germany and Italy; or it might be incorporated in the tablature itself in red numerals. In some collections of Spanish lute music the compositions are barred in units of one semibreve, a system of barring that differs from that of most barred lute sources. Ordinary staff notation rhythm signs were used (see ex.12).

Ex.12



(in A tuning: figures in circles would have been printed in red)

Il Balletto della Pauaniglia sopra tre lettere si costuma sonare, e più usato da Sonatori, cioè sopra la O, principalmente sopra la E, e sopra la L, e prima sopra la O, come vedete quì sotto.

o c o g g A b
o Cc CC Co OO Gg G B Gg GG A Bb
a
C H B C A a A C A

8. Abbreviated alphabetic notation for 'rasgueado' in guitar tablature introduced by Montesardo: Girolamo Montesardo, 'Nuova inventione d'intavolatura' (1606)

(iv) France, 1500–1815. The French form of lute notation, adopted by English composers, was the most successful of all lute tablatures, and it eventually superseded the others (although not for guitar music). It used a five- or six-line 'staff' in which, as in Milán's book, the top line represented the highest course. The frets, however, were lettered and not numbered, the open string being 'a' or 'A', the first fret 'b' or 'B', and so on. To assist the eye in distinguishing between similar letters these were soon given special forms; the commonest lute alphabet is shown in ex.13. The letters were placed either on or above the

Ex.13



line to which they referred. Lute and, later, staff notation rhythm signs were used, placed as usual above the 'staff'. Letters or figures beneath it denoted diapasons (fig.7); their tuning sometimes varied according to the key of the piece, but they usually descended diatonically (a, /a, //a, / //a, ////a …; 7, 8, 9, 10 or X, 11 …). In English lute music plain letters below the 'staff' often denoted a seventh course running over the fingerboard and tuned a 4th below the sixth course.

(v) Supplementary signs. Many of the niceties of lute playing were indicated by special signs, the most important of which are listed here. A dot beneath a symbol sometimes meant that the chord was to be struck from above instead of, as normally, from below; it was more likely, however, to have been a fingering indication for the right hand (· = 1st, ·· = 2nd, ∴ or ∵ = 3rd, ···· = little finger). A vertical line facilitated orientation when the components of a chord were widely spaced. An asterisk, cross or oblique stroke by the side of a symbol showed that the stopping finger must be held down on its fret for as long as possible, thus sustaining the note or notes in question. A numeral by a symbol showed left-hand fingering. Slurs joining two symbols indicated a special kind of legato playing, only the first of the two notes being plucked. A wide variety of special signs was used to indicate trills and ornaments (see Dodge and Spencer).

4. Guitar.

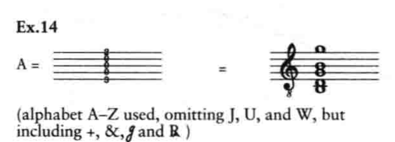
(i) Tablature proper, 1549–1741. Throughout this period a certain amount of contrapuntal guitar music was written and published using French, Italian or Spanish lute tablature, and it needs no special discussion. Music for four-string or for five-string guitar can be identified by its tunings and the number of 'staff' lines, corresponding to the number of strings. The first steps towards a new type of notation were made by Joan Carlos Amat in his *Guitarra española* (Barcelona, 1596, and later edns); he assigned a single arabic numeral to each of the most frequently used chords (i.e. positions of the left hand), arranging them in a systematic order.

(ii) 'Alphabets' (alfabeto), 1606–1752. An important innovation was introduced by Girolamo Montesardo in his *Nuova inventione d'intavolatura* (Florence, 1606; fig.8) – although the system is used in at least one earlier source (*I-Rvat* Chigi L.VI.200, from 1599). It was a new shorthand notation for *rasgueado* playing, sweeping the



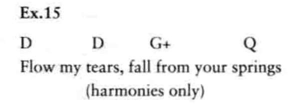
7. French lute tablature: a presto by Silvius Leopold Weiss in Telemann, 'Der getreue Music-Meister' (1728–9); the lowest line of the 'staff' corresponds to the course lowest in pitch, and extra diapasons are indicated by //a, ///a etc.

hand back and forth over all the strings at once, as distinct from *punteado* playing, in which the strings were plucked individually according to the lute technique. In Montesardo's system each left-hand finger position for the 27 most usual chords was denoted by a single letter. Thus 'A' stood for the finger position which in five-line Italian tablature would have been shown as in ex.14 according



(alphabet A–Z used, omitting J, U, and W, but including +, &, ℊ and ℞)

to the tuning *A–d–g–b–e′*. These symbols were arranged above or below a horizontal line according to one of the following plans: a symbol above a line meant a chord struck upwards, below the line a chord struck downwards, and note values were shown by capital or small letters; or upward and downward dashes above or below the line showed the direction in which a chord was to be struck, and note values were shown by rests and staff notation notes or by the spacings between the dashes. Sometimes bar-lines were used, sometimes the horizontal line was broken up into a number of short equal segments, each representing a bar of music. Numerous modifications, additions and improvements were made to this primitive but adequate shorthand by the leading 17th-century guitar players such as Foscarini and Millioni (most are given in Wolf). Their most important single feature was the introduction of symbols for discords. The system was obviously easy to learn and extremely cheap to print, and a considerable amount of music in these 'alphabets' is still extant, most of it dating from the 17th century. Many manuscript collections of popular Italian poems of this period have 'alphabets' above the words as in ex.15, so



(harmonies only)

that they may be sung to a strummed guitar.

Combinations of *alfabeto* and staff notation are found in some sources of the period. However, the most worthwhile guitar music of the period, for example Foscarini's and Corbetta's, is written in an unusual combination of conventional tablature and *alfabeto*; once the principles of each have been grasped it is not difficult to transcribe (see ex.16). After about 1750 guitar music was written in conventional staff notation an octave above the sounding pitch, the guitar like the double bass being regarded as a transposing instrument.



(accompaniment only)

5. Other string instruments.

(i) Plucked instruments. Most plucked instruments (angelica, chitarrone, cittern, colascione, gittern, mandolin, orpharion, pandora, theorbo) used either French or Italian lute tablature, and once the tuning is known the transcription presents few difficulties. It is often impossible to tell for which instrument a tablature was intended until, by process of elimination, the tuning has been discovered, and this can sometimes be a lengthy process. Special harp tablatures were used in Ireland and Wales during the Middle Ages, and some features of their notation show surprising analogies with neumatic or ancient Greek notation; one of them (*GB-Lbl* Add.14905) purports to be a 17th-century copy of music played at a bardic congress of the late 11th century, but the music itself and its notation make this extremely unlikely (*see* Robert ap Huw, and Notation, fig.143). The surviving sources are too few and too meagre to deserve detailed description of their tablature systems. The Spanish keyboard tablature used by Arauxo, Cabezón, Venegas and Ribayaz was also suitable for the guitar, harp and vihuela (perhaps bowed), according to the title-pages of many of their works. 17th-century sources containing tuning instructions such as '(high) harpway sharp' or 'ton de la harpe par b mol' are for lyra viol or perhaps lute, but not for harp.

(ii) Bowed instruments. Much 17th-century lyra viol music was written in French lute tablature, and since some of the many lyra viol tunings were identical with contemporary lute tunings the question sometimes arises as to the instrument for which a certain composition was intended. There are usually two clues: in lyra viol music there are no gaps between the component letters of a chord, since it is impossible on a bowed instrument to omit one string when playing those on both sides of it; and all lyra viol music uses staff notation rhythm signs. Lyra viol tuning is often indicated at the beginning of a piece, the first letter of a pair shown for a string being the fret required to be stopped for that string to be in unison with the string above (ex.17).



(accompaniment only)

A certain amount of early viol and violin music is found in Italian tablature and there is a little 16th-century viol music in German tablature. Its mainly homophonic texture readily distinguishes it from lute music. *Lira da gamba* and baryton (*viola di bordone*) music is occasionally found in French tablature; as with music for lyra viol it may be identified by its tuning and by the disposition of the chords. A number of systems using figures have been used during the last two centuries for instruments such as the English guitar, zither, autoharp, balalaika, guitar and accordion, none of great interest or importance. One rather unexpected modern example of true tablature should be mentioned, however; it is for the ukelele, and is a schematic representation of the strings and frets of the instrument, with dots marking the position of the left-hand fingertips (*see* Notation, fig.141).

6. Wind instruments. Diagrams representing the finger-holes of wind instruments such as the clarinet, fife, flageolet, galoubet, oboe, recorder and so on showing which holes should remain open and which should be closed to produce certain notes and trills, have been a common feature of instrumental tutors since 1535 and have never lost their value and appeal. Mersenne's *Harmonie universelle* (1636–7) is a valuable source of a wide variety of such diagrams. Many tablatures of this nature ought more accurately to be described as 'fingering

charts', since their use for the notation of music was at best limited, and mainly confined to late 17th-century music. Sufficient pictorial evidence exists to suggest that, for players of such instruments, the use of staff notation was very much the rule rather than the exception. Even so, 'dot-way' notation, as it was called, was in widespread use among English enthusiasts of the flageolet, and it survived into the 18th century. Six lines represented the six finger-holes of the instrument; a short vertical stroke on a line indicated that the hole in question was to be closed, a horizontal line through a stroke that it was to be played an octave higher, and a large comma that a grace note was called for. Rhythm signs, one to each note, were placed above the 'staff', and the music was barred regularly. Articulation, when shown, was notated by slurs (ex.18).

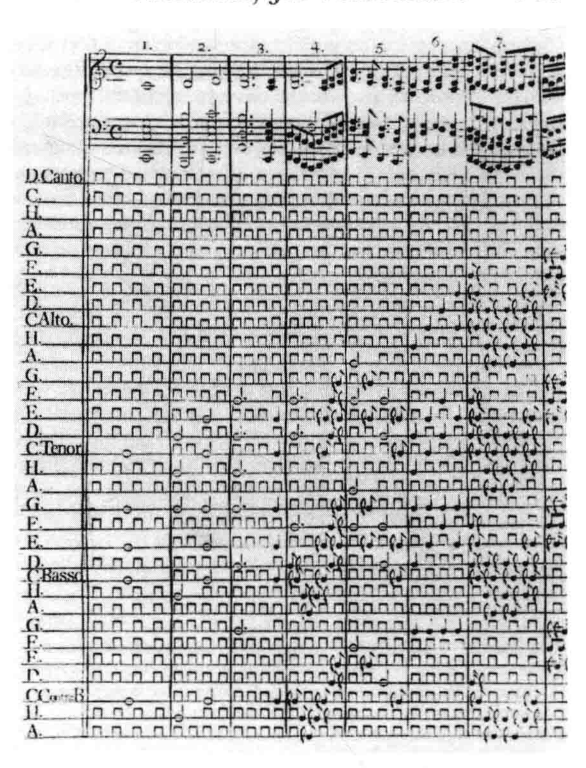
Ex.18



(tune only)

Another tablature, for recorder, is found in Sebastian Virdung's *Musica getutscht* (1511), but as it was apparently not used for practical music it does not justify detailed explanation; a dot in a circle indicated that all the holes were closed, 1 that the bottom hole was open, the figure 2 with a diagonal stroke through it that the second was open, 2 that the bottom two holes were open and so on. A derivative of this system was in use in 17th-century music for the musette, but at no time did it completely replace staff notation. A special system of tablature was used by the Russian horn bands of the late 18th century; a band consisted of ten to 50 players, and as each was required to produce a note of only a single pitch all he needed to know was the rhythm and dynamic markings of his part. This was shown in staff notation on a single line with special signs for rests (fig.9). Other systems for notating rhythms alone have been used for hunting horns, trumpets and drums, but since they ignore the element of pitch they do not rank as true tablatures.

7. Figured bass and similar chordal notations. A distinction must be drawn between the accumulations of figures found in textbooks on figured bass and harmony, and those found in actual musical practice. The latter may be considered as a part-tablature, since their use constituted a valuable system of musical shorthand, conveying a great deal of information clearly and succinctly. The figured bass principle still fell short of a true tablature in two important respects: it required the retention of staff notation for the bass line; and a figured bass part was never intended to convey the detail of a continuo part but merely its most important harmonic and melodic features – only in exceptional cases, for instance, did the figures delineate the octave in which the various intervals above the bass were to be placed. Even so, it probably remains the only tablature which, although long since discarded for the notation of music, is still used in performance (for a full discussion *see* Thoroughbass). Certain other systems of chordal notation must be classed as true tablatures, for example Gottfried Weber's system of upper- and lower-case letters to indicate major and minor chords, or roman numerals to indicate root-position chords on various degrees of the diatonic major scale, a system first expounded in his *Versuch einer geordneten Theorie der Tonsetzkunst* (1817–21). Hugo Riemann's functional harmony notation, proposed in his *Vereinfachte Harmonielehre* (1893), is another important tablature and is of great value in the analysis of classical harmony. It uses a combination of capital letters and signs of various kinds to denote the principal chords of a key and their variants. Numerous new systems of musical notation and shorthand have been proposed during the last three centuries, but only those that dispense completely with the conventional five-line staff can be classed as true tablatures. Most, in any case, were too short-lived or too fanciful to be dealt with in detail here (but *see* Notation, §III, 5(iv), 6). The Braille system of musical notation for the blind (1829–34) must be mentioned, however. Its basis is a frame of six dots grouped as a rectangle; a large number of different and distinguishable symbols are available by embossing any dot or combination of dots on the paper, and by the use of various ingenious contractions and abbreviations both melody and harmony can be speedily notated and equally quickly deciphered (*see* Braille notation).



9. Russian horn band notation in score: J.C. Hinrichs, 'Entstehung, Fortgang und … russ. Jagdmusik' (1796)

8. Vocal music. Attempts at devising vocal tablatures had been made as early as 1600 or so, but none of them was very successful or important, nor were they true tablatures, since they did not completely dispense with the five-line staff. An extension of Venegas's system of Spanish keyboard tablature (see §2(iv) above) was used

Ex.19

z 6·5 4 3 1 7 6 a 5

(Treble clef) Flow my tears, fall from your springs

for vocal music in William Braythwaite's *Siren coelestis* (London, 1638), an illegally printed English edition of

Catholic motets by Georg Victorinus which had first been issued in Munich in 1616. Braythwaite's system (ex.19) was both complex and unattractive, being based predominantly on minor modifications of a single typographical fount of the numerals 1 to 7; the system required no fewer than 231 symbols, and must have proved extremely unpopular with singers if it was ever used for music-making. Its only advantage was that it required no music type and nothing that an adventurous jobbing printer would not have had in stock.

Tonic Sol-fa, which dates from 1812, is the only other vocal tablature of any importance (*see* TONIC SOL-FA).

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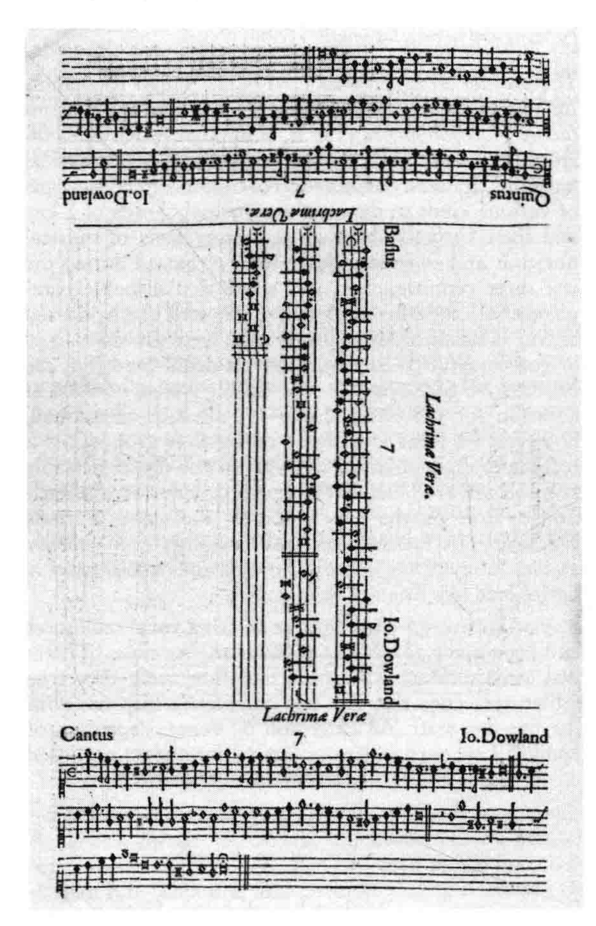
For further bibliography *see* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630; SOURCES OF KEYBOARD MUSIC TO 1660; SOURCES OF LUTE MUSIC.

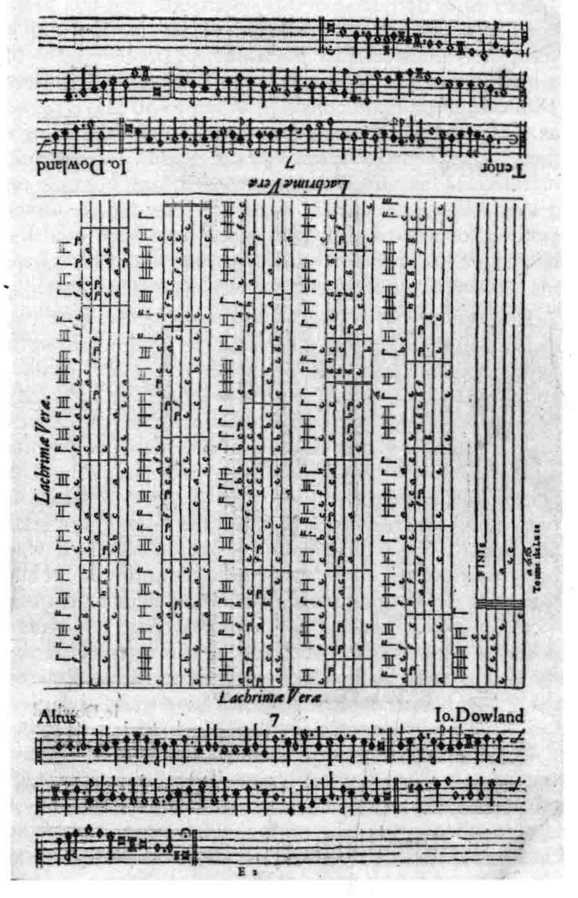
THURSTON DART/JOHN MOREHEN/RICHARD RASTALL

Table (Fr.). *See* BELLY.

Table, Hermann. *See* TABEL, HERMANN.

Table-book. A manuscript or printed book of the 16th or 17th century in which the vocal or instrumental parts of an ensemble composition are displayed in such a way that the performers can read their parts while seated across or around a table. It is an extension of the choirbook system in which one volume suffices for all the performers, as opposed to the partbook system in which each performer is allocated an individual book. The Lyons printer Jacques Moderne was probably the first to issue a collection in which parts were disposed in inverted positions on the upper half of each side, *recto* and *verso*, of an opening (*Le parangon des chansons*, 1538). A similar system, but with the complete *recto* page inverted, was adopted by Pierre Phalèse for lute duets (1568). The continental sources in table-book format are considerably outnumbered by the English sources, which include most of the books of lute airs and such works as Dowland's *Lachrimae*





Pavan no.7, in table-book format, from John Dowland's 'Lachrimae' (London, 1604)

(1604; see illustration) and Sir William Leighton's *The Teares or Lamentacions of a sorrowfull Soule* (1614).

Although printed music books account for the majority of table-books this principle was also adopted for a small number of manuscript sources, such as *GB-Lbl* Add.31390 (for illustration see SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, fig.4) and *Och* 45. The latest sources in table-book format are certain English prints of the 1630s. These systems were later modified to cater for up to six performers, and exceptionally for as many as 12, although there are obvious practical difficulties for so many musicians.

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JOHN MOREHEN/RICHARD RASTALL

Table d'harmonie (Fr.). *See* SOUNDBOARD (i).

Table entertainment. A peculiarly British species of performance, consisting generally of a mixture of narration and singing delivered by a single individual seated behind a table facing the audience. The material was often satirical. It seems to have originated about the middle of the 18th century. G.A. Steevens gave table entertainments in Dublin in 1752 and actors and singers such as R. Baddeley, G.S. Carey and J. Collins mounted them with great success in 1775–6 at many towns in Britain.

From 1789 to 1809 CHARLES DIBDIN gave a series of table entertainments in London in which song was the prominent feature. Dibdin united in himself the functions of author, composer, narrator, singer and accompanist. Impersonations were added by comedians who took up the genre, which had much in common with the techniques of music hall in the Victorian period. The Edinburgh singer John Wilson gave table entertainments with a Scottish flavour from 1841 to his death, the first of which was entitled 'A Nicht wi' Burns'. The solo performances of Joyce Grenfell and others may be seen essentially as a modern survival of the tradition.

MICHAEL TILMOUTH

Tablettes [cliquettes] (Fr.). Medieval (and later) French term for CLAPPERS.

Tabor. A side drum with one or more snares. *See* PIPE AND TABOR and DRUM, §II, 2.

Tabor, June (*b* Warwick, 31 Dec 1947). English folk, contemporary and jazz singer. Educated at the University of Oxford, she began her musical career as a part-time folksinger, becoming a full-time musician only in 1988, 12 years after recording her first album. Her first solo albums, *Airs and Graces* (1976) and *Ashes and Diamonds* (1977), showed the strength of her unaccompanied singing of traditional songs. She also recorded a series of duets with MADDY PRIOR as *Silly Sisters* (1976), a partnership repeated with the album *No More to Dance* (1988). The early folk albums were followed by *A Cut Above* (1981), including songs by contemporary writers such as RICHARD THOMPSON and Bill Caddick. Tabor continued to explore modern songs in a minimalist setting on *Abyssinians* (1983) and *Aqaba* (1988), and in 1989 recorded an album of jazz standards, *Some Other Time*. This was followed by a much acclaimed partnership with the folk-rock group the OYSTER BAND with whom she recorded *Freedom and Rain* (1990).

In the 1990s her musical horizons continued to expand with albums that included *Angel Tiger* (1992) and *Against the Streams* (1994) on which appeared 'I want to vanish', a song written for her by ELVIS COSTELLO. *Aleyn* (1997) was followed by a further period of experimentation, this time with the Creative Jazz Orchestra.

ROBIN DENSELOW

Taborowski, Stanisław (*b* nr Krzemieniec, Volhynia [now Kremenets, Ukraine], 1830). Polish violinist and composer. He studied music under Fenz and Billi at Odessa and St Petersburg University from 1847. He played his own compositions with success at a concert in Odessa in 1853, and then undertook a concert tour of Poland, Volhynia, Podolia and the Ukraine. From 1854 he studied in Brussels with Léonard (violin) and Damcke (composition), and returned to St Petersburg in 1859. He gave concerts in Warsaw in 1860, Kiev and Zhitomir in 1861, Kraków and Poznań in 1871–2, Breslau, the spa of Ciechocinek, as well as many European cities, including Berlin and Paris. He was also a professor at the Freie Deutsche Hochschule der Musik, founded in Berlin in 1872 by Tyszkiewicz, and from 1878 he was in charge of the music school of Kronstadt (now Braşov) in Transylvania.

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Stage: Une paire de bottes (ob)

Orch: Ov.; Ov. intermezzo; Titan, ov.; Pas redoublé, military band; Vn Conc. (Berlin, 1860); Wisła mazur, vn, orch (Berlin, 1860); Aux bords de la Neva, vn, orch; Tarantella, vn, orch

Chbr: Str Qt; Elégie, vn, pf (Berlin, 1860); Les clochettes, vn, pf (Berlin, 1860); Śpiew łabędzi [The Swan-song], vn, pf (Berlin, 1860); Skarga dziewczęcia [The Maiden's Lament], vn, pf; Barcarolle, vn, pf (St Petersburg, n.d.); studies, polkas and mazurkas, vn, pf

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Ruch muzyczny, v (1861), 240 only

IRENA PONIATOWSKA

Táborszky, Nándor [Ferdinánd] (*b* 1831; *d* 1888). Hungarian music publisher. He was the son of János Mihály Táborszky, for whose benefit Liszt gave a concert in Pest on 8 January 1840. He opened his shop in 1868 as a branch of Rózsavölgyi és Társa, but soon became independent and, with József Parsch, set up as Táborszky & Parsch. As early as 1873 they received a letter of commendation at the Vienna Weltausstellung. Their publications are marked with the letters 'T & P' or 'T és P' followed by the plate number (usually accurate). Táborszky not only had business relations with Liszt, between 1871 and 1886 publishing more than 18 of his works; he enjoyed the composer's personal friendship, as Liszt's correspondence in Hungarian collections shows. The firm ceased in 1895 with the death of József Parsch, after more than 25 years of activity. The legal successor was Kálmán Nádor; since nationalization it has been Editio Musica Budapest.

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ILONA MONA

Tabourot, Jehan. *See* ARBEAU, THOINOT.

Tabret. *See* TAMBOURINE. *See also* DRUM, §I, 2(vi).

Tabuteau, Marcel (*b* Compiègne, 2 July 1887; *d* Nice, 4 Jan 1966). American oboist of French birth. At the age of

six he began to study the violin with his brother-in-law, Emile Létoffé, changing later to the oboe. In 1902 he was admitted to the Paris Conservatoire as a pupil of Georges Gillet, and he received the *premier prix* in July 1904, at the age of 17, for a performance of *Légende* by Diémer. In 1905 Tabuteau was invited by Walter Damrosch to play the english horn in the New York SO. From 1908 until 1914 he was first oboist of the Metropolitan Opera, playing for Toscanini, Alfred Hertz and, briefly, Mahler. He joined the Philadelphia Orchestra as solo oboist under Stokowski in 1915, remaining there until his retirement in 1954.

From 1924 he taught at the Curtis Institute of Music, where he passed on the best traditions of 19th-century French wind playing. Known for his mastery of phrasing, Tabuteau cultivated a distinctive quality of tone and playing style which crucially influenced his students, many of whom became first oboists in major US orchestras. Among his recordings are Mozart's Sinfonia Concertante, K297b, and concertos by Bach and Handel, as well as of *Marcel Tabuteau's Lessons*, a 'masterclass' with his own explanations and illustrations.

LAILA STORCH

Tacchinardi, Nicola [Niccolò] (*b* Livorno, 3 Sept 1772; *d* Florence, 14 March 1859). Italian tenor. After playing the cello in the orchestra of the Teatro della Pergola, Florence, he studied singing, appearing in various Italian cities in 1804. In spring 1805 he made his début at La Scala in Paer's *Griselda* and Farinelli's *Odoardo e Carlotta* for the celebration of Napoleon I's coronation as king of Italy; during Carnival 1805–6 he sang at the Teatro Carcano, Milan, in Gnecco's *Le nozze di Lauretta*. He then established himself in Rome, Bergamo, Bologna (summer 1809) and Turin (Carnival 1810–11); his greatest successes were in Rome, at the Teatro Valle (1806–7) and the Teatro Argentina (1809–10) in Morlacchi's *Le danaidi*, Giuseppe Nicolini's *Traiano in Dacia* and Zingarelli's *La distruzione di Gerusalemme*. His performance of the last-named at the Paris Odéon on 4 May 1811 brought him tumultuous applause; he remained in Paris until 1814 at the Théâtre Italien, singing in Paer's *Didone*, *Don Giovanni* (with the title role transposed), Cimarosa's *Gli Orazi ed i Curiazi* and Pucitta's *Adolfo e Chiara*, and, most successfully, in Paisiello's *La molinara*. He sang in Spain, 1815–17, and in Vienna in 1816. In 1818–19 he sang at the Teatro Argentina and elsewhere in Italy, in Mayr's *Le danaidi* (as Danao), Nicolini's *Cesare nelle Gallie* and Rossini's *Ciro in Babilonia* and *Aureliano in Palmira*. In April 1820 he sang Rossini's *Otello* (which became his warhorse) at the Teatro del Giglio, Lucca, and in 1820–21 appeared in *Il barbiere di Siviglia* and *La donna del lago*.

Tacchinardi was made principal singer of the grand ducal chapel in Florence in 1822, but was free to continue his operatic career; he appeared again in Vienna (1823), Barcelona (1826) and throughout Italy (1827–8); in 1825 he sang at the Teatro Ducale, Parma, in *Il crociato in Egitto*, which Meyerbeer composed for him. He retired from the stage in 1831. He wrote an essay on contemporary opera in Italy (*Dell'opera in musica sul teatro italiano e de' suoi difetti*, Florence, 2/1833). Short and stocky, though with a noble, expressive face, Tacchinardi had a voice that was mellow, powerful, extensive in compass and almost baritone in colouring. His technique was masterly, especially with regard to breathing, phrasing, agility in vocal flourishes and ease in passing from chest to head voice. A marble bust of him by Canova is in the Museo Teatrale alla Scala in Milan.

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FRANCESCO BUSSI

Tacchinardi-Persiani [née Tacchinardi], **Fanny** (*b* Rome, 4 Oct 1812; *d* Neuilly-sur-Seine, 3 May 1867). Italian soprano, daughter of Nicola Tacchinardi and wife of the composer Giuseppe Persiani. She made her début in Livorno in 1832 in the title role of Giuseppe Fournier-Gorre's *Francesca da Rimini*. Singing in *Tancredi*, *La gazza ladra*, *Il pirata* and *L'elisir d'amore* (Carnival 1832–3, Venice) and in *L'elisir*, *Beatrice di Tenda* and *La sonnambula* (summer 1833, Milan), she made a deep impression as an interpreter of Bellini and particularly of Donizetti, who wrote for her the title roles of *Rosmonda d'Inghilterra* (1834, Florence), *Lucia di Lammermoor* (1835, Naples) and *Pia de' Tolomei* (1837, Venice). She triumphed further in 1834 at the Teatro del Fondo, Naples, in Valentino Fioravanti's *Le cantatrici villane* and again in *L'elisir* and *Beatrice*, and in 1836 at the Teatro Comunale, Bologna, in Persiani's *Ines de Castro*; her frequent appearances in her husband's operas contributed to their success.

She first sang in Paris at the Théâtre Italien in autumn 1837 in *La sonnambula* and *Lucia*, and distinguished herself as Carolina in *Il matrimonio segreto*. She remained there for 13 years, appearing also in *Le nozze di Figaro*,



Fanny Tacchinardi-Persiani in the title role of Donizetti's 'Lucia di Lammermoor', Her Majesty's Theatre, London, 1838: lithograph by Edward Morton, 1839

Don Giovanni (as Zerlina), *Il barbiere di Siviglia*, *Linda di Chamounix* (1842) and her husband's *Il fantasma*. She sang in London almost every year between 1838 and 1849, first at the King's Theatre (where she made her début in *La sonnambula*) and later at Covent Garden, appearing in, among other operas, *Lucia* with Rubini. She also appeared in Vienna (1837, 1844) in *Torquato Tasso*, *Lucrezia Borgia*, *I due Foscari* and *Ernani*, in the Netherlands (1850) and at the Italian Opera in St Petersburg (1850–52), where in her last performances she showed signs of decline with a 'hoarseness' which, according to Fétis, had been noticeable in London in 1843.

Called 'la piccola Pasta', she had a small and delicate voice that was sweet, polished, distinct by virtue of good placement, and had a compass of *b♭* to *f‴*. Her technique was almost impeccable, with an extraordinary agility in embellishing. A lack of fullness of tone and passion was compensated for by exceptional bel canto purity and near-instrumental virtuosity. Tacchinardi-Persiani's ethereal presence and fragile build fitted her for identification with her roles of the early Romantic 'amorosa angelicata'. She was less effective in comic roles (in which she nevertheless triumphed) than as a dejected, tremulous heroine of a gloomy Romantic tragedy.

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FRANCESCO BUSSI

Tacchino, Gabriel (*b* Cannes, 4 Aug 1934). French pianist and teacher. He began his studies in Nice and received a *premier prix* in the class of Jean Batalla at the Paris Conservatoire in 1953. He also studied with Marguerite Long, Jacques Février and Francis Poulenc. He won prizes at several competitions, including Vercelli (1953), Bolzano (1954), Geneva (1955) and Naples (1956), and has subsequently enjoyed a distinguished international career. From 1975 to 1994 he taught a piano class at the Paris Conservatoire, and he has also taught at the Nice Summer Academy. He founded two festivals in Cannes, the Nuits Musicales du Suquet (1975) and an international festival of classical music (1992). He has been active as a chamber musician with such artists as Isaac Stern, Jean-Pierre Rampal and Jean-Pierre Wallez. Tacchino is a pianist of gentle but disciplined temperament, praised for his interpretation of a wide repertory from Bach to Gershwin. His numerous recordings include excellent accounts of the five concertos of Prokofiev and a fresh and stylish exploration of the complete piano works of Poulenc.

DOMINIC GILL/CHARLES TIMBRELL

Tacet (Lat.: 'he is silent', pl. *tacent*). An indication found in vocal and instrumental parts, mainly when a performer is silent for a whole movement. *Tacet al fine* shows that the performer is not required for the rest of the piece.

Tachezi, Herbert (*b* Wiener Neustadt, 12 Feb 1930). Austrian organist and harpsichordist. He studied at the Vienna Music Academy under Karl Wolleitner (piano), Alois Forer (organ), Ernst Tittel, Alfred Uhl and Karl Schiske (composition) and Otto Siegl (musicology), while doing a course of German studies at Vienna University. From 1952 to 1967 he taught music in secondary schools in Vienna. In 1958 he began teaching the organ and composition at the Vienna Music Academy (now the Hochschule für Musik), where in 1972 he became a professor. After taking harpsichord lessons from Fritz Neumeyer, in 1960 he began to play with the Vienna Soloists and the Solisti di Zagreb. In 1964 he became permanent organist and harpsichordist with the Viennese ensemble Concentus Musicus, and in 1974 organist of the Hofmusikkapelle in Vienna. His many awards include first prize in the 1958 Innsbruck International Organ Competition and the Viennese Theodor Körner prize in 1965. He has given concerts in many European countries and in the USA, and has performed frequently with the Concentus Musicus. Tachezi's repertory is based on Bach, Handel, contemporary works and improvisation. His recordings include the organ concertos of Handel and the complete organ works of C.P.E. Bach. He is also known as a composer of lieder, chamber music, and piano, organ, orchestral and vocal works (including choruses and masses). He has written an introduction to the playing of contemporary organ music entitled *Ludus organi contemporarii* (Vienna, 1973); he edits early music and contributes to Austrian music journals.

GERHARD WIENKE

Tactus. (1) The 15th- and 16th-century term for a beat, i.e. a unit of time measured by a movement of the hand, first discussed in detail by Adam von Fulda (*De musica*, 1490). One *tactus* actually comprised two hand motions, a downbeat and an upbeat (*positio* and *elevatio*, or thesis and arsis). Each motion was equal in length in duple time (*tempus imperfectum*); in triple time (*tempus perfectum*) the downbeat was twice as long as the upbeat.

In theory the *tactus* in 16th-century music measured a semibreve of normal length (*integer valor notarum*), a breve in diminution (*proportio dupla*), and a minim in augmentation. Gaffurius (*Practica musice*, 1496) wrote that one *tactus* equalled the pulse of a man breathing normally, suggesting that there was an invariable tempo then of M.M. = *c*60–70 for a semibreve in *integer valor*. However, in the 16th century (as Dahlhaus, 1960, pointed out), it was possible for the tempo of the *tactus* to vary, depending on the interpretation of the mensural conditions. The diminution in *tempus perfectum diminutum* (⦶), for example, was understood as a reduction of the time value of the notes by one third and not by half, so that the *tactus alla semibreve* became two thirds of the usual length. Furthermore, there are some isolated cases in which verbal instructions indicate a change of the speed of the *tactus*: for example, in Luys Milán's *El maestro* (1536) he indicated that the *tactus* should be fast or slow with the expressions *apriessa* and *espacio* respectively. From the possibility to divide the *tactus* while the value of the notes was retained (i.e. to beat twice as fast) there followed the distinction between a larger and a smaller *tactus* (Martin Agricola, *Musica figuralis deudsch*, 1532). Hence in *tempus imperfectum diminutum* (¢) the *tactus maior* constitutes a breve and the *tactus minor* a semibreve; in *tempus non diminutum* (C) the unit is correspondingly able to contain a semibreve or a minim. At the turn of the 16th century the *tactus* was seen primarily as a measure of the semibreve, which could by

now be faster or slower: according to Michael Praetorius the *tempus imperfectum diminutum* corresponded to a *tactus celerior*, the *tempus non diminutum* to a *tactus tardior* (*Syntagma musicum*, iii, 1618, 2/1619). The mensural concept of *tactus* continued to have an effect on music theory until the 18th century; Mattheson especially held unwaveringly to the definition of *tactus* as a dual unit of thesis and arsis.

See also CONDUCTING, §1 and PERFORMING PRACTICE, §I, 4 and TEMPO.

(2) The verb *tangere* was used from the Middle Ages onwards to mean 'to touch an organ' or, more generally, any keyboard instrument. From this, *tactus* came to mean a formulaic musical unit that was particularly constitutive for cantus firmus settings, determining the progress of such keyboard pieces. German organ treatises of the 15th century (e.g. *D-Mbs* Clm 7755, ed. in Göllner, 1961) teach how a musical work may be constructed on a given tenor by the use of prewritten ornamented figures, in a rhythmic-melodic movement from one concordance to another, the initial harmony being emphasized and the final sonority prepared each time. In so far as each *tactus* represents, in its relationship to a single note of the cantus firmus, a metrical unity whose length is determined by the prescribed 'beats' of the movement (e.g. *quatuor* or *sex notarum*), which is also marked by analogous tablature-lines, this instrumental structure is closely related to the modern concept of metre. In some sources the sample exercises as a whole – and in the Buxheimer Orgelbuch (*D-Mbs* Cim.352b) even entire pieces – are called *tactus*. After Conrad Paumann, organ teaching became more influenced by vocal composition and the elementary *tactus* procedure was replaced by new techniques of formulation; however, the principle of working to such formulae remained important for instrumental music. Thus, in terms of musical history, it is likely that the modern bar system is also related to these older practices of instrumental performance.

(3) Giorgio Anselmi (*De musica*, 1434), used the word to mean the FRET on a lute or clavichord, and also the keys of a clavichord or organ (*see* KEY (ii)). Gaffurius (*De harmonia musicorum instrumentorum opus*, 1518) followed Anselmi's example.

See also RHYTHM, §II, 5.

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HOWARD MAYER BROWN/CLAUS BOCKMAIER

Tacuchian, Ricardo (*b* Rio de Janeiro, 18 Nov 1939). Brazilian composer, conductor and writer on music. He earned bachelor and graduate degrees in piano, composition and conducting from the Federal University of Rio de Janeiro (UFRJ). As a Fulbright scholar (1987–90) he earned a doctoral degree in composition at the University of Southern California in Los Angeles. He was professor of composition at UFRJ (1965–95), was a visiting professor at SUNY-Buffalo (1998), and since 1996 has been teaching at the University of Rio de Janeiro (UNIRIO).

He has been active as a conductor of several Brazilian orchestras, as a member of editorial boards of the main Brazilian music journals and as an adjudicator in several music contests. From 1993 to 1997 he was the President of the Brazilian Academy of Music. His music has been commissioned, published and broadcast in Brazil and other countries, and commercially recorded in Brazil and the USA.

After showing neo-classical and nationalist tendencies in the 1960s and going through an avant-garde period in the 1970s, Tacuchian's aesthetic outlook since 1980 has been based on a postmodern style with a cosmopolitan and urban flavour. He overcomes polarities such as national/international or old/new, achieving a synthesis of 20th-century techniques. In the late 1980s he evolved what he called the 'T' system, a form of pitch control derived from a nine-pitch scale, a serial setting and a pitch-class set. His output totals more than 120 works.

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(*selective list*)

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GERARD BÉHAGUE

Taddei, Giuseppe (*b* Genoa, 26 June 1916). Italian baritone. He studied in Rome and made his début there in 1936 as the Herald in *Lohengrin*. He sang regularly in Rome, where his repertory included Alberich, Germont and Rivière (Dallapiccola's *Volo di notte*), until he was conscripted into the army in 1942. Engaged in 1946 for two seasons at the Vienna Staatsoper, he scored particular successes in Verdi roles. In 1947 he sang Scarpia and Rigoletto at the Cambridge Theatre, London, and in 1948 Mozart's Figaro at the Salzburg Festival. At La Scala

(1948–61) his roles included Pizarro, Malatesta, the four villains in *Les contes d'Hoffmann* and parts in operas by Nino Sanzogno and Ferrari Trecate. Elsewhere in Italy he sang (in Italian) Hans Sachs, Gunther, Wolfram and the Dutchman. Later he specialized in Mozart, singing Papageno, Figaro and Leporello. He appeared at Covent Garden between 1960 and 1967 as Macbeth, Rigoletto, Iago and Scarpia and also sang in San Francisco, Chicago and at the Bregenz Festival (1968, 1969, 1971) as Falstaff, Dulcamara and Sulpice (*La fille du régiment*). Taddei had a warm, subtly coloured voice and intelligently inflected diction, and was successful in both comic and dramatic roles. He made notable recordings of his Verdi roles as well as his Figaro, Guglielmo, Dulcamara and Scarpia.

HAROLD ROSENTHAL/ALAN BLYTH

Tadei, Alessandro (*b* ?Graz, *c*1585; *d* Gandria, nr Lugano, 1667). Italian composer and organist, possibly of Austrian birth. From 16 March 1604 to 16 September 1606, at the expense of Archduke Ferdinand of Inner Austria, he studied in Venice with Giovanni Gabrieli, whom he visited again in 1610. At the end of 1606 he was appointed court organist at Graz. When the archduke became emperor as Ferdinand II in 1619, Tadei moved to Vienna with other musicians of the Graz court, and there is evidence that he was organist to the imperial court until 1628. From 11 November 1628 to 20 May 1629 he acted as Kapellmeister at the abbey of Kremsmünster in Upper Austria. It may well have been soon after this, as he was then a widower, that he entered the Carmelite monastery in Venice; Ferdinand II had written a letter of recommendation to the head of the Carmelite order in 1633, and he was certainly there in 1640. On 22 May 1642 he became second organist of Udine Cathedral, but his successor was appointed on 29 May 1647. He may then have retired to Gandria, though nothing is heard of him until his death.

Like his predecessors at Graz, Annibale Perini and Francesco Stivori, Tadei transplanted to Austria elements of Gabrieli's style, including polychoral techniques, as in his *Missa sine nomine* for 16 voices (*A-Wn*; Lugano, 1937) and the motet *Hodie beata virgo* for 10 voices (*A-KR* L13). His only known collection, the *Psalmi vespertini integri* for eight voices and continuo (Venice, 1628), contains simple homorhythmic psalm settings for two choirs. There is also a motet for three voices and continuo, *O beatum Carolum*, in G.B. Bonometti's anthology *Parnassus musicus Ferdinandaeus* (RISM 1615[13]). According to Gerber, Tadei was 'a famous contrapuntist and composer of church music' in Italy, which may indicate that he continued to compose after 1630 although no music by him from his later years is known.

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HELLMUT FEDERHOFER/STEVEN SAUNDERS

Tadinghen, Ja [Jacob] (*fl* late 15th century). Composer. His name suggests Netherlandish origin. His only extant works are two secular pieces published by Petrucci in the *Odhecaton* and *Canti C*. The first of these, *Pensif mari*, bears an attribution (undoubtedly mistaken) to Josquin in a late manuscript. The lost text would appear to have been a rondeau and Tadinghen's setting is competent but unremarkable. The other work consists of a contrapuntal voice added to the superius line of the well-known chanson *Le serviteur*. The added voice, employing busy scalar contrapuntal figures as well as sesquialtera, provides a continuous running accompaniment to the slow-moving superius that closely resembles the counterpoints against chant given as examples in Tinctoris's *Liber de arte contrapuncti*. In its only source, *Canti C*, it is followed by an even more complicated counterpoint to the same melody by Martin Hanart. (*Vander StraetenMPB*, vi)

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Le serviteur, 2vv, 1504[3] (attrib. Ja Tadinghen)

RICHARD SHERR

Tadolini [née Savonari], **Eugenia** (*b* Forlì, 1809; *d* Naples, after 1851). Italian soprano. She studied with Giovanni Tadolini whom she married, and made her début in 1828 in Florence. She first appeared in Paris at the Théâtre Italien in Rossini's *Ricciardo e Zoraide* (1830). During the next 12 years she sang at La Scala and in Venice, Vienna and Florence. Her repertory included Donizetti's Jane Seymour, Anne Boleyn, Lucia, Adina, Antonina (*Belisario*), Parisina, Fausta, Maria Padilla (see illustration) and Norina, as well as Bellini's Amina, Elvira and Norma. She created the title roles of *Linda di Chamounix* (1842) and *Maria di Rohan* (1843), both in Vienna. After singing Elvira (*Ernani*) in 1844, she created the title role of Verdi's *Alzira* in Naples (1846), and sang Odabella (*Attila*) at La Scala and Lady Macbeth at Naples in 1848, the year she made her London début at Her Majesty's Theatre as Linda; she also sang Léonor (*La favorite*) and Paolina in the Italian première of *Poliuto*, both at Naples. She retired in 1851. She had a large,



Eugenia Tadolini as Maria Padilla: lithograph by J. Carlo after Delfini, 1844

flexible voice, which Verdi considered too beautiful for the role of Lady Macbeth.

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ELIZABETH FORBES

Tadolini, Giovanni (*b* Bologna, 18 Oct ?1789; *d* Bologna, 29 Nov 1872). Italian composer and singing teacher. He studied with Stanislao Mattei and Matteo Babbini at the Liceo Musicale in Bologna, and became répétiteur and later chorus master at the Théâtre Italien, Paris (1811–14). He returned to Italy, where his eight operas were produced between 1815 and 1827. The soprano Eugenia Tadolini was his wife. He was a member of the Accademia Filarmonica di Bologna and *maestro di cappella* of the cathedral (1825). In 1829 he returned to Paris to become musical director of the Théâtre Italien. He is said to have composed six sections of the *Stabat mater* commissioned from Rossini which was performed in Madrid on Easter Saturday, 1833. In 1839–41 Tadolini was in Italy; he founded a singing school at Bologna, went back to the Théâtre Italien in 1841, then returned to teach singing at his school in 1848.

WORKS

STAGE

Le bestie in uomini (dramma, 2, A. Anelli), Venice, S Moisè, April 1815
La fata Alcina (dg, 2), Venice, 1815
La principessa di Navarra, ossia Il Gianni di Parigi (dramma serio, 5), Bologna, 1816
Il credulo deluso (dg, 2, C. Sterbini), Rome, 1817; as Il finto molinaro, Rome, Valle, 8 Jan 1820
Tamerlano, Bologna, 1818
Moctar, gran visir di Adrianopoli (dramma serio, 2, L. Romanelli), Bologna, Comunale, May 1824
Mitridate (melodramma eroico, 2, G. Rossi), Venice, Fenice, 26 Dec 1826
Almanzor (melodramma serio, 2, F. Romani), Trieste, Grande, 22 Sept 1827

OTHER WORKS

Numerous cantatas and other sacred vocal works, many with orch acc.; arias; songs
2 sinfonie, orch; Concertone, ob, bn, orch; chamber music for wind insts

ELIZABETH FORBES

Taegio [Taeggio]. *See* ROGNONI.

Taegŭm. Large transverse bamboo flute of Korea (*tae*: 'large'; *gŭm*: 'flute'). It is also called *chŏ* or *chŏttae*. The standard *taegŭm* is about 80 cm long and has six finger-holes plus the blowing-hole and a membrane-covered hole. It gives the pitch *b♭* with all finger-holes stopped and has a range of over two octaves. Folk instruments, generally pitched a tone higher, are somewhat shorter.

Since the blowing-hole is large, the performer can obtain gradations of pitch by varying air pressure and by altering the angle of embouchure; the wide vibrato characteristic of Korean music is produced by simultaneously bobbing the head up and down and rotating the instrument slightly. The finger-holes are also large and nearly equidistant. Between the blowing-hole and the first finger-hole is an aperture covered with a thin, fragile reed membrane; a curved metal plate laced to the instrument can be slid over the membrane hole for protection.



Taegŭm (transverse bamboo flute) of Korea

Towards the far end of the flute are two to five unstopped holes which define the maximum sounding length and decorate the instrument. Owing to its large size the *taegŭm* is awkward to play. The performer supports the extension of the blowing-hole end on the left shoulder and in reaching the finger-holes must bend the left wrist sharply backward (illustration).

The *taegŭm* sounds in three basic registers. The middle register is obtained by overblowing the low register at the octave (these two registers each having the compass of an octave), and the four notes in the high register are obtained by overblowing at the 12th: thus the same fingering yields *e♭'*, *e♭''* and *b♭''*. In its lower range the sound is both gentle and full, but the membrane imparts a piercing buzzing quality to high or loud notes.

The *taegŭm*, together with the *chunggŭm* ('medium flute') and *sogŭm* ('small flute'), is mentioned as one of three important flutes of the United Silla period (668–935 AD), and it has remained a dominant instrument in Korea. The treatise *Akhak kwebŏm* (1493) gives the full length of the instrument as 86·4 cm (but maximum sounding length about 70 cm) and goes to the trouble of demonstrating seven sets of fingerings for different modes; it also reveals that the *taegŭm* was an important member of numerous ensembles.

Today the *taegŭm* is used in a variety of ensembles and as a solo instrument in both court and folk traditions. In the court tradition it appears in *hyangak* ('native music'), such as the long suite *Yŏngsan hoesang*, and in *tangak* ('Chinese music'), such as *Nagyangch'un*. A particularly favoured court solo is *Ch'ŏngsŏng chajin hanip*. In the folk tradition it is used in shaman ensembles (*sinawi*) and the virtuoso solo genre, *sanjo*. It also serves as a tuning instrument in ensembles.

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ROBERT C. PROVINE

T'aep'yŏngso. Conical wooden double-reed pipe of Korea (*t'aep'yŏng*: 'great peace'; *so*: 'flute'). It is also called *hojŏk*, *swaenap* or (onomatopoeically) *nallari* and is related to the Chinese SUONA. About 47 cm long, it has eight finger-holes, the second of which is in the rear. Unlike the bamboo P'IRI, it is made of hardwood, has a broadly conical bore, and uses a short, narrow double



T'aep'yŏngso player at the Korean Village near Suwŏn, Korea

reed. There is a small circular metal lip disc below the reed and a large metal bell at the lower end of the instrument. The *t'aep'yŏngso* is capable of the compass of a 12th but is mainly restricted in use to an octave. The performer places the entire reed in his mouth, pressing his lips against the metal disc below the reed (see illustration). Intonation is extremely difficult to control and no overblowing is used. The instrument produces an extraordinarily loud and piercing sound and is normally played out of doors.

The *t'aep'yŏngso* is thought to have been introduced to Korea about the turn of the 15th century, and the treatise *Akhak kwebŏm* (1493) indicates that it was used then, as now, in military processional court music (*Taech'wit'a*). Nowadays it is also played in three pieces performed at the Royal Ancestral Shrine (*Chongmyo*) and as the only melodic instrument in *nongak* ('farmers' music').

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ROBERT C. PROVINE

Tafall y Miguel, Mariano (*b* Lérida, 27 Sept 1817; *d* Santiago de Compostela, 26 Sept 1874). Spanish organist, organ builder and composer. Tafall began his career as an instrumentalist. In 1836 he was already conductor of an important military band, but resigned the post within a year to become an instrumentalist at the Cathedral of Burgos. In 1854 he went to Santiago as an instrumentalist for the cathedral there; he was later appointed organist and made and repaired organs. As an organ builder Tafall was active in the provinces of Galicia, repairing and constructing organs in various cathedrals and churches. By 1855, he had fully repaired one of the two main organs of the Cathedral of Santiago.

In his last years, he assembled the knowledge gained from his long experience as an organ builder in his four-volume treatise: *Arte completo del constructor de órganos, o sea guía manual del organero* (Santiago de Compostela, 1872–6). This book is still valuable, for it is extraordinarily clear, practical and complete, although Tafall was more an artisan than a theoretician.

Tafall left some fine compositions including a mass, a complete office for the dead and a psalm setting, *Miserere*. Both his sons, Rafael and Santiago Tafall Abad, were good organists and composers.

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JOSÉ LÓPEZ-CALO

Tafelklavier (Ger.). *See* SQUARE PIANOFORTE.

Tafelmusik (i) (Ger.: 'table music'; Fr. *musique de table*). A term used since the 16th century for music at feasts and banquets, both in noble and middle-class circles, and as a title for printed and manuscript music anthologies. Musical presentations at feasts were common in antiquity, and written and pictorial accounts of musical compositions and performances *in conviviis et festis* survive from the Middle Ages (see illustration). However, the expression 'Musik zur Tafel', 'Tafelmusik' or 'musique de table'



Tafelmusik: 'Banquet of King Ahasuerus', panel from the Corpus Christi altarpiece by ? Wilm Dedeke, 1496 (St Annen-Museum, Lübeck); two shawms and a sackbut can be seen in the musicians' gallery

(with related compounds) came into use only in the mid-16th century, when it delimited a genre equivalent in stature to sacred or chamber music. Appointment records and descriptions of duties in chapel archives from the second half of the century frequently refer to vocal and instrumental performance *zur Taffel* ('at the table').

Michael Praetorius (*PraetoriusSM*, iii, 130 [*recte* 110]) reported that vocal and instrumental music was performed at feasts as at intermezzos ('Also und dergestalt kan man es mit anordnung einer guten Music vor grosser Herrn Taffel oder bey andern frölichen conventibus auch halten'). In 1617 Samuel Schein published his *Banchetto musicale*, and paraphrases of the expression 'Tafelmusik' soon became common, for example in Isaac Posch's *Musicalische Tafelfreudt* and Thomas Simpson's *Taffel Consort erster Theil* (both 1621). During the 17th century vocal works (often with continuo) and instrumental suites alike were published under the title 'Tafelmusik' or 'Musique de table'. In J.V. Rathgeber's collections (1733–46) instrumental works in several genres appear alongside songs and polyphonic vocal pieces; Telemann's three sets (1733, published as *Musique de table*) each consist of an overture and suite, a quartet, a concerto, a trio sonata, a solo sonata and a 'conclusion'. In the second half of the 18th century *Tafelmusik*, which had always tended to be light and entertaining, approached the character of the DIVERTIMENTO and was given such alternative titles as *Musicalische Blumenlese*, *Musikalisches Magazin* or *Musikalischer Blumenkranz*. The importance of the genre soon diminished and even the purpose met with disapproval. Zelter's *Liedertafel*, although based on nationalist political elements, partly restored the original function of *Tafelmusik* to the 19th century. Male-voice choral societies called Liedertafel continued the practice of singing and dining until the mid-20th century. (For further illustration *see* NUREMBERG, fig.4.)

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HUBERT UNVERRICHT

Tafelmusik (ii). Canadian period-instrument orchestra, based in Toronto. It was founded in 1979 under the leadership of the violinist Jeanne Lamon, who has remained the orchestra's musical director. Admired from the outset for its spirit and technical polish, Tafelmusik has achieved an international reputation through its tours (including annual visits to Europe) and its numerous recordings. The precision and vitality of its playing are heard to particular advantage on discs of Bach's Brandenburg Concertos, Handel's concerti grossi and Vivaldi's 'Four Seasons', and in an invigorating series of Haydn symphonies under Bruno Weil, who regularly directs the orchestra in performances and recordings of Classical repertory. Tafelmusik has been the orchestra-in-residence at the Klang und Raum Festival in Irsee, Bavaria, since 1993, and gives an annual concert season at Trinity-St Paul's United Church in Toronto. In 1981 the Tafelmusik Chamber Choir was formed to complement the orchestra.

RICHARD WIGMORE

Taffanel, (Claude) Paul (*b* Bordeaux, 16 Sept 1844; *d* Paris, 21 Nov 1908). French flautist and conductor. Taffanel was the founder of the modern French school of flute playing which has since been widely adopted throughout the world. He studied at the Paris Conservatoire with Louis Dorus (who imposed the new Boehm flute there), winning a *premier prix* in 1860. For the next 30 years he pursued a brilliant career as a soloist and as an orchestral player at the Société des Concerts du Conservatoire and the Paris Opéra. He pioneered a new expressiveness of tone and sensitivity of musicianship which proved the flute to be capable of emotional depth. He was a founder member of the Société Nationale de Musique in 1871, and in 1879 created his own influential Société de Musique de Chambre pour Instruments à Vent which he directed for 15 years. This stimulated a whole new chamber music repertory for wind instruments, including Gounod's *Petite symphonie* (1885) dedicated to him. At the age of 45 Taffanel adopted a new career, becoming principal conductor of the Société des Concerts in 1892, where he expanded the repertory to favour contemporary music, and of the Paris Opéra in 1893, where he conducted the first French productions of operas by Verdi and Wagner. He was also professor of flute at the Conservatoire from 1893 until his death. As a composer Taffanel produced a prize-winning Wind Quintet in 1876 and various transcriptions and original works for flute and piano, notably the *Andante pastoral et Scherzettino* of 1907 which demonstrated the new lyricism of the French school. That year he also wrote an article on conducting for Lavignac's *Encyclopédie de la musique et dictionnaire du Conservatoire* (Paris, 1913–31). He began a history of the flute and a *Méthode* elaborating his principles of the instrument as a 'singing voice'. These projects were completed after his death by his pupils Louis Fleury and Philippe Gaubert.

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EDWARD BLAKEMAN

Tag, Christian Gotthilf (*b* Beierfeld, 2 April 1735; *d* Niederzwönitz, nr Zwönitz, 19 July 1811). German Kantor and composer. In 1749, through the assistance of G.A. Homilius, he was awarded a scholarship to the Dresden Kreuzschule, where he studied for six years. In 1755 he became Kantor and schoolteacher in Hohenstein-Ernstthal, where he remained until his retirement in 1808, having established an outstanding reputation as a Kantor and organist.

Tag was a prolific composer of *Kantorenmusik* in a style combining elements of the Baroque and *Empfindsamkeit*. At the centre of his creative output were his sacred cantatas; written between 1760 and 1780, predominantly to Pietist texts, they reflect the influence of Hasse and J.G. Naumann (a personal friend of Tag's) and are particularly striking for their conservative adherence to fugue and their penchant for tone-painting and symbolism. The masses, of the two-movement *missa brevis* type with

recitatives and arias, closely resemble the cantatas. After 1780 Tag emerged as a fashionable composer of lieder and keyboard pieces in a style heavily indebted to J.A. Hiller and the Berlin lied school. In his organ compositions he used orchestral and keyboard music techniques of the Rococo and *empfindsamer Stil*. An *Orgelprobe* and a series of 26 letters formerly in the archives of Breitkopf & Härtel (1795–1806) are now lost.

WORKS

Sacred: 115 cants., solo vv, chorus, insts [3 with only texts extant], most in *PL-GD*, some in *D-ABG*, *BNms*, *Bsb*, *CR*, *HOE*, *LST*, *ZE* and elsewhere (details in Vieweg, 1933); 6 masses, 4vv, 3 with insts, *Bsb*; Mass, 4vv, insts, *HOE*.; motets, hymns, other sacred works, *ABG*, *Bsb*, *BIT*, *HOE*, *LÜb*, *MLHb*, *RUS-KAu*; Melodie zum Vaterunser und zu den Einsetzungsworten des Abendmahls, org acc. (Penig, n.d.)

Lieder collections: [17] Lieder beim Clavier zu singen (Leipzig, 1783); [16] Lieder beim Clavier zu singen nebst einer melodramatischen Scene, ii (Leipzig, 1785); [3] Lieder der Beruhigung (F. von Matthisson, S.G. Bürde) (Leipzig, 1793); 24 Lieder nebst einer 4-stimmigen Hymne . . . beim Klavier zu singen, iii (Dresden, 1798)

Other vocal: Auf den Borschberg bei Pillnitz (Leipzig, 1783); Pilgerlied (C. Overbeck) (Leipzig, 1787); Volksgesang an die Chursächsische Armee (J.F. Dietrich) (Dresden, 2/1795); Urians Reise um die Welt . . . und Urians Nachricht von der neuen Aufklärung (Leipzig, 1797); Wörlitz, eine Ode . . . nebst einem Vorberichtung des Dichters (Dietrich) (Berlin, 1802); Todtenopfer unserm vollendeten Naumann (Dresden, n.d.); many lieder in contemporary anthologies; secular cants., incl. 3 in *D-Dl*, 1 in *Bsb*, 1 in *A-Wn*; 2 arias, S, orch, *PL-GD*; miscellaneous lieder, *A-Wn*, *D-Dl*

Kbd: 6 Choralvorspiele nebst einem Trio und Allabreve, org (Leipzig and Dessau, 1783); 70 Veränderungen über ein Andantino fürs Klavier (Leipzig and Dessau, 1784); Der Glaube, mit einer neuen Melodie für die Orgel (Leipzig, 1793); 12 kurze und leichte Orgelvorspiele nebst einer Orgelsinfonie, org, pf, i (Leipzig, 1794); 6 kurze und leichte Parthien für kleine Anfänger . . . mit darüber gesetzter Applikatur und einer Ausführung der Manierung nach Bachischen Grundsätzen, i (Meisser, 1804); several pieces in contemporary anthologies; chorale preludes and arrs., org, 11 in *D-LEm*, 2 in *Bsb*; Kurtze und leichte Clavier Stücken durch alle Tone Dur und Moll, *LEm*; Divertimento II, hpd, *LEm*

Sym., qt, other kbd sonatas and divertimentos, other works, lost, mentioned in Tag's letters, *GerberNL* and Vieweg (1933)

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DIETER HÄRTWIG

Tag, Christian Traugott (*b* Hohenstein-Ernstthal, 2 June 1777; *d* Glauchau, 12 July 1839). German Kantor and composer, nephew of Christian Gotthilf Tag. He received his early education from his uncle, then attended the Leipzig Thomasschule for eight years, where he was encouraged by J.A. Hiller. After studying philosophy and theology at Leipzig University he became Kantor in Jessen (1803). In 1805 he went to Glauchau as Kantor, director of music and schoolteacher. Unlike his uncle, he composed few works; his known publications include two sacred choral pieces (*Worte der Beruhigung bey unverschuldeten Schicksalen*, 1813, and the litany *Ewiger, erbarme dich*, 1815) and 12 variations on *Gaudeamus igitur* for keyboard and flute, all published in Glauchau. A Gloria for chorus and instruments survives in manuscript, and his *Hosianna! Davids Sohn* for Advent was mostly transmitted orally until its publication by Walter Hüttel.

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DIETER HÄRTWIG

Tagelied (Ger.: 'day song'). A German strophic song announcing or praising the break of day, cultivated notably by Minnesinger in the late Middle Ages and strongly influenced by the Provençal ALBA, which dealt with similar subjects. Early polyphonic examples include one attributed to the Monk of Salzburg in the Mondsee-Wiener Liederhandschrift, in which the lower part is the song of a nightwatchman while the upper part is a trumpet prelude followed by a dialogue between parting lovers. Wolfram von Eschenbach and Oswald von Wolkenstein are other important composers of *Tagelieder*. The tradition of the *Tagelied* was eventually incorporated into German folksong and especially into popular hymns, as in Philipp Nicolai's 16th-century chorale *Wachet auf, ruft uns die Stimme*. It was revived by Wagner in the warning 'Habet acht! Schon weicht dem Tag die Nacht', with which Brangäne wakes the lovers in Act 2 of *Tristan und Isolde*.

See LIED, §I.

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□

Tagh. (1) A type of hymn of the Armenian Church, collected in a book known as the *tagharan*. *See* ARMENIA, §II, 2.

(2) An Armenian secular song with a lyric, dramatic or epic character. *See* ARMENIA, §I, 5.

Tagi-zade-Hajibeyov, Nijazi Zul′fagarovich. *See* NIJAZI.

Taglia, Pietro (*fl* Milan, 2nd half of the 16th century). Italian composer. He was *maestro di cappella* at S Maria presso S Celso, Milan, in 1565. Taglia was a madrigalist of cultivated taste, a member of the circle of noble connoisseurs who, during the period when Milan was reduced to a province of Spain and was dominated by the spirit of the Counter-Reformation, nevertheless kept alive the love of secular music. In his two books of madrigals Taglia followed the new and daring harmonic technique of Cipriano de Rore; indeed, one of his madrigals is included in Rore's *Quarto libro di madrigali* (RISM 1557[23]). The poetry he set is taken from some of the finest writers: Petrarch, Ariosto, Boiardo, Sannazaro and Giraldi. Taglia's style is rich in harmonic and rhythmic alternations and contrasts, but he could adapt it to the direct and the popular when the text so required. The extent to which his compositions were appreciated is demonstrated by the large number of collections in which they appear. The greater part of these anthology pieces are new compositions as distinct from those included in

the three books published by Taglia himself. Einstein had high praise for Taglia referring to him as 'a genius of high order'.

WORKS

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Il primo libro de madrigali, 5vv (Milan, 1557)
Il secondo libro di madrigali, 5vv (Venice, 1564)
Further vocal works, 1557[23]; 1559[16]; 1564[16], ed. S. Cisilino, Celebri raccolte musicali venete del Cinquecento, i (Padua, 1974); 1567[13], intab. in 1584[15]; 1569[25]; 1575[4]; 1579[4]; 1600[5]
3 madrigals, 4vv, *I-CMs*; several madrigals, 5–8vv, *VEaf*

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MARIANGELA DONÀ

Tagliabue, Carlo (*b* Mariano Comense, 13 Jan 1898; *d* Monza, 5 April 1978). Italian baritone. He studied with Gennai and Guidotti and made his début at Lodi in 1922 as Amonasro. After appearances at provincial theatres and in Florence, Palermo and the Verona Arena he was engaged at La Scala, where he sang regularly from 1930 to 1953. As well as the Italian repertory, his roles included Telramund, Wolfram, Gunther and Kurwenal. At the Teatro Reale dell'Opera, Rome, he created Basilio in Respighi's *La fiamma* (1934), and he sang Scedeur in the first performances at La Scala of Pizzetti's *Lo straniero*. He sang at the Teatro Colón (1934), at the Metropolitan (1937–9), where he made his début as Amonasro, and in San Francisco (1938). He made his Covent Garden début in 1938 as Rigoletto and returned in 1946 as Germont with the S Carlo company. In 1953 he sang Don Carlo (*La forza del destino*) at the Stoll Theatre. He continued to sing until 1960. Tagliabue's resonant, well-produced baritone was ideally suited to Verdi roles, as can be heard in his Don Carlo from a wartime recording of *La forza del destino*.

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HAROLD ROSENTHAL/ALAN BLYTH

Tagliaferro, Magda(lena) (*b* Petrópolis, 19 Jan 1893; *d* Rio de Janeiro, 9 Sept 1986). French-Brazilian pianist. After early studies in São Paulo she went to Paris and studied with Antonin Marmontel at the Conservatoire, where she received a *premier prix* in 1907. She also studied regularly with Cortot, whose musical aesthetics she perpetuated throughout her life. In 1910 she was chosen by Fauré to perform several of his works with him on tour. She enjoyed a brilliant career in Europe and South America, appearing with such conductors as Furtwängler, d'Indy, Weingartner and Paray. She gave the first performance, or was the dedicatee, of works by Villa-Lobos, Hahn, Migot, Rivier and Pierné. Tagliaferro taught at the Paris Conservatoire from 1937 to 1939 and in Brazil, where she lived during the war years. She re-established her European career in 1949, founded a piano competition, and gave masterclasses in Europe and the USA. Her students included Władysław Kędra, Cristina Ortiz and James Tocco. At the age of 90 she performed acclaimed concerts in Paris, London, New York and South America. Her recordings include masterly interpretations of Fauré's Ballade, Saint-Saëns's Fifth Concerto and Mozart's Concerto in D K537. She wrote an autobiography *Quase tudo* (Rio di Janeiro, 1979).

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CHARLES TIMBRELL

Tagliafico, Joseph (Dieudonné) (*b* Toulon, 1 Jan 1821; *d* Nice, 27 Jan 1900). French bass of Italian parentage. He studied in Paris and made his début there in 1844 at the Théâtre Italien. On 6 April 1847 he sang Oroe in the performance of *Semiramide* that inaugurated the Royal Italian Opera at Covent Garden, and he appeared there every season until 1876. He sang Oberthal in *Le prophète* (1849), Sparafucile in *Rigoletto* and Fieramosca in *Benvenuto Cellini* (1853), Ferrando in *Il trovatore* (1855), the High Priest of Brahma in *L'Africaine* (1865) and Friar Lawrence in *Roméo et Juliette* (1867), all first London performances. Although his voice was neither large nor remarkable in quality, his extreme versatility made him one of the most highly valued singers of his day. His enormous repertory included many other roles in the operas of Mozart, Rossini, Bellini, Donizetti, Halévy, Meyerbeer, Gounod and Verdi. He was the stage manager at Covent Garden from 1877 to 1882, composed some songs, and wrote criticism for *Le ménestrel* under the name of De Retz.

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ELIZABETH FORBES

Tagliapietra, Gino (*b* Ljubljana, 30 May 1887; *d* Venice, 8 Aug 1954). Italian composer, pianist and musicologist. He studied in Vienna and under Busoni in Berlin, and taught the piano at the Liceo Musicale, Venice (1906–40). A promising career as a concert pianist was soon undermined by recurrent neuritis in his right arm. As a composer Tagliapietra has attracted little attention, even in Italy, though his piano music has remarkable qualities. A loyal disciple of Busoni, he showed in his best pieces (e.g. the two sets of *Tre pezzi*, or the tough, uncompromising *Otto preludi*) that he could use a basically Busonian language with a vitality that is not merely second-hand: these pieces sometimes have a distinctive, rugged hardness that has led one writer to see aptness in Tagliapietra's name ('stone cutter'). Similar qualities may be found even in his didactic works, notably the *40 studii di perfezionamento*: technical exercises whose musical intensity and exceptional harmonic enterprise call to mind those in Busoni's *Klavierübung*.

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(*selective list*)

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Orch and vocal-orch: Pf Conc., pf, chorus, orch, 1913, unpubd; Pf Concertino, 1922; Parafrasi, pf, orch, 1922; Requiem, 1923, unpubd; Variazioni a fantasia, pf, str, 1930
Pf: 3 pezzi, 1910; Per la gioventù, 24 bagatelles, 1914; Ad heroum majorem gloriam, 2 pf, 1914–18; 3 pezzi, 1918; 40 studii di perfezionamento, 2 vols., 1922; 3 esercizii, una toccata e fughetta, 1924; 3 esercizii e 20 variazioni, 1925; Rapsodia armena, 1932; 8 preludi, 1937
Other works: Sonata, vn, 1937; songs, choral pieces
Edns: Antologia di musica antica e moderna per il pianoforte (Milan, 1931–2); Raccolta di composizioni dei secoli XVI e XVII (Milan, 1937)

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JOHN C.G. WATERHOUSE

Tagliato (It.). *See* CUT TIME.

Tagliavini, Ferruccio (*b* Reggio nell' Emilia, 14 Aug 1913; *d* Reggio nell' Emilia, 29 Jan 1995). Italian tenor. He studied in Parma with Brancucci and in Florence with Amadeo Bassi. He made his début in October 1939 in Florence as Rodolfo in *La bohème* and first sang at La Scala, as Rossini's Almaviva, in 1942. By the end of World War II he had established himself as one of the leading tenors of the Italian stage; he then appeared successfully at the Metropolitan (1947–54 and 1961–2). During the visit of the La Scala company to Covent Garden in 1950, he sang Nemorino in *L'elisir d'amore*, revealing his vocal achievements as well as a considerable talent as a comic actor. He made further appearances in London as Cavaradossi (1955–6, Covent Garden) and as Nadir in *Les pêcheurs de perles* (1958, Drury Lane). He retired from the stage in 1966.

Essentially a *tenore di grazia*, Tagliavini excelled in the bel canto operas of Bellini and Donizetti and in the title role of Mascagni's *L'amico Fritz*, which he recorded under the composer's direction, with his wife, the soprano Pia Tassinari, as Suzel. Many regarded him as the successor of Tito Schipa; Tagliavini's style, however, was less dependable. He could spin out a sustained note until it became a mere thread of tone, and he sang florid passages more accurately than was usual in the postwar period; but he also relied on abrupt transitions between *fortissimo* and *pianissimo* to the neglect of the intermediate shades, and in later years permitted his louder tones to develop a harsh quality. His art is best represented in his early Cetra discs, which have been reissued on CD.

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DESMOND SHAWE-TAYLOR/R

Tagliavini, Luigi Ferdinando (*b* Bologna, 7 Oct 1929). Italian organist, harpsichordist and musicologist. He studied at the conservatories of Bologna and Paris (1947–52) under Ireneo Fuser and Marcel Dupré (organ), Napoleone Fanti (piano) and Riccardo Nielsen (composition). He took the doctorate at the University of Padua in 1951 with a dissertation on the texts of Bach cantatas. He taught the organ at the Bologna Conservatory from 1952 to 1954 and had charge of the conservatory library from 1953 to 1960. In 1954 he became organ professor at the Bolzano Conservatory and taught there until 1964, when he was appointed organ professor at the Parma Conservatory. From 1959 to 1984 he taught regularly at the summer organ courses at the Haarlem Organ Academy. In 1991 he was awarded the Italian music critics' 'Massimo Mila' prize. He became a member of the Accademia Nazionale di S Cecilia in 1992, and in 1996 he was granted the honorary doctorate from Edinburgh University.

Tagliavini's academic career began in 1959 with his appointment as an external lecturer in music history at the University of Bologna. He was visiting professor at Cornell University in the summer of 1963 and at the SUNY, Buffalo in the autumn of 1969. In 1965 he became reader in music history and director of the Institute of Musicology at the University of Fribourg, and in 1971 was appointed professor there. Since then he has divided his time between Bologna, where he has made a fine collection of old instruments, and Fribourg.

Tagliavini has taken a pioneering interest in organ restoration based on historical research, and in his official capacity on Italian and Swiss state commissions he has rescued a number of valuable organs from neglect and destruction. He has also contributed three volumes to the Neue Mozart-Ausgabe and is editor of Monumenti Musicali Italiani and of *L'organo*, which he founded in 1960 with Renato Lunelli. He is a well-known and widely recorded performer on the organ and harpsichord; his concerts have taken him to nearly every European country and to North America. His performances of older music, particularly Italian, combine his talents as musicologist and practical musician to produce lively, yet authentic interpretations. Taking advantage of the Italian placement of organs in the choir, he has frequently explored the two-organ repertory and has made several such recordings with Marie-Claire Alain.

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'L'ópera italien du jeune Mozart', *Les influences étrangères dans l'oeuvre de W.A. Mozart: Paris 1956*, 125–56

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ETIENNE DARBELLAY/TERESA M. GIALDRONI

Täglichsbeck, Thomas (*b* Ansbach, 31 Dec 1799; *d* Baden-Baden, 5 Oct 1867). German violinist and composer. He received his first violin lessons from his father, Johann Täglichsbeck, who settled in Voigtland, Lower Saxony, in 1800. In 1816 he was a fellow student of Molique with Rovelli in Munich; a mass of his, written under the supervision of Josef Gratz, was performed in 1817. That year Täglichsbeck became a violinist in the Isarthortheater orchestra, and, despite his youth, succeeded Lindpaintner as music director two years later. In 1822 he became a solo violinist at the Munich court, a post which allowed him more time to give concert tours and to compose; his first opera, *Webers Bild*, and the variations on *La gazza ladra* date from this period. In 1824 he made an extensive tour of Germany, Switzerland and northern Italy; he joined the Società Filarmonica of Bergamo, where Rovelli then lived. Reviews of his concerts in the *Allgemeine musikalische Zeitung* (1825–32) are laudatory, although his playing in Munich in 1832 was described as 'more charming than exceptional'.

In 1827 Täglichsbeck became the Kapellmeister to Prince Hohenlohe-Hechingen. Under Prince Constantine (1838–48) the court became a well-known musical centre which was visited by Berlioz (1842) and Liszt (1848). When political changes in 1848 eliminated the principality Täglichsbeck was pensioned and the musicians were given paid leave. Constantine recalled Täglichsbeck from Stuttgart in 1852 and reconstituted his orchestra at Löwenberg. Five years later Täglichsbeck was pensioned and succeeded by Max Seyfriz. He subsequently taught composition at the Dresden Conservatory for two years, then lived for a while in Munich before retiring to Baden-Baden in 1866.

The climax of Täglichsbeck's career as a composer came with the performance of his Symphony no.1 in E♭ at the Paris Conservatoire in 1836. It was a popular success, though Berlioz dismissed it as 'academic music, and nothing more'; reviewing a performance a year later, Berlioz wrote more graciously: 'works of this kind gain 100% on rehearing'. The opera *König Enzio*, produced in Karlsruhe in 1843, did not establish itself in the repertory. Täglichsbeck was an excellent Kapellmeister, a good if not brilliant violinist and a skilled if not very original composer.

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OPERAS

Webers Bild (1, A. Lewald), Munich, Hof, 24 Aug 1823, rev. as Das Quiproquo; MS, *D-DWc*
König Enzio (2, G. Schilling), Karlsruhe, Hof, 14 May 1843; MS, *DWc*
Kaiser Heinrich IV (3, F. von Oldenburg), Karlsruhe, Hof, 1844
Der Liebesring, 1860 (2, H. Schmid), ?unperf.
Guido, oder Das Jägerhaus im Walde Sila (2, F. Ellmenreich), unperf., Act 1, *DWc*

OTHER WORKS

Orch: 2 syms.; 2 concertinos, fantasia, variations: all vn, orch
Chbr: Qnt, cl, str; 3 str qts; Pf Trio; 3 sonatas, vn, pf; Concert Piece, va, pf; 5 duets, 2 vn
Vocal: Mass, solo vv, chorus, orch, org; 6 songs, 4vv; 6 songs, 1v, pf

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ALBERT MELL

Taglietti, Giulio (*b* Brescia, *c*1660; *d* Brescia, 1718). Italian composer, violinist and violin teacher, probably brother of Luigi Taglietti. He taught at the Jesuit Collegio dei Nobili, Brescia, from at least 1702. His music was popular in the first decades of the 18th century and was published in Italy at a time when the printing of instrumental music there was becoming comparatively rare. The Amsterdam

publisher Pierre Mortier, in a 1709 list of his publications, placed him and Luigi Taglietti second only to Corelli, and they were indeed important in the development of the concerto and sonata. His concertos have more in common with the concerto grosso than with the solo type, though his op.8 features four solo violins, antedating by a few years the publication of Vivaldi's op.3, which contains some concertos for the same scoring. Occasional solo passages, including some for the viola, do, however, occur. He was among the first composers regularly to limit his concertos to three or four movements only. He shows a marked preference for only one solo treble line in his non-concerto works, witness his numerous instrumental arias (opp.3, 6 and 10) and the powerful melodic lines of his op.13 sonatas. His scorings for violoncello and violone, either together or as alternatives, have been cited as evidence of the co-existence of independent instruments.

WORKS

op.	
1	[10] Sonate da camera, 2 vn, vc/bc (hpd) (Bologna, 1695)
2	[6] Concerti e [4] Sinfonie, 2 vn, vle/bc (hpd) (Venice, 1696)
3	[30] Arie du suonare, vc, spinet/vle (Amsterdam, 1709), ?repr.
4	[8] Concerti, 2 vn, obbl a va, bc (Amsterdam, 1709)
5	Divertimento musicale di camera, 2 vn, vle/vc (Venice, 1706)
6	Pensieri musicali (24 arie), vn, vc, bc (Venice, 1707)
?7	[10] Sonate da camera, 2 vn, vle/bc (Amsterdam, 1709), op.5 on title-page
8	Concerti a cinque, 4 vn, va, vc, vle, bc (Venice, 1710)
9	Sonate da camera, 2 vn, vle/bc (hpd) (Venice, *c*1710), lost
10	Arie da sonare, vn, vc, vle/bc (hpd) (Venice, *c*1711), lost
11	[10] Concerti a quattro con suoi rinforzi, 4 vn, a va, vle, org (Bologna, 1714)
12	Pensieri da camera, 2 vn, b (Venice, *c*1714), lost
13	[10] Sonate ... per camera, vn, bc (Bologna, 1715)

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ROBIN BOWMAN/PETER ALLSOP

Taglietti, Luigi (*b* 1668; *d* ?Brescia, 1715). Italian composer, trumpet marine player and teacher, probably brother of Giulio Taglietti. He was associated with the Jesuit Collegio dei Nobili, Brescia, from at least 1697; in 1702 he was recorded as *maestro di tromba marina* there. Like that of Giulio Taglietti, his music was popular in the early 18th century and was published in Italy at a time when the printing of instrumental music was becoming comparatively rare. The Amsterdam publisher Pierre Mortier, in a list of his publications dated 1709, placed the two composers second only to Corelli, and they were indeed important in the development of the concerto and sonata. Like Giulio's, his concertos have more in common with the concerto grosso than with the solo type, and he too was among the first composers to write concertos with only three or four movements. Some of his movements show a remarkably clearcut and enterprising ritornello structure.

WORKS

op.	
1	[10] Suonate da camera, 2 vn, vc/spinet (Bologna, 1697)
2	Sonate a 3 e basso (Venice, *c*1700), lost
3	Concerti a 4 e basso (Venice, *c*1702), lost
[4]	Sonate, vn, vc, bc (Venice, 1705)
5	Concertini e preludi con diversi pensieri e divertimenti, 2vn, va, vc, bc (Venice, 1708)
6	[5] Concerti a quattro, 2 vn, va, vc obbl, bc (org), [5] Sinfonie a tre, 2 vn, vc, org (Amsterdam, 1709)

For bibliography *see* TAGLIETTI, GIULIO.

ROBIN BOWMAN/PETER ALLSOP

Taglio (It.). *See* LEAP.

Taglioni, Filippo (*b* Milan, 5 Nov 1777; *d* Como, 11 Feb 1871). Italian dancer and choreographer. In 1794 he became first dancer at the Teatro dei Nobili, Pisa, where his father Carlo was ballet-master. After touring Italy, 1796–8, he went to Paris to study with J.-F. Coulon, making his début at the Opéra in *La caravane* (1799). He worked at the Royal Opera, Stockholm, in 1803–4, and at the Hoftheater, Vienna, in 1805, before undertaking an extended European tour. Taglioni's importance lies mainly in his choreography for the premières, all at the Paris Opéra, of Auber's *Le dieu et la bayadère* (1830) and *Gustave III* (1833), Meyerbeer's *Robert le diable* (1831) and *Les Huguenots* (1836), and Halévy's *La Juive* (1835). That for *Robert*, including the famous 'Scène des nonnes' in which 50 dancers dressed in white wafted through the ghostly cloister, made theatrical history: the first *ballet blanc*, it proclaimed a new aesthetic, combining an airy style of dancing with the mysterious atmosphere of the spirit world. Soon afterwards, Taglioni gave up his artistic projects to devote himself to his daughter Marie's career, choreographing ballets to display her genius.

Marie Taglioni (*b* Stockholm, 23 April 1804; *d* Marseilles, 22 April 1884), among the first ballerinas to capture the spirit of Romanticism in dance, incorporated astonishing *pointe* techniques into an individualistic and highly poetic style that was unusual for its modesty and spirituality. Among her greatest operatic successes were *Guillaume Tell*, *Le dieu et la bayadère* and *Robert le diable*, though the ballet most closely identified with her was *La sylphide* (1832). Her brothers Salvatore (1789–1868) and Paul (1808–84) were also active as dancers and choreographers.

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I. Guest: *The Romantic Ballet in Paris* (London, 1966)
M.H. Winter: *The Pre-Romantic Ballet* (London, 1974)

MAUREEN NEEDHAM

Taglioni, Marie (*b* Stockholm, 23 April 1804; *d* Marseilles, 22 April 1884). Italian dancer. She was the daughter of the dancer and choreographer Filippo Taglioni (1777–1871). *See* BALLET, §2(ii).

Tagore, Rabindranath (*b* Calcutta, 7 May 1861; *d* Calcutta, 7 Aug 1941). Bengali poet, writer, teacher, painter and composer. Of his manifold artistic creations, Tagore correctly predicted that his songs would remain best loved

by his countrymen. Known as *Rabindrasaṅgīt* ('Rabindra-music'), they number about 2500 and have become the national music of West Bengal and Bangladesh. Songs by Tagore have been adopted as the national anthems of India and Bangladesh.

Tagore encountered a variety of musical influences in the aristocratic household in which he grew up. Classical Indian musicians were frequent visitors or teachers there, but Tagore did not master any instrument or vocal style. This may have limited his technical range as a composer, but it fostered in him a spirit of experiment. Most of his songs have a four-part structure derived from *dhrupad*, but he also drew from other traditions including *kheyāl*, *ṭappā*, *kīrtan*, Bengali traditional songs and the songs of the wandering Baul singers of Bengal. He created several new *tāla* and was never a purist in his use of *rāga*; his famous song *Kṛṣṇakali* (1931), which celebrates the beauty of a dark-skinned, 'deer-eyed' maiden, changes the *rāga* from verse to verse.

Tagore was not greatly influenced by Western music, but an illustrated edition of *Moore's Irish Melodies* enchanted him as a child, and his elder brother Jyotirindranath Tagore enjoyed playing the piano. After his first visit to England in 1878, Tagore wrote Bengali words to the melodies of songs such as *Auld Lang Syne*, *Ye Banks and Braes*, *Robin Adair* and *Drink to Me Only*. His first musical play, *Vālmīki pratibhā* ('The Genius of Valmiki', 1881), was inspired by his knowledge of Western opera and operetta, and his interest in combining song, drama and dance led him to compose *nṛtya-nāṭya* ('dance-dramas') for performance by staff and students at the school and the university which he founded at Santiniketan in West Bengal.

His special talent as a songwriter was his ability to blend words with melody. He composed tunes in his head and relied on others, particularly his brother Jyotirindranath and later his grand-nephew Dinendranath Tagore, to notate them. The emotional range of his songs is wide; his works include songs of love and religious devotion as well as celebrations of nature and the seasons. His songs are at their most effective when performed by voice alone or with *tambūrā*, *esrāj* and sparing use of *tablā*. However, the popularity of the songs has inevitably led to their vulgarization, and accompaniment by harmonium and other instruments, both traditional and modern, has become common.

Tagore won the Nobel Prize in 1913 for his English versions of his poems and songs, and books such as *Gitanjali* (1912) and *The Gardener* (1913) were quickly translated into other languages. Western musical settings of Tagore's work include Alexander von Zemlinsky's Lyrische Symphonie, op.18 (1922–3) and three songs by Frank Bridge, *Day After Day* (1922), *Speak to Me, my Love* (1924) and *Dweller in my Deathless Dreams* (1925). The Australian composer Raymond Hanson was fascinated by Tagore's poetry and set 28 of his poems from *Gitanjali*, *The Gardener* and *Lover's Gift*. More recently, translations by William Radice have been set, notably by Param Vir in *Brahma, Vishnu, Shiva* (1988) and by Knut Nystedt in *The Conch* (1993), both of which works are for unaccompanied voices. Param Vir's chamber opera *Snatched by the Gods* (1992), with a libretto by William Radice, is based on a narrative poem by Tagore.

See also BENGALI MUSIC, §1, 2(i).

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WILLIAM RADICE

Tagore, Sir Sourindro Mohun [Ṣaurīndramohana Ṭhākura] (*b* Calcutta, 1840; *d* Calcutta, 5 June 1914). Indian musicologist, educationist and patron of Indian music. He was a descendant of one of the wealthiest and most influential families of 19th-century Calcutta; his grandfather, father and elder brother were all renowned for their patronage of the arts. (Rabindranath Tagore belonged to another branch of the family.) He was educated at Hindu College, Calcutta, the leading centre for British-style education, which had been founded by his grandfather, Gopi Mohun Tagore. Subsequently he made an intensive study of Indian music with K.M. Goswami and L.P. Misra, specializing in the *sitār* (1856–8). In order to prepare himself for studies in comparative musicology, he engaged two Europeans (names unknown) as his instructors in Western music.

Tagore sponsored or co-authored the production of some of the first general music treatises in Bengali (Goswami's *Saṅgīta sāra*, 'The Essence of Music', 1868) and music instruction books (*Yantra kshetra dīpika*, 1872). Such vernacular publications, produced and promoted by the Calcutta élite, were an important part of the renaissance in Bengali culture which took place in the 19th century. Tagore founded several schools of music in Calcutta beginning in 1871, and supplied music teachers and books to these and other public and private schools at his own cost. His publications ranged from music treatises in Sanskrit and Bengali to explanations of Indian music for a colonial audience. These publications were aimed at British and European orientalists both in India and in Europe as well as the Bengali intelligentsia centred in Calcutta.

Tagore was also instrumental in promoting interest in Hindustani music among the middle-class educated élite of 19th-century Calcutta. He endeavoured to promote Indian music in the West as a symbol of India's classical heritage, comparable to European art music in artistic and academic value. As part of his efforts to disseminate Indian music, he maintained extensive correspondence with learned societies, museums, scholars and monarchs in Europe and the United States.

He is known to have influenced the work of the pioneering Belgian organologist V.-C. Mahillon and he donated collections of instruments to museums throughout the West, manufactured in accordance with his theories in the *Yantra kosha* (1875). There is still continued controversy as to whether these instruments

reflect historical or contemporary practice. One of his most useful works, *Hindu Music from Various Authors* (1875), is a compilation of English writings on Indian music. It has kept scarce items, including writings by Sir William Jones and Augustus Willard, available to scholars. Although he never left India, Tagore's work was internationally recognized and he received an honorary doctorate from Oxford in 1896.

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DAVID TRASOFF

Tahiti. *See* POLYNESIA, §II, 3(i).

Tahourdin, Peter Richard (*b* Bramdean, Hants., 27 Aug 1928). British composer and educationist, active in Australia. He studied composition with Richard Arnell and trumpet with Rowland Dyson at Trinity College of Music, London (1949–52), and for the next 12 years he worked as a freelance composer, mainly in films and television. His first important premières were those of the overture *Hyperion* in Leeds in 1952, the First Sinfonietta (Netherlands and Canada, 1952) and his first television ballet, *Pierrot the Wanderer*, broadcast by CBC in Toronto in 1955. In 1965 he was appointed visiting composer at the University of Adelaide, then taking a course in electronic music at the University of Toronto (MMus 1967). He returned to Adelaide in 1969 as teaching fellow in electronic music; in 1973 he was appointed lecturer in composition at the University of Melbourne, retiring in 1988. He chaired the Composers' Guild of Australia (1978–9). While his early works were tonal and intentionally accessible, from the late 1960s he developed a more personal style of angular, atonal writing in linear textures, employing elements of classic serial technique and less conventional formal structures. The influence of trips to Bali (1981) and India (1985) is seen in works such as Symphony no.4, *San Diego Canons* and the *Raga Music* series. He is interested in electronic music both for the dramatic possibilities exploited in his stage pieces and for its educational value as a bridge between technology and the arts.

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ELIZABETH WOOD/PATRICIA SHAW

Taiber. *See* TEYBER family.

Tailer, Daniel. *See* TAYLOR, DANIEL.

Tailer, John (*d* after 1569). English choirmaster and ?composer. He was probably master of the singing boys of St Anthony's Hospital, London, in 1557, and certainly, from 1561 to 1569, master of 'the children of the grammer schoole in the colledge of Westminster', where he succeeded Robert Lamkyns at an annual salary of £10. During the years of his association with the college the choristers engaged in occasional dramatic activities for which they and their master received monetary rewards: singing and playing in a Lord Mayor's Day pageant, 1561; providing 'speches and songes' for the Ironmongers' pageant, 1566; and presenting plays, including pieces by Plautus and Terence, at court in 1564, during Shrovetide 1566 and at Christmas 1568. Tailer not only trained the boys but may on occasion have taken part in the entertainments himself: when the boys played at Putney before Bishop Grindal in 1567, the choirmaster received

2s. to pay 'for the conveiance of ... his attyre fro London to puttneie and from thence to London againe'; another time the payment was for conveying the 'Masters apparell and instrumentes'. Some time after 18 June 1569 Tailer left Westminster and appears to have moved to Salisbury where, in July of that year, a John Tailer is listed in the cathedral records as lay vicar, and in September as master of the choristers. Whether the choirmaster is the same 'mastyre taylere' to whom a pavan is ascribed in the Dublin Virginal Manuscript (ed. in WE, iii, 1954, 2/1964) or the 'Mr Tayler' to whom a motet, *Christus resurgens*, is ascribed in *GB-Och* 948–88, is an open question.

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JOHN M. WARD

Tailhandier [Taillandier], **Pierre** [Talhanderii, Petrus; Talhienderi, Petrus] (*fl* 1390). Composer and theorist. It is not known whether he was related to Antoni Tallander (1360–1446), who was in charge of horns and trumpets in the service of the kings of Aragon, or to Leonard Tallander, choirmaster of the chapel of Fernando I of Aragon (1412–16), though it seems certain that he was not Antoni's grandson Pere, the son of Antoni's eldest son. He could, however, have been Petrus Taillenderoti, a priest of the diocese of Nantes who was a student of law in Avignon in 1393. Tailhandier is the author of a three-voice Credo known in five versions (three of them anonymous) with two different contratenor parts (ed. in CMM, xxix, 1962; MSD, vii, 1962; PMFC, xxiii*b*, 1991); the text is carried only by the highest voice, which is characterized by the use of melodic progressions and repetition of motifs. The manuscript *F-CH* 564 attributes the three-voice ballade *Se Dedalus an sa gaye mestrie* to 'Taillandier', who can probably be identified with Petrus, for lack of a better candidate (ed. in CMM, liii/1, 1970; PMFC, xix, 1982). Petrus Talhanderii is named as the author of a short treatise on musical theory found incomplete in *I-Rvat* lat.5129 (ed. A. Seay, Colorado Springs, CO, 1977). From its title, *Lectura per Petrum Talhanderii tam super cantu mensurabili quam super immensurabili*, one would expect the content to relate to mensural music, but the part that survives deals only with certain aspects of plainchant.

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MARICARMEN GÓMEZ

Taille (Fr.: 'tenor'). A middle part (usually a tenor) of a vocal or instrumental piece of music. The origins of the word in this sense are obscure. 'Taille' was used to mean a tenor voice by the mid-16th century, though in published partbooks of both vocal and instrumental music in France the nomenclature was almost invariably Latin. Philibert Jambe de Fer, in his *Epitome musical* (1556), named the four voices *dessus*, *contrehaut*, *teneur* and *bas*, but he switched from 'teneur' to 'taille' in describing instruments of the viol, violin and flute families. The first published partbooks to use French nomenclature were those of the *Dodécacorde* (1598) by Claude Le Jeune, the foremost composer of the Académie de Poésie et de Musique, whose goal was to elevate the status of the French language. Mersenne (*Harmonie universelle*, 1636–7) used French terminology in describing musical instruments, equating 'taille' with 'ténor' 'because it holds the plainchant'.

'Taille' remained the standard term in France for a tenor instrument throughout the 17th and 18th centuries. In Bach's scores it refers to an oboe in F. Brossard (*Dictionaire*) described the *taille naturelle* (with range normally *e*–*f*′) as 'the voice in which almost all men can sing'; for the *haute-taille* he extended the range to *a*′. In Baroque opera *taille* was most often used to refer to chorus tenors, leading male roles being assigned to the *haute-contre*; Rousseau remarked in his *Dictionnaire* (1768) that 'almost no *taille* roles are used in French operas'. Towards the end of the 18th century both 'taille' and 'haute-contre' were superseded by the word 'ténor', and one of the last mentions of 'taille' as a contemporary term is in Gilbert Duprez's *L'art du chant* (1845). Duprez equated 'taille' with 'ténor limité' (range *c* to *g*′, with a falsetto extension to b♭′), contrasting this with the new 'ténor élevé' (range *e* to b♭′, with a falsetto extension to *d*″).

French organ composers of the Baroque era frequently used the term 'en taille' for pieces that featured a particular stop (e.g. Tierce, Trompette or Cromorne) for a solo melody in the middle of the texture. Among numerous examples is the 'Tierce en taille' from the *Messe à l'usage ordinaire des paroisses* by François Couperin (ii).

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OWEN JANDER

Taille (de hautbois) (Fr.). A tenor oboe in F. *See* OBOE, §III, 2(ii) and 4(i).

Tailleferre, Germaine (Marcelle) (*b* Parc-St-Maur, nr Paris, 19 April 1892; *d* Paris, 7 Nov 1983). French composer. Despite her father's opposition and her equal skills in art she entered the Paris Conservatoire in 1904, her formative studies being undertaken with Eva Sautereau-Meyer. As a pianist prodigy with an amazing memory she won numerous prizes, and in 1913 she met Auric, Honegger and Milhaud in Georges Caussade's counterpoint class. In 1917 Satie was so impressed with her two-piano piece *Jeux de plein air* that he christened her his 'musical daughter', and it was he who first brought her to prominence as one of his group of Nouveaux Jeunes. She then went on to become the only female member of Les Six when it was formed in 1919–20. Her career was also assisted by the Princesse Edmond de Polignac, who liked her ballet *Le marchand d'oiseaux* (1923) enough to commission a Piano Concerto (1923–4), which proved similarly successful and demonstrated her natural affinities with the 18th-century *clavecinistes*. Tailleferre's talents fitted in perfectly with the prevailing spirit of Stravinskian neo-classicism, though she was also influenced by Fauré and Ravel, remaining in close contact with the latter throughout the 1920s.

Unfortunately, Tailleferre never regained the acclaim she had enjoyed through her early associations with Les Six. Two unhappy marriages (to the caricaturist Ralph Barton in 1926 and to the lawyer Jean Lageat in 1931) proved a considerable drain on her creative energies, and her continual financial problems led her to compose mostly to commission, resulting in many uneven and quickly written works. Also, her natural modesty and unjustified sense of artistic insecurity prevented her from promoting herself properly, and she regarded herself primarily as an artisan who wrote optimistic, accessible music as 'a release' from the difficulties of her private life. However, her concertos of the 1930s enjoyed a measure of success, as did her impassioned *Cantate du Narcisse* (1938, words by Paul Valéry), and she was much in demand as a skilful composer of film music. After a fallow period in the USA (1942–6) she produced the superb Second Violin Sonata (1947–8) and turned her attention towards opera – her lighthearted approach being epitomized in the four short comic pastiches written with Denise Centore in 1955 ('Du style galant au style méchant'). She also gave successful concert tours with the baritone Bernard Lefort, for whom she wrote the *Concerto des vaines paroles* (1954), and in 1957 she experimented briefly with serial techniques in her Clarinet Sonata. Although she continued to compose prolifically and teach until the end of her life, she resorted increasingly to self-borrowing and familiar formulae (like the *perpetuum mobile*), and the circularity of her career can be seen in the stylistic ease with which she was able to complete her 1916–17 Piano Trio in 1978. Meeting the conductor Désiré Dondeyne in 1969 led to a new interest in composing for wind band and she also remained devoted to children and their music, a link which helps explain the spontaneity, freshness and charm that characterize her best compositions.

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ORCHESTRAL AND WIND BAND

Morceau symphonique (later Ballade), pf, orch, 1920; Ballade, pf, orch, 1920–22 (1923); Pf Conc. no.1, 1923–4 (1924); Concertino, hp, orch, 1926–7 (1928); Pavane, nocturne, final, 1928; Galop, bucolique, sarabande, 1929; Ouverture [orig. for Zoulaina], 1930, rev. 1932 (1934); Conc., 2 pf, 1v, orch, 1933–4; Vn Conc., 1936; 3 études, pf, orch, 1940, inc.; Suite, 1949; Divertissement dans le style de Louis XV, 1950 [from incid. music to Madame Quinze, 1935]
Pf Conc. [no.2], 1951; Sarabande pour 'La guirlande de Campra', chbr orch, 1952 (1954); Concertino, fl, pf, orch, 1952 (1952); Conc., S, orch, 1954 [transcr. of Sonata, hp]; Conc. des vaines paroles (J. Tardieu), Bar, pf, orch, 1954 [adaptation of Conc., 1933–4]; Petite suite, 1957 (1958); Partita, fl, cl, ob, str, 1962, also arr. wind band by D. Dondeyne, 1969; Concertino, fl, orch, 1962; Partita, 2 pf, perc, 1964 (1964) [uses material from ops La petite sirène and Le maître]
Etonnement, amertume, jacasseries, angoisse (4 miniature pieces from TV film Anatole, 1966), 1969; Sinfonietta, tpt, timp, str, 1974–5; March militaire, wind band, arr. Dondeyne, 1976 (Wormerveer, 1981); Choral et fugue, wind only, 1976; Suite-divertimento, wind band, 1977 (Wormerveer, 1986), orchd Dondeyne; Thème et variations, ?1979; Conc. de la fidélité, wordless coloratura S, orch, 1981 (1982) [reworking of Conc., 1954, orch rev. Dondeyne]

CHORAL AND SONGS

Berceuse du petit éléphant, 1v, chorus, hns, 1925; Ban'da, wordless chorus, orch, 1925; Nocturno, Fox (2 songs), 2 Bar, small ens, 1928, rev. 1958 (1958); Vocalise-étude pour voix élevées, 1v, pf, 1929 (1929); 6 chansons françaises (15th-, 17th-, 18th-century texts), 1v, pf/orch, 1929 (1930); La chasse à l'enfant (J. Prévert), 1v, pf, 1934; 2 Sonnets de Lord Byron, 1v, pf, 1934
Ave Maria, chorus, 1942; Paris sentimental (cycle of 6 songs, M. Lacloche), 1v, pf, 1949; Chansons du folklore de France (9 songs), 1v, pf/small ens, 1952–5, collab. D. Centore; C'est facile à dire (A. Burgaud), 1v, pf, 1955; Une rouillé à l'arsenic (cycle, Centore), 1v, pf, 1955; Déjeuner sur l'herbe (C. Marny), 1v, pf, 1955; L'enfant

blond (Marny), 1v, pf, 1955; 9 Chansons du folkore de France, 1v, small ens, 1955 (1955)

La rue Chagrin (Centore), 1v, pf, 1955 (1956); Pancarte pour une porte d'entrée (cycle of 11 songs, R. Pinget), 1v, pf, 1961; L'adieu du cavalier (G. Apollinaire), 1v, pf, 1963; [12 pieces] (J. Tardieu), children's vv, pf, 1982–3, only 3 completed; 20 Leçons de solfège, 1v, opt. pf, 1982 (1983)

CHAMBER AND SOLO INSTRUMENTAL
for piano music, see below

Morceau de lecture, hp, 1910; Fantaisie sur un thème donné de Georges Caussade, str qt, pf, 1912; Berceuse, vn, pf, 1913 (1924); 12 pièces, hp, 1913–14; Pf Trio, 1916–17, completed version/rev., 1978 (1980); Sonatine, str, 1917, finale added to make Str Qt, 1919 (1921); Image (orig. Pastorale), fl, cl, cel, pf, str qt, 1918 (London, 1921) arr. pf 4 hands (1921); Sonata no.1, vn, pf, 1920–21 (1923); Prélude et fugue, org, 2 tpt, 2 trbn (*c*1939); Pastorale, fl/vn, pf, 1942 (Philadelphia, 1942)

Sonata no.2, vn, pf, 1947–8 (1951) [rev. of Vn Conc., 1936]; Sonata, hp, 1953 (1957); Sonata, cl, 1957 (1959); Galliarde, tpt, pf, 1972 (1973); Choral, tpt, pf, 1972 (1973); Rondo, ob, pf, 1972 (1973); Forlane, fl, pf, 1972 (1973); Sonatine, vn, pf, 1973 (1974); Arabesque, cl, pf, 1973 (1973) [uses material from op La petite sirène]; Sonate, cl, ob, bn, pf, 1974; Sonata no.3, vn, pf, 1974; Sonate champêtre, 2 cl, bn, pf, 1976; Sérénade, 2 cl, 2 bn, hpd, 1976–7; Trio, vn, vc, pf, 1978 (1980); Chant et pastourelle, wind qnt, 1979

PIANO

Premières prouesses, 6 pieces, pf 4 hands, 1910 (1911); Impromptu, 1912 (1912); Romance, 1913 (1913), rev. 1924 (1924); Jeux de plein air, 2 pieces, 2 pf, 1917 (1919), arr. orch, 1924; Pastorale, 1919 (1920), also arr. small orch; Fandango, 1920; Hommage à Debussy, 1920; Très vite, 1920; 2 valses, 2 pf, 1928 (1928); Pastorale, A♭, 1928 (1929); Sicilienne, 1928 (1929); Pastorale, C, 1929 (1930); Fleurs de France, 8 easy pieces, pf 4 hands, 1930 (1962), orchd as Fleurs de France, suite à danser

Berceuse, 1936; Au Pavillon d'Alsace, 1937 (1937) [last of 8 Illustrations musicales commissioned for Paris Exhibition, entitled A l'exposition]; Charlie valse, 1954; 2 pièces: Larghetto, Valse lente, 1954 (1963); Toccata, 2 pf, 1957; Partita, pf, 1957 (1964); Sonate, 2 pf, 1974; Sonatine, pf 4 hands, 1974–5; Escarpolète, singeries, rondeau, ?1975–6; 12 Enfantines, 1975–81; Sérénade, 1979; Suite burlesque, 6 easy pieces, pf 4 hands, 1979 (1980)

See also children's pieces in La forêt enchantée (1952); Scènes de cirque (1953); Pages choisies d'hier et d'aujourd'hui (1955); Printemps musical (1958); Jardin d'enfants, ii (1962); Premier recital (1971); Musique des jours heureux (1981)

Edns, incl. 6 vols. of 18th-century Fr. and It. arias in Les maîtres du chant: répertoire de musique vocale ancienne, ed. H. Prunières (Paris, 1924–7)

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ROBERT ORLEDGE

Tailler [Taillerus], **Simon** [Symon] (*fl* ?*c*1240). ?Scottish music theorist and reformer of church music. According to THOMAS DEMPSTER, he was a Dominican, who had been personally recommended by St Dominic to Alexander I of Scotland at a (mythical) meeting in Paris, and who came to Scotland with Clement, Bishop of Dunblane (himself a Dominican); he wrote numerous treatises, of which the best, *De cantu ecclesiastico corrigendo*, *De tenore musicali*, *Tetrachordorum* and *Pentachordorum*, were still extant in the 16th century. Dempster did not claim to have seen the treatises himself but supplied a reference to the *Historia* of George Newtoun, an early 16th-century Archdeacon of Dunblane. (This work, if it ever existed, is unknown.) Dempster's evidence is as usual suspect, and it is doubtful that Tailler existed or that there were any early Dominican musical treatises of Scottish origin. The legend was, however, widely diffused, rationalized and embellished through the accounts of 18th-century authorities such as Mackenzie, Quétif and Echard, Fabricus, and Tanner, and more recently Forkel, Eitner, Placid Conway OP (in an unsigned article in *Analecta sacri ordinis fratrum Praedicatorum*, ii, 1896, p.485), Fétis, Farmer (articles 'Tailler' in *Grove's Dictionary*, 5th edn and *MGG1*) and Elliott and Rimmer.

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GEOFFREY CHEW

Tailour, Robert. *See* TAYLOR, ROBERT.

Tailpiece (Fr. *cordier*, *tirechordes*; Ger. *Saitenhalter*; It. *cordiera*). A string-holder to which the strings are attached at the lower end of a string instrument. It consists of a piece of wood (generally ebony, sometimes boxwood) or, for high-tension metal strings, metal, secured by a piece of gut (or wire) looped over a button projecting from the ribs at the bottom of the instrument (*see* VIOLIN, fig.1). In viols the tailpiece is secured by a kind of block that projects out from the ribs at the base of the instrument.

DAVID D. BOYDEN

Tailpin. An ambiguous term, infrequently used, sometimes meaning the ENDPIN of the cello and double bass, and sometimes the 'button' that is let into the bottom block of instruments of the violin family to which the tailpiece is attached by a gut or wire loop.

Taïra, Yoshihisa (*b* Tokyo, 3 March 1937). Japanese composer, active in France. After studying composition with Ikenouchi at the Tokyo National University of Fine Arts and Music, graduating in 1965, he studied with Jolivet, Dutilleux and Messiaen at the Paris Conservatoire; remaining in Paris, he gained a teaching post at the Ecole

Normale de Musique. His work has been performed at the Domaine Musical and the Itinéraire, at festivals in Avignon, Darmstadt, Berlin, Tanglewood and Tokyo, and by the Ensemble InterContemporain. Among his awards are the Lily Boulanger Prize (1971), the SACEM Grand Prix de Composition (1974), the UNESCO International Composers Tribune award (1982), and the Prix Florent Schmitt from the Paris Academy of Fine Arts (1985); he was made an Officier of the Ordre des Arts et des Lettres. Throughout his music, Taïra maintains a thoughtful balance between traditional Japanese and Western contemporary music and aesthetics. His treatment of time and space, sonority, poetic lyricism, silence and many idiomatic techniques such as precise articulation, abrupt dynamic contrasts and glissandi are derived from traditional Japanese music and art, and are compatible with a French modernist aesthetic.

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(selective list)

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JUDITH ANN HERD

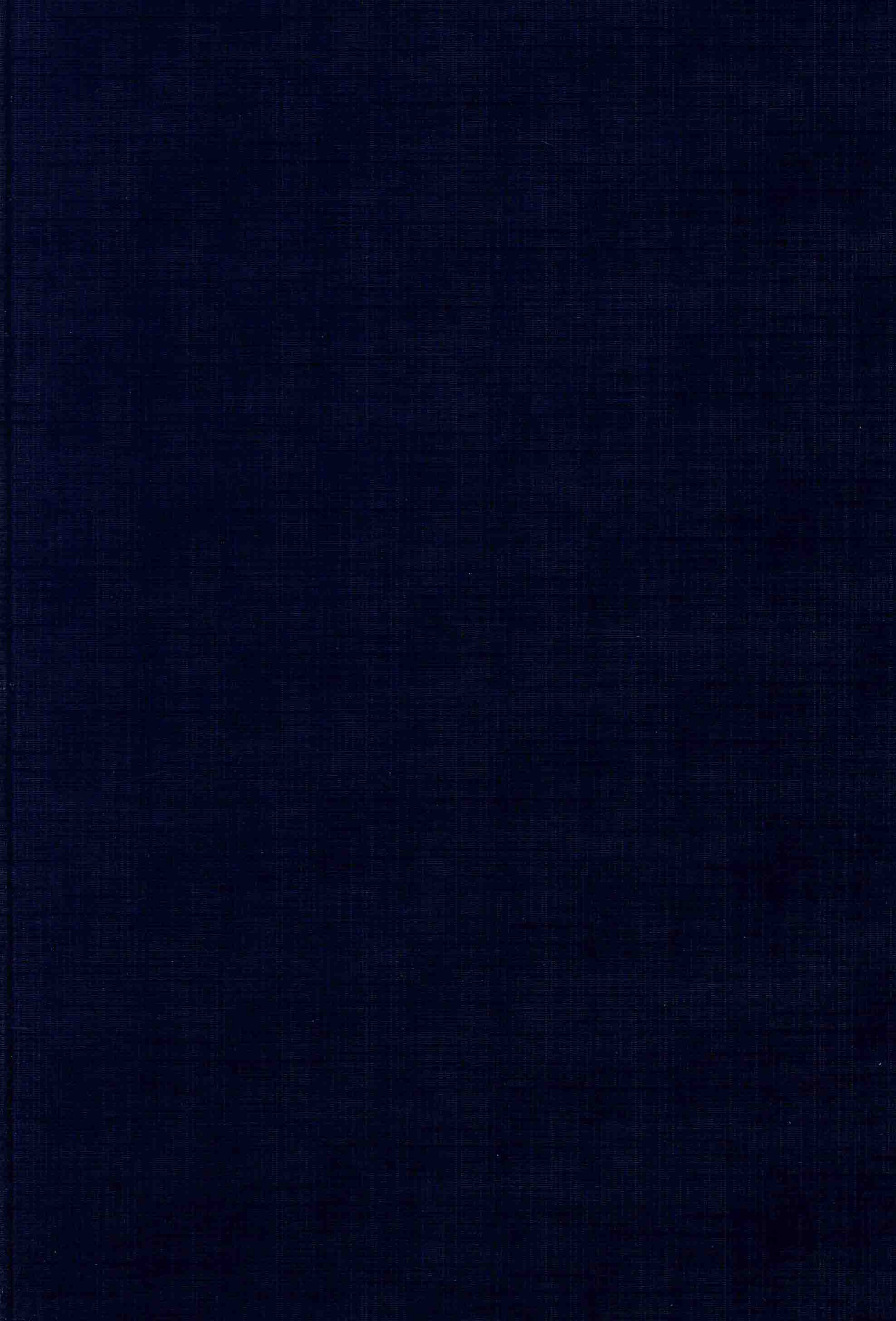
Tait, Andrew (*b c*1710; *d* Aberdeen, 11 June 1778). Scottish organist and church musician. He was for many years a leading figure in Aberdeen's musical life. He was organist of St Paul's Episcopal Chapel from about 1735 to about 1775, master of the Aberdeen music school from 1740 until its closure in about 1755, and a founder of the Aberdeen Musical Society in 1748. He collaborated with the printer James Chalmers over *A New and Correct Set of Church Tunes* (Aberdeen, 1749), contributing a manual on choir training and a psalm tune 'Aberdeen, or St Paul's' of his own composition, which has survived to the present day (e.g. in *English Hymnal*, 1933, no.561). Samuel Johnson praised Tait's organ playing during his visit to Scotland in 1775.

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DAVID JOHNSON



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